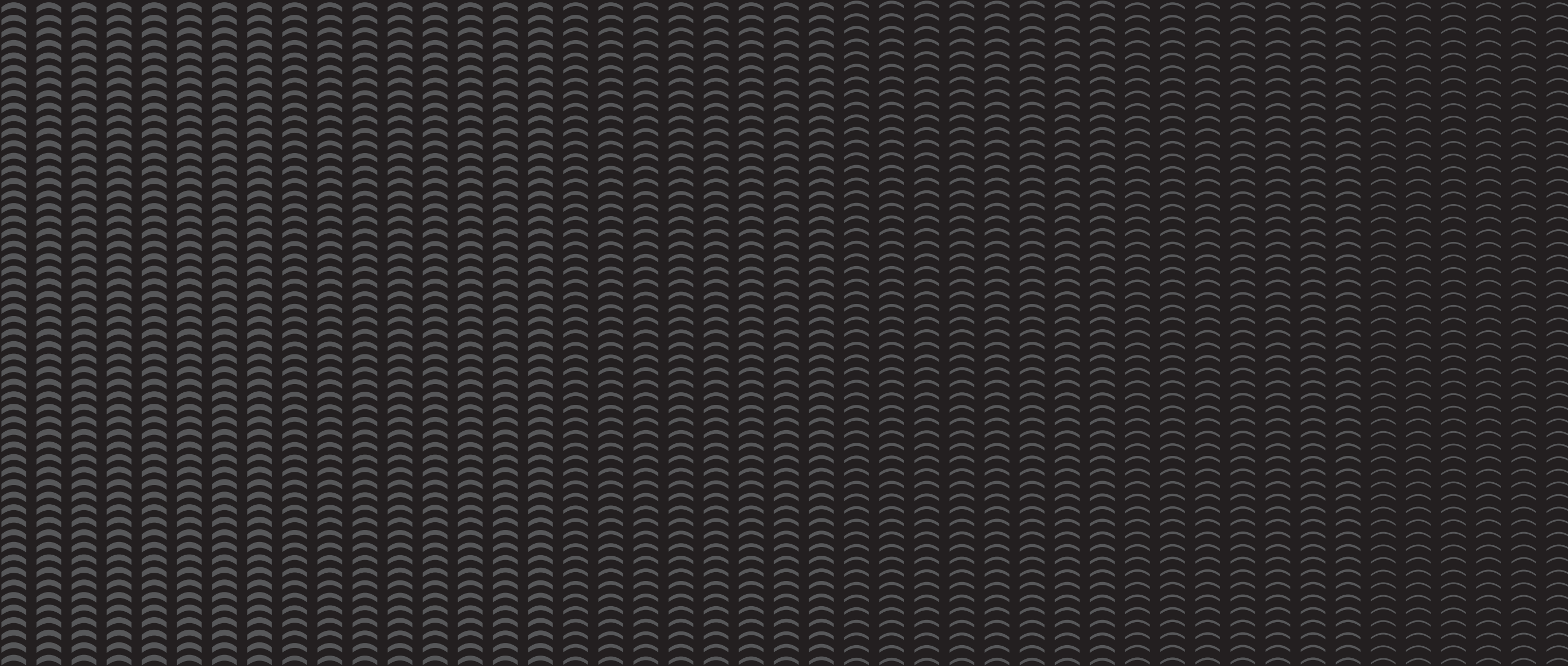


The National Fale Malae

Resource Consent
Design Statement

Document Prepared by Jasmax for
The Fale Malae Trust
June 2024

JASMAX + Albert L. Refiti



Revision history

Date	Revision	Description
REV A	16.02.24	Resource Consent Draft
REV B	12.06.24	Resource Consent

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1. Introduction

1.1 Executive Summary

This design has been prepared by Jasmax on behalf of the Fale Malae Trust to support a Resource Consent application for a new Fale Malae on Frank Kitts Park, Wellington. It is to be read in conjunction with the Architectural Drawing set RC-010 to RC-421 along with all the related Resource Consent application documentation under the same application.

The design statement is intended to describe the client, the project brief, external design and appearance of the proposed building, general quality, as well as materiality and design concept for the proposed building.

Jasmax, together with the design team, have developed a coordinated proposal which seeks to provide a high quality and resilient civic development for the Wellington waterfront. We believe that the proposed development will contribute positively to the city in many facets.

1.2 Project Description

The proposed design is for a new two storey pan-pacific Fale Malae on te Whanganui-a-Tara waterfront, celebrating Aotearoa New Zealand as an island nation in Te Moana Nui-a-Kiwa. The building seeks to be a contemporary representation of thousands of years of architectural history of Fale structures.

The building has a footprint of 708m² and is adjacent to Jervois Quay, on the edge of Frank Kitts Park.

1.3 Project Team

The Design Team

Client	The Falaie Malae Trust
Architect	Jasmax
Structural Engineering	Dunning Thornton Ltd.
Services and ESD Engineering	Aurecon & CORA
Planning Consultant	Urban Perspectives
Traffic Engineering	Traffic Concepts
Geotechnical Engineering	Tonkin & Taylor
Fire Engineering	Holmes Fire

1.4 Project Brief

The brief for the building is to provide the following:

- Fale to seat 290 pax in seated dining capacity, or 400 for standing cocktail / event mode.
- Cafe to seat 50 patrons inside, with capability to seat and serve patrons outside in warm months.
- Community Room to seat 70 pax in lecture, or smaller dining and pre function situations.

- Malae, Paepae and Fale to accommodate the ceremonial and community use of the Fale Malae, fit for purpose for the gathering of multiple nations from Te Moana Nui a Kiwa.
- An Iconic, eye catching, civic building.
- For Pasifika peoples and all peoples of Aotearoa New Zealand.
- Support educational and community activities, and small dining opportunities.

1.5 Key Design Outcomes

The design concept is described in detail in Section 3 but can be distilled to its three key conceptual components; the Malae, Paepae and Tau’olunga. These three markers of a traditional Fale Malae have been interrogated and re-interpreted to create a contemporary Fale that still has the necessary cultural markers to be familiar and functional to Pasifika users.

1.6 Planning Process

The District Plan

The site of the Fale Malae is in the Waterfront Zone under the recently reviewed Proposed District Plan. The Waterfront Zone provisions replace the previous Lambton Harbour Area provisions and are now operative, and form part of the District Plan (2024).

Frank Kitts Park is listed as a Public Open Space Area within the Waterfront Zone. Resource consent is required for all new buildings in the Waterfront Zone, and, in the Public Open Space Area, significant buildings are not anticipated unless it can be demonstrated that they will improve the space for public use and enjoyment and not dominate or cumulatively diminish the public open space.

Other provisions that apply to development within Frank Kitts Park include those relating to the coastal environment and natural hazards, including sea level rise and coastal inundation.

Pre-application meetings were held with the Council’s planning, urban design and transportation advisors prior to finalising the resource consent application drawings.

A full assessment of the proposed Fale in the context of the District Plan (2024) provisions is provided in the assessment of environmental effects (AEE) report submitted with the resource consent application.

The Waterfront Technical Advisory Group

During the design process the Waterfront Technical Advisory Group (TAG) has been consulted and has been providing regular reviews of the design.

A final review report prepared by TAG providing an assessment of the Fale and the modification of Frank Kitts Park against the Wellington Waterfront Framework is included in the assessment of environmental effects (AEE) report submitted with the resource consent application.

2. Site & Context

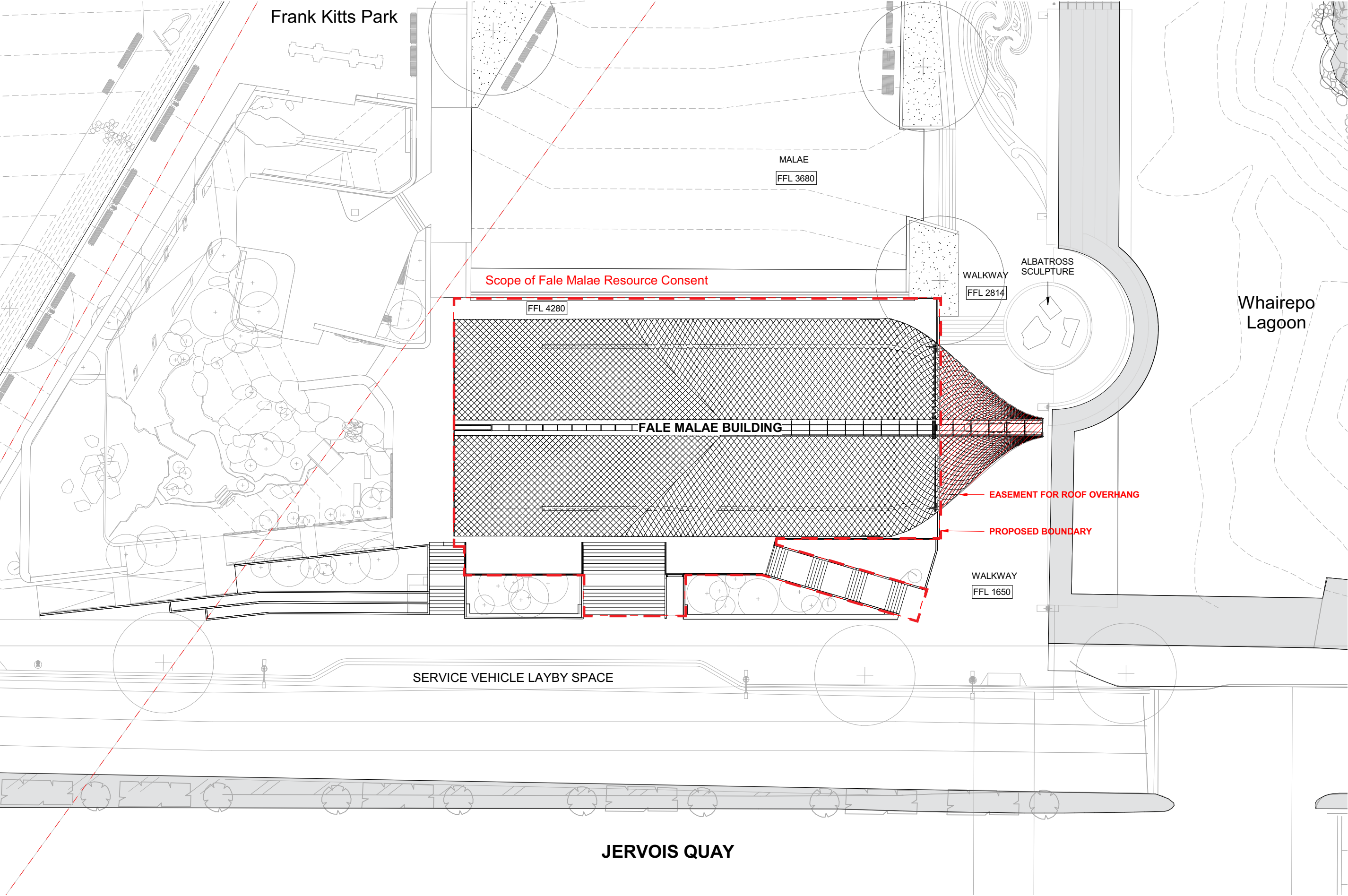
- Aerials
- Historical Context
- Resource Consent Scope
- Context Analysis







Resource Consent Scope



2.2 Historical Context

Pre-Colonial Māori History & Cultural Engagement

Through this design process we are aware that Mana Whenua have been, and are under, pressure to provide cultural narrative, advise, support and kōrero for projects in and across Te Whanganui-a-Tara. We have proactively sought to support Mana Whenua in having efficient and fulsome discussions that whakamana (empower) their connection to this location. Further details around the cultural engagement can be found in the accompanying Cultural Impact Assessment.

Preceding European occupation, the location of Frank Kitts Park was near Te Aro Pā and Kumutoto Pā. Then, te Whanganui a Tara was known as a rich food gathering area. During this time, it is also known that the original waterfront was the centre of Māori life with a strong water-based trade and communication system.

Waterfront Reclamation

The first sizable reclamation of the harbour took place in the 1850s. Historic maps indicate the reclamation of Frank Kitts Park occurring in 1967-70. This reclaimed land was used to house a row of watersheds, supporting the infrastructure and port of Wellington. However, when new methods of cargo handling were introduced, the Wellington City Council were prompted to take action and open the waterfront site to the city.

Frank Kitts Park

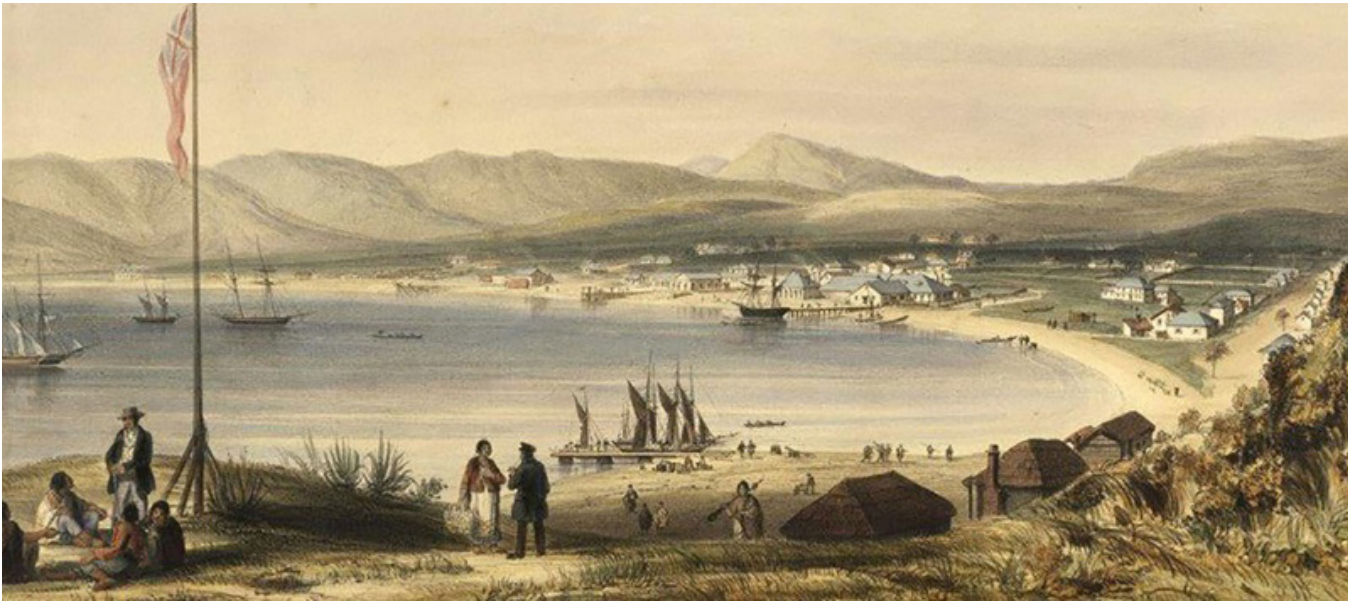
Frank Kitts Park was converted into a park in 1976. In 1990, additional development transformed the park into its current design including an amphitheatre, a playground, and an enclosed carpark. The current design of the park was influenced by the 'Wellington 500', a street race which occurred during the 1980 and 1990s. The enclosed carpark walls provided a safety barrier and viewing platform for spectators watching the race. In recent years, this carpark housed the 'Wellington Underground Market' which has been closed since 2020 to due recent seismic activity.

Whai Repo Lagoon

In 2014, the lagoon adjacent to Frank Kitts Parks was gifted the name of the Whai Repo lagoon. Whai Repo being the Māori name given to the eagle ray, a sting ray commonly spotted in the lagoon itself. Whai Repo are known as kaitiaki or guardians ensuring that the waka return after every journey. The footbridge protecting the mouth of Whai Repo lagoon was gifted the name Aukati Footbridge which means to block, prevent, or act as a guard. The bridge also guards the entrance from orca, thus protecting the Whai Repo. Both names have been gifted from Port Nicholson Block Settlement Trust, acknowledging the long, deep connection Māori continue to have the harbour.

Cultural Context – Frank Kitts Park

Prominent artworks and objects situated within Frank Kitts Park at present are the 'Albatross' by Tanya Ashken (1986), the Water Whirler by Len Lye (2006), Wahine Memorial (1968) and 'The Fruits of the Garden' by Paul Dibble. Currently Frank Kitts Park sits within a well utilised and activated area of high cultural value and importance to the city. The surrounding buildings to the proposed Fale such as Te Wharewaka, Te Papa, the proposed Chinese Garden, TSB area and the Boatshed establish a strong cultural precinct in this area.



1. View of Te Aro flat (view of Wellington harbour).



2. Frank Kitts Park in reclamation process.



3. Tanya Ashken sculpture in construction.



4. Frank Kitts Park in construction.



5. 'Wellington 500' Street Race.



Legend

- Civic/Cultural Precinct
- Function/ Event Venues
- Fale

- 1 Shed 6
- 2 Royal Academy of Fine Arts
- 3 Wellington Museum
- 4 TSB Arena
- 5 Te Matapihi Ki Te Ao Nui
- 6 Wellington City Gallery
- 7 Town Hall
- 8 Michael Fowler Centre
- 9 The Boatshed
- 10 Te Wharewaka
- 11 St John
- 12 Harbourside Function Venue
- 13 Circa Theatre
- 14 Te Papa Museum
- 15 Takina Convention Centre

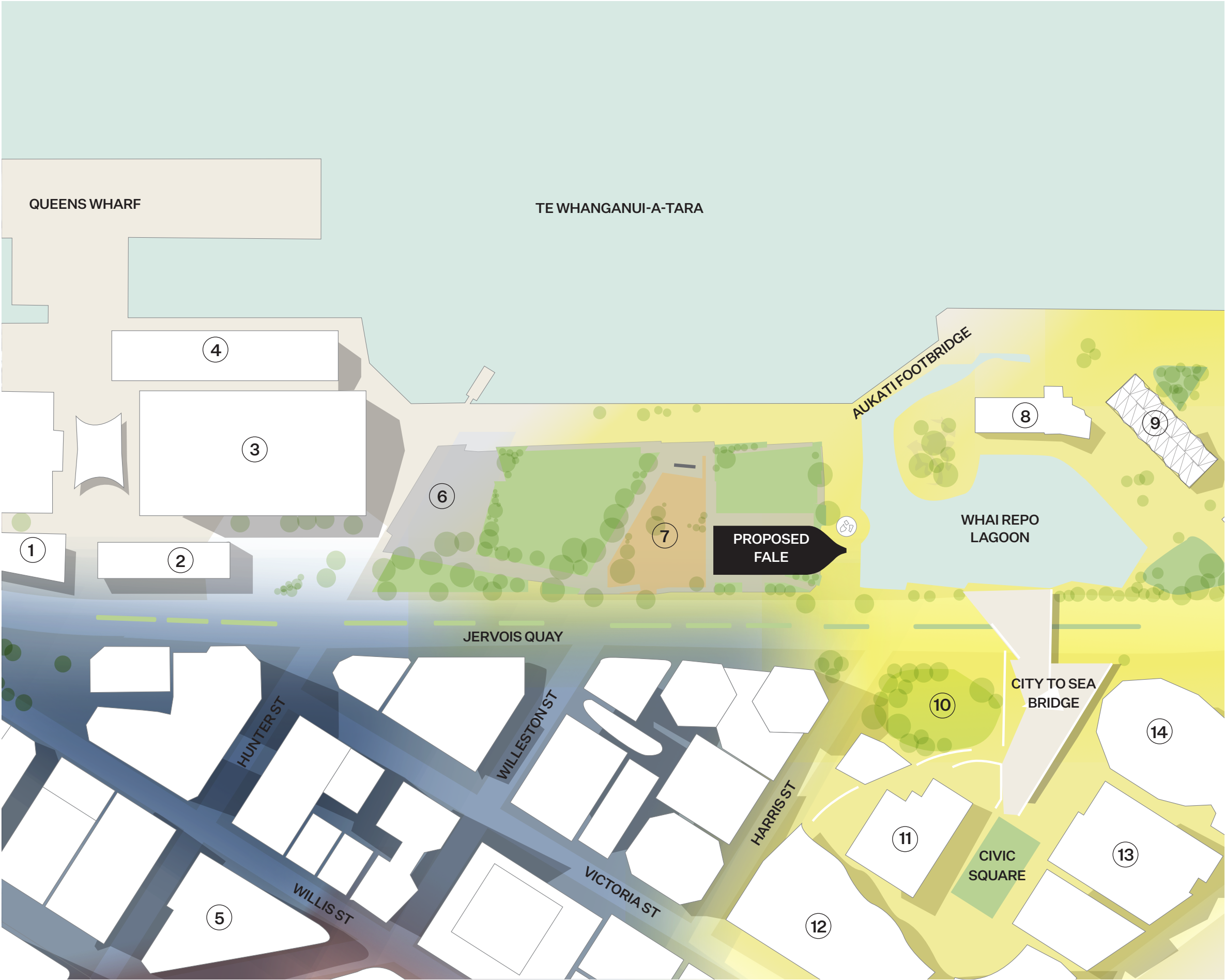




Legend

- Waterfront Central Precinct
- Retail Precinct (Lambton Quay & Willis St)
- Commercial Precinct
- Civic/ Cultural Precinct

- 1 Queens Wharf Apartments
- 2 Wellington Museum
- 3 TSB Arena
- 4 Shed 6
- 5 Old Bank Arcade
- 6 Frank Kitts Park Playground
- 7 Proposed Chinese Gardens
- 8 The Boatshed
- 9 Te Wharewaka
- 10 Jack Illot Green
- 11 Wellington City Gallery
- 12 Te Matapihi Ki Te Ao Nui
- 13 Town Hall
- 14 Michael Fowler Centre

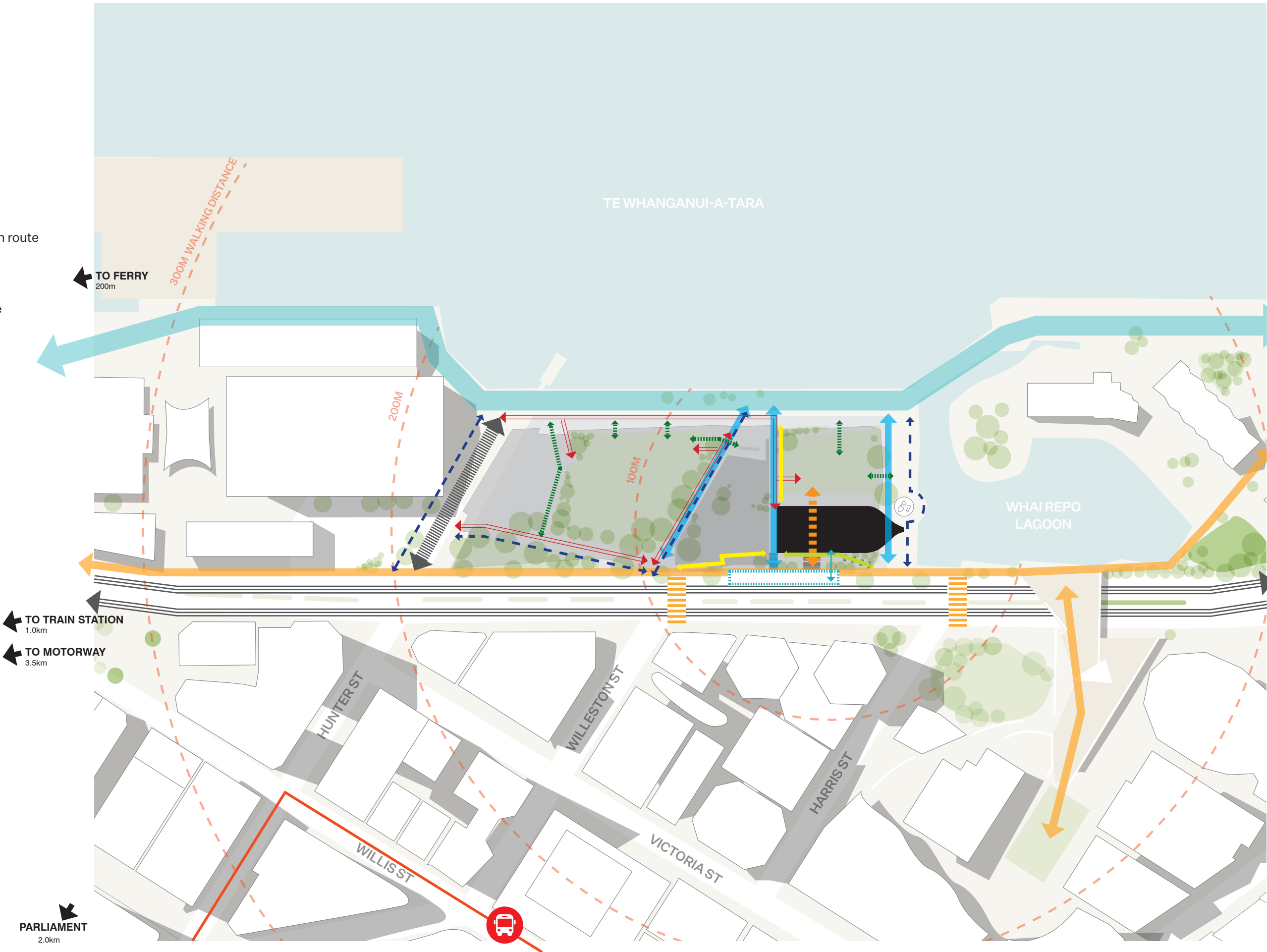


NTS



Legend

- Waterfront promenade shared Zone
- TSB Arena/ services
- Pedestrian crossing
- Jervois Quay Pedestrian route
- Entrance to Fale from Whairepo promenade
- Accessible route to Fale
- Key internal park links
- Service and emergency vehicle access
- Fale service access
- Pick up/ drop off
- Cycle route
- Bus route





- Legend
- Heritage buildings
 - Connection to awa
 - Waimapihi stream outlet
 - Historic stream (Waikoukou)
 - Original shoreline
 - Reclaimed land 1840 - 1950
 - Connection to Pacific Ocean and Southern Ocean
 - The Albatross - Tanya Ashken (Heritage Structure)

KUMUTOTO PĀ
650M

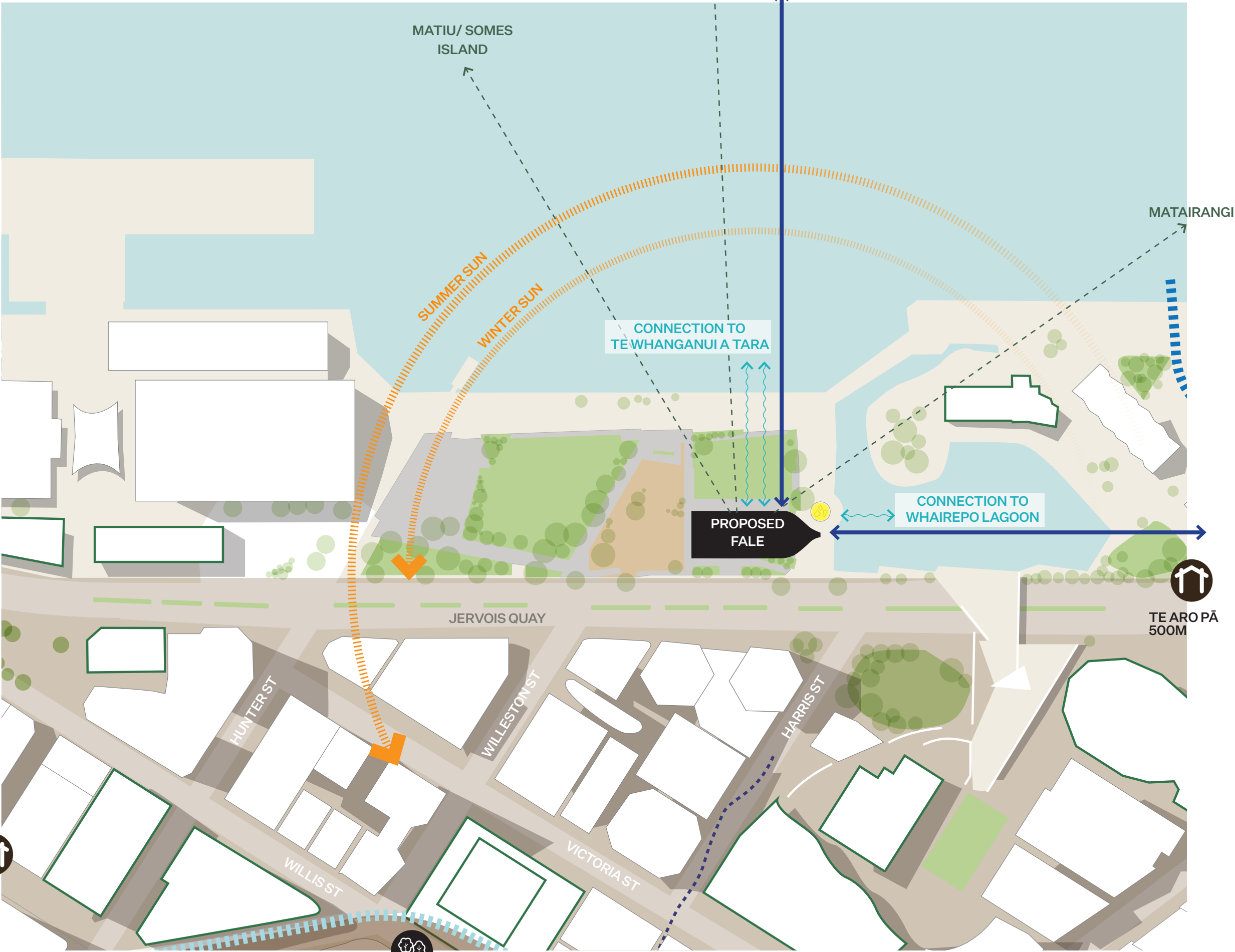


NTS

JASMAX



PUKEHINAU
800M



3. Design Response

Design Response

Conceptual Framework

Concept Diagram

Plans & Access

Elevations

Sections

Materials

Frank Kitts Park

Artwork

Event Modes and Activation

Servicing

Sustainability

Aotearoa New Zealand is an island nation in Te Moana Nui-a-Kiwa, the great ocean of the navigator Kiwa, that is today referred to as the Pacific Ocean. Tangata Whenua migrated to Aotearoa New Zealand from Hawaiki, across the deep currents of the Moana guided by the many kaitiaki – birds, whales, sharks, stingray and sea life. Navigation was an important vehicle that allowed Tangata Moana to traverse the islands in the sea and fuelled key foundational stories that strengthened that interconnectedness to their environment. The journey of the voyage allowed them to adapt and hone into their navigational skills that enabled them to decipher and confer with the cosmos and the Moana. Traversing through our sea of islands wove Tangata Moana to Aotearoa. It is here that they became Tangata whenua, however those strands of connections imbued within our Moana will continue to hold those memories and stories of our bonds.

Te Whanganui-a-Tara (Wellington) has the opportunity to be home to a world first Fale Malae. The Fale Malae is at its core, an opportunity to create a space that celebrates the many nation states that make up the Moana Nui, here in Aotearoa. The Fale Malae demonstrates a monumental opportunity that allows Tangata Moana to carve out a space of significance within our nations capital. Exemplifying the importance of recognising the genealogical bonds between Tangata Whenua and Tangata Moana.

It seeks to express the sociological, political, spiritual, artistic and historical relationships our ocean dwelling peoples expressed in through their built environment, in a dynamic new park on the Wellington waterfront.

The Fale Malae also presents the opportunity to further enhance a well-loved, but physically neglected, part of the vibrant Wellington waterfront. The enclosed Frank Kitts carpark with moderate edge activation through kiosks and public toilets, made the most of a tricky urban design situation. However, this concrete clad carpark disconnects the park to the wider landscape whilst creating a highly underutilised upper ‘park’ space. The design of the Fale will make for a highly activated public building from 360 degrees. The public realm will become a dynamic. equitable and safe space, enhancing the cultural precinct that exists around the site.

This Fale draws from the ancestral connection to Te Moana-Nui-A-Kiwa and will be a reminder of this genealogy, for today and tomorrow this Fale will host our futures. The opportunity within this project is identifying the diverse sociological, political and cultural structures of the island groups that make up the Te Moana Nui-A-Kiwa. It is by recognising the key markers that span across the culture. This creates core foundational elements that unify each group and illustrates the story of our migration across Te Moana-Nui-A-Kiwa to Aotearoa.

The word Fale is a clear example of these elements that codify these connections. Fale , Whare, Hale, Bure are all the same which also extends to the word Malae. The interpretations may vary but the principles remain as we embark upon a contemporary representation of Fale for our future.

There are three key unifying elements, or cultural markers, of the Fale archetype that exist across Te Moana-Nui-a-Kiwa. Through highlighting key cultural markers that codify, and make familiar, this Fale Malae, within a contemporary context, we are able to layer the conceptual design framework so as to highlight these three cultural foundational elements – the Malae, Paepae and tau’olunga – whilst also allowing depth of narrative to be associated through the design and artistic process that will follow.

There are three main architectural design concepts that can be found across Te Moana Nui-A-Kiwa. They are foundational for these shared concepts that become the principles that assist in grounding our design.

1. The Malae - the external relational space.

The Moana to the Malae symbolises the ancestral arrival point. The Malae represents the relational space, for gathering and for connection. Through its form, it actively carves out an external space for Tangata Moana within our Nation’s capital.

2. The Paepae - the raised platform, the internal space.

The Paepae is the raised platform and an important expression of ground that becomes the chiefly plane. This is where all key ceremonial exchanges occur.

3. The roof - the symbol of the Tau’olunga

The ridge beam is an important element across Te Moana Nui-A-Kiwa. It symbolises the sacred connections to the sky, langi, rangi and the heavens. The roof symbolises the Fale as a connection to the heavenly realm of our Outa, Atua.

At the end of the ceremony a dance is performed and is called the Tau’olunga which is also represented by our roof. The gestural sweep of the roof illustrates the movements of two hands, each hand a symbol of the key relationship between Tangata Whenua and Tangata Moana.

These three main concepts hold the important realms of how the design engages with the cultural procession. From the external, internal and to the cosmological. Each area it engages with is expanded upon, with artistic interventions as well as contemporary interpretations of traditional methodologies.

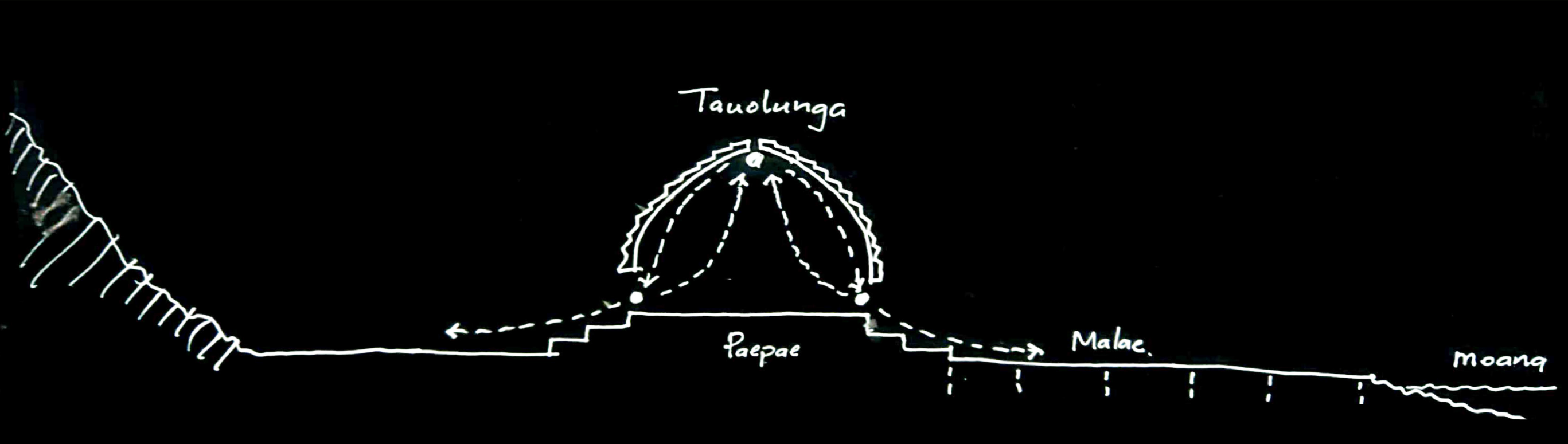
This opens the ability to expand the lines of expression grounded by two core principles.

1. The concept of Navigation, the compass and the cosmological vā relationship of Moana nui peoples have to navigating the ocean. Navigation is an important concept to this project as it allows Moana peoples to connect to who they are with the land and the people of Aotearoa NZ across the vā/wā/ time and space.

2. Linking to concepts of navigation, the cosmology, and further ideas of tatau/tatatau/or cultural tattooing practices, the patternations within, for example, the Malu (Sāmoan tatau on the thighs of Women) continually repeats the sumu pattern (the diamond shape) which is a pattern found across the Pacific. This sumu can be found in the marks of our bodies, in the designs of our ngatu / tapa / hiapo (bark cloth patterns), in the lashings or lalava patterns that bind our Fale , and there are deep meanings that relate this pattern to the eye, the reproductive organs of Women and therefore the relationship to birth, giving life, and the southern cross, to name a few.

Through wider site planning considerations, capacity study explorations, testing the brief, and the creation of a conceptual framework we have sought to create a building that encapsulates the essence of a National Fale Malae for Pasifika peoples and for the people of Aotearoa New Zealand. The Fale Malae is a contemporary expression of rich cultural histories layered, yet simply formed in a strong and dynamic response to an iconic site.

This diagrammatic section explaining the inter-relationship between the three universally understood cultural markers across Te Moana Nui a Kiwa - the Malae, the paepae and the tau’olunga or expression of the ridge beam.



Tangata Whenua ○ ————— ○ Tangata Moana

Paepae

The raised, stepped platform.
Sheltered ritual ground.
Vā relationship with early divinities
Chiefly Realm with Pou allocations.

Ground condition

Tau’olunga

The ridge beam, sacred connection to the
sky - lagi, rangi, heavens.
Vā relationship with cosmic divinities

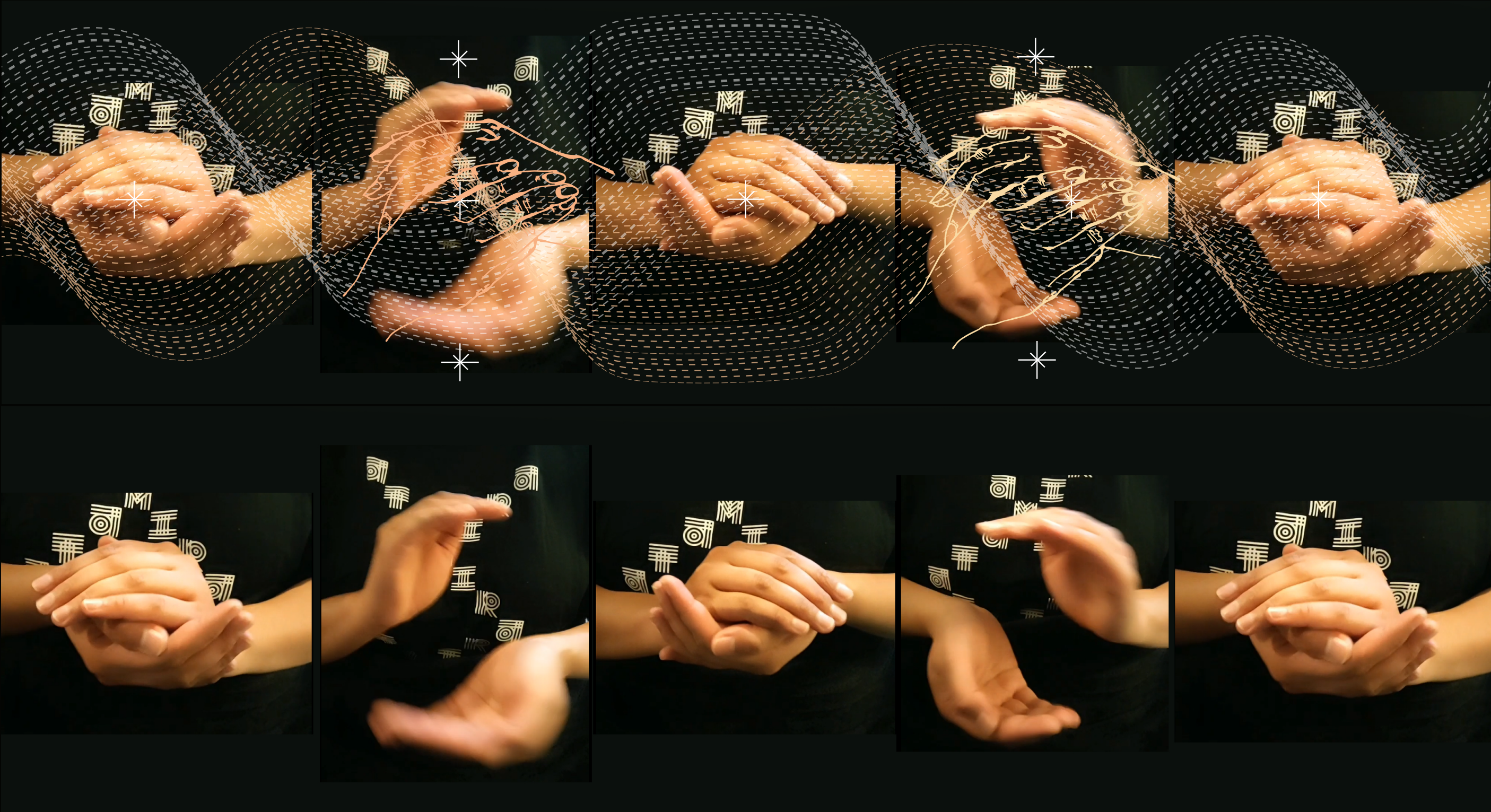
Internal Condition

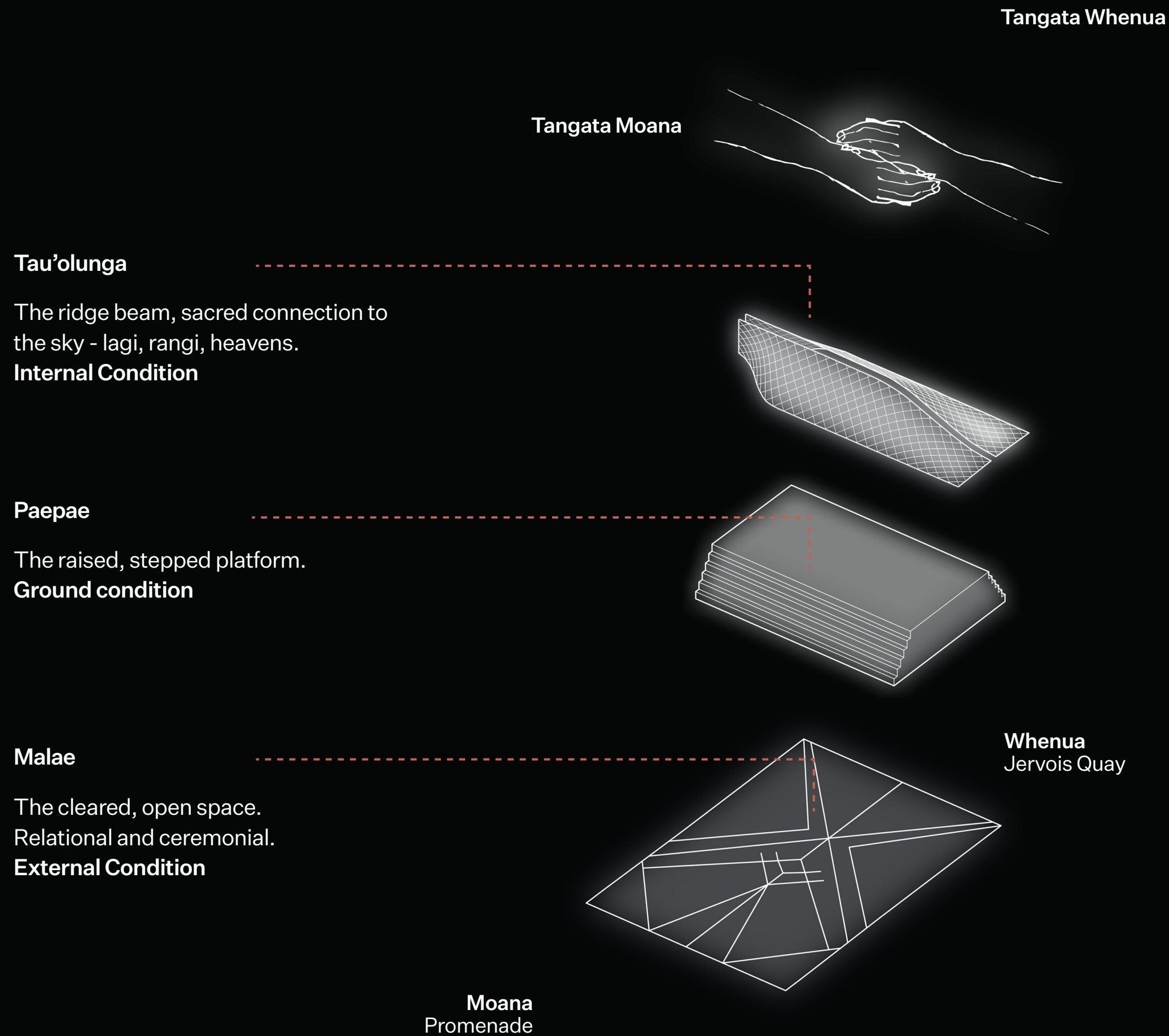
Malae

The cleared, open space.
Relational and ceremonial.
Open ritual ground.
Vā relationship between the moana, the
land, and the cosmos.

External condition

At the end of the ceremony a dance is performed and is called the Tau’olunga which is represented by our roof. The gestural sweep of the roof illustrates the movements of two hands each hand a symbol of the key relationship between Tangata Whenua and Tangata Moana.





The Malae - the external relational space.

The Malae is a key cultural marker that extends across Te Moana-Nui-A-Kiwa. This open external space in front of the Paepae and Fale is an important gathering space for key cultural procession. However, it can also operate as an enjoyable civic square that opens up generously for the public to use and utilise.

The Malae is an opportunity to reduce the level of the main ‘park’ space that is currently above the Frank Kitts carpark to be slightly raised with the promenade and thus becoming a more equitably accessible public space.



The Paepae - the raised platform, internal space.

The Paepae has been a key element that has been found across Te Moana-Nui-A-Kiwa. This raised platform symbolises the building up of earth and stone which provides the key marker of grounding the Fale. Those strands and connections to the raised ground demonstrate the elevation of an esteemed Fale utilised for important ceremonial purpose.

The Paepae can be made of stone, coral or other solid materials found locally.

The Paepae has a 360 degree relationship and maintains a level of civic importance while also still allowing site lines from Jervois Quay, the promenade and around the park, into the Fale . This transparency gives users the ability to have a dynamic and unique experience with each side.

The Jervois Quay side of the Paepae forms a ramp, stairs and planters which act to draw the Fale down and onto the street edge. This edge encourages active connection to the newly created pedestrian edge on Jervois Quay. Therefore generating a more equitable, accessible and safe edge where there currently is not one.



The roof - the symbol of the Tau’olunga

Fale across Te Moana-Nui-A-Kiwa illustrate dynamic ingenuity with their diverse and rich designs of their Fale especially their roof structure. However what unifies Fale , Whare, hare, Bure is the design of the central ridge beam. The ridge beam is a key connector to the spiritual and cosmological realm. The design of the roof highlights that important relationship with a beam of light. Internally, the ridge beam is a ‘negative’ expressed through shaft of light that splits the roof into two sides.

Ceremonial practices are an essential programme that is customarily held within the Fale. When the ceremonial kava has been shared, a dance is performed to symbolise the end of that process. The dynamism of the hand gesture informs the shaping of the roof. An expression of the last dance and highlighting with each side of the roof representing a hand and symbolising the important relationship between Tangata Moana and Tangata Whenua.

Externally, the roof has a sweeping expression – a vertical point on the southern end, that bends and dips down to meet the programme of the cafe and community rooms on the northern end. This ‘bowing down’ Tulou of the mass of the roof on the northern end of the Fale also respectfully dips its head/scale/mass to the meet the scale of the Chinese Garden.

Internally, columns provide key markers of the Pou that would customarily locate the positions of where key individuals would sit within ceremonial events. The north and south Pou which would locate the high ranking, chiefs or individuals are represented in artistic ways. Inlayed on the north and south side there are slices of stone that symbolise their seated position. The southern side has a shaft of light connecting to the skylight of the central ridge beam. On the northern side, there is opportunity to express the pou artistically onto the face of the wall. This would sit symbolically behind the seated high ranking individual.

Fale roof structures hold great beauty within their traditional lashing. Therefore roof structural beams and connections hold the opportunity of a contemporary expression of these traditional elements. Lashings would tell us a story of the navigation and how to confer with the stars. A Tufunga would be in charge of this craft as they help to fasten, fix and hold these dynamic connections together. This storytelling will have the chance to be expanded upon within the Fale roof.



3.2 Plans & Access

The Fale is designed as a transparent ‘building in the round’ and as such the spaces within the footprint have a huge impact on the external appearance and function of the building.

The internal spaces are as follows:

The Fale

The Fale is the most important space in the building. It has been designed conceptually to house the pan-pacific community of Te Whanganui a Tara and Aotearoa and functionally to accommodate a range of uses as detailed below.

Spatially, the Fale is a 370m² (23 x 16m) space with a timber batten ceiling rising to 10m. The space is capped by the ‘negative’ (skylight) Tau’alonga.

It is important that the entry into the Fale is enabled through the ‘long’ sides of the building (the sides that front the Malae, and Jervois Quay). The columns are inset from the glass curtain wall (as is common in many Fale across the Pacific) to enable this movement.

The Fale accommodates 400 people standing in ‘event/cocktail’ mode and 290 people seated at 1800mm circular tables for sit-down events (less if a stage is required).

The Fale can also be used as a conference or lecture space seating up to 324 facing a stage and screens.

The space can also be used for a huge variety of events such as exhibitions, markets, small performances, as well as supporting activities occurring on the Malae.

The Fale is level with the Paepae at its east and west sides and approximately 2.7m above the promenade to the south. The range of activities in the Fale and the glazing and openings will create vibrant and active spaces around the building. Although not level, the Paepae will help to activate the promenade and provide passive surveillance.

Community Room

The community room caters for seminars, lectures, educational facilities or smaller community gatherings of 70 people seated or 90 people standing.

The community room has been located at the heart of the building with glazed sides to both the east and west sides. This allows the space to function as a permeable or transparent space that links the two entry lobbies together allowing the entire space to function as a pre-event function space, an art exhibition, a small cocktail gathering etc. With the doors and/or screening devices closed the space can just as easily function as a lecture or classroom space. The glazed nature of the space also allows the building to be visually transparent right through its centre and allow views from Jervois Quay to the Moana.

The community room will be equipped with the appropriate HVAC to make the room comfortable to be seated in for a length of time as well as the required AV equipment for the aforementioned functions to be undertaken.

There is a community kitchen co-located to the community room for the preparation of tea, coffee and reheat of food.

Café

The cafe wraps the northern facade of the Fale . This gives the cafe the best possible environmental location, enabling outdoor dining as much as possible in the Wellington climate. It also helps to activate the Fale from its Jervois Quay vantage point and support interaction with the Chinese Garden and wider Frank Kitts Park.

The cafe will have full height glazing to three sides and the feature timber batten ceiling from the Fale will be carried through in to this space.

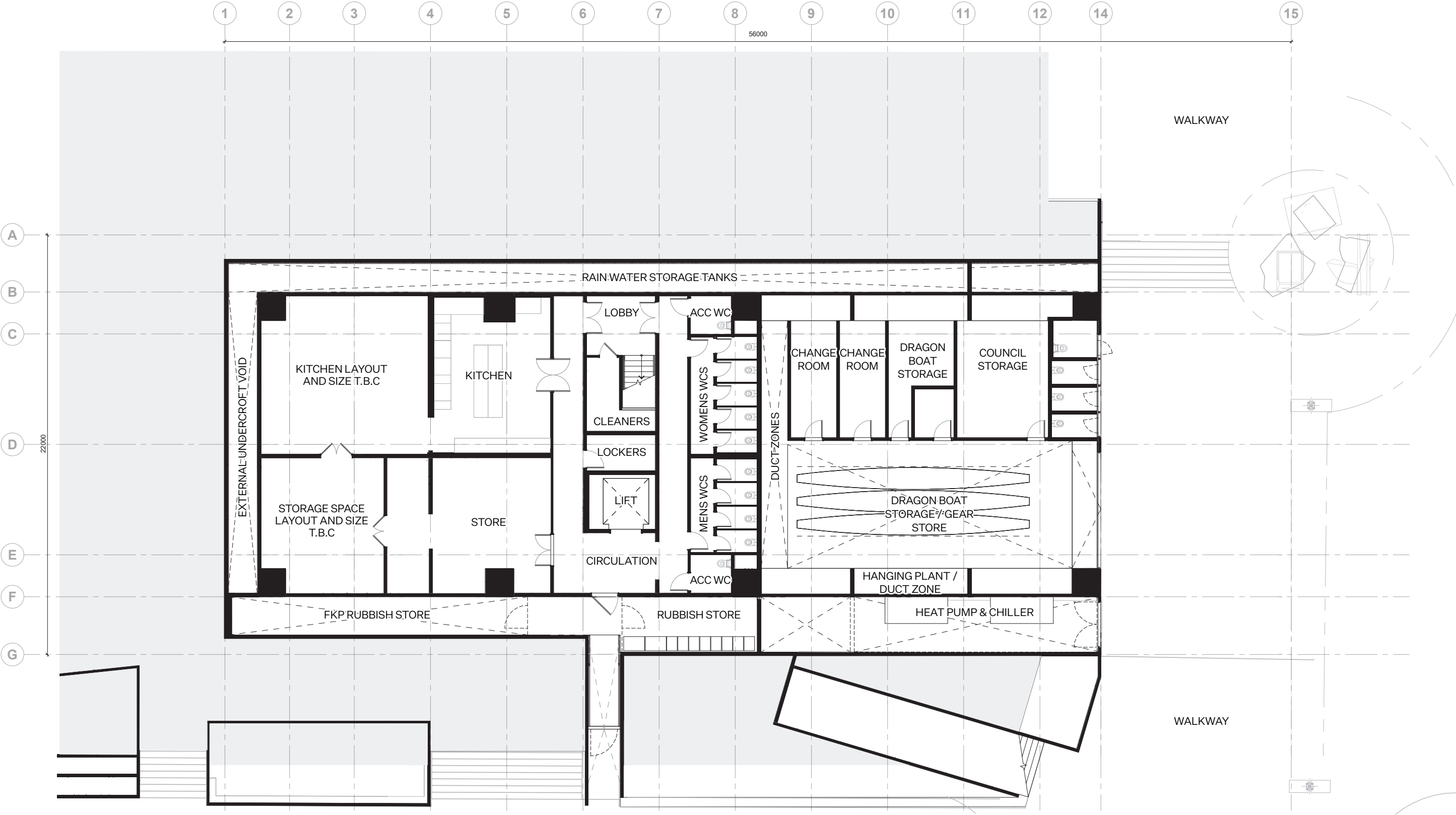
The cafe will be serviced by the kitchen back-of-house function located directly behind the café.

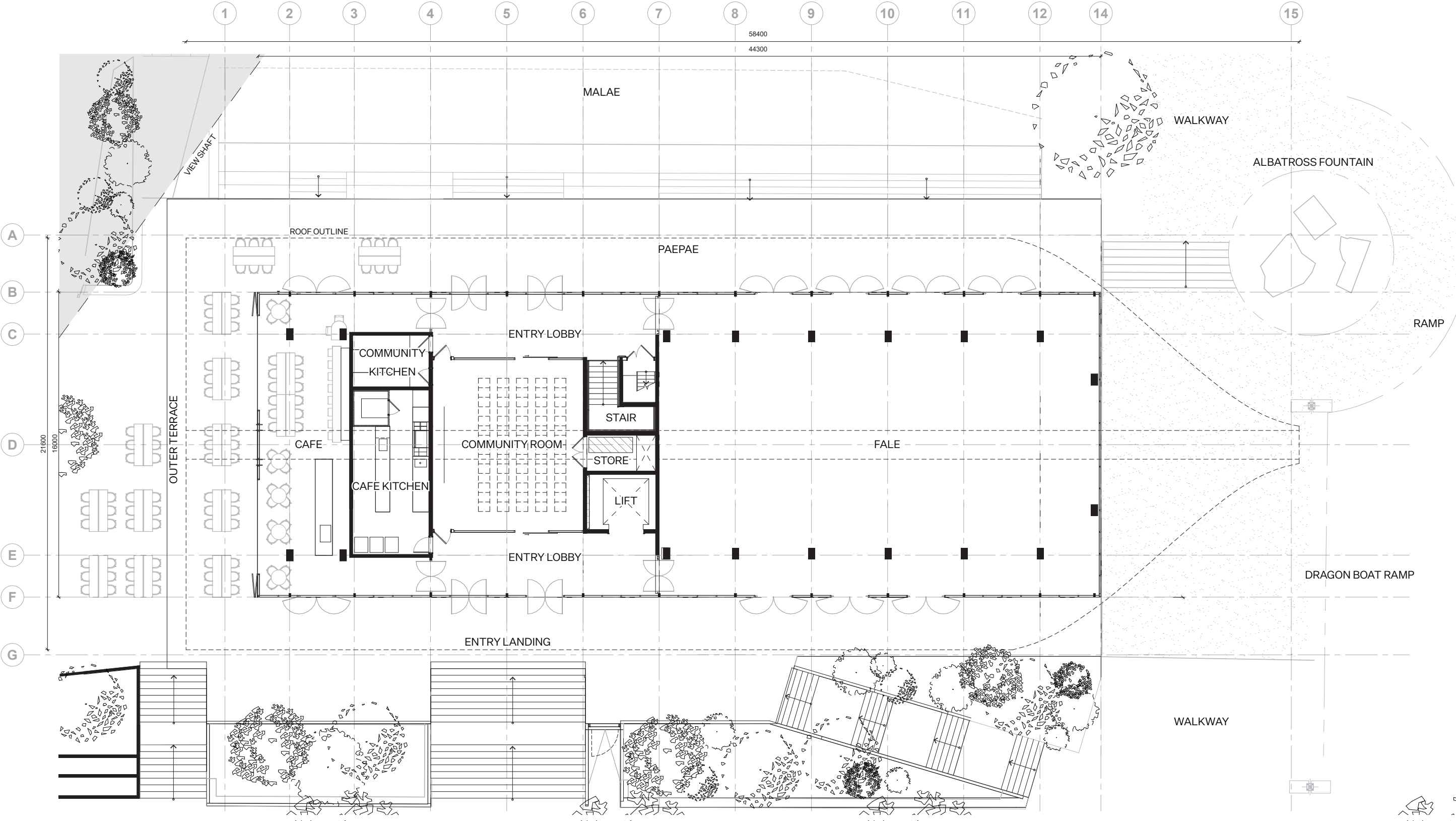
Back-of-House

The lower floor (basement) of the Fale houses all the back of house functions for the building, namely, toilets, the kitchen, and storage. Access will be provided via an accessible stair and lift. There will be an additional service access directly off Jervois Quay which will be covered under the servicing section of this report.

Universal Access

Universal access will be provided to both sides of the building (Jervois Quay and the Malae/seaward side) via ramps and accessible stairs. Pick-up and drop-off has been provided for in front of the building. No parking is provided for the Fale. The pick-up and drop-off also provides accessible access to the building. The closest accessible parking is located on Harris Street, approximately 100 metres away.





3.4 Elevations

North Elevation

The north elevation is deliberately designed to be lower and less dramatic than the south. The relationship to the Chinese Garden is acknowledged in the flattening out and lowering the roof form. Large bifold doors will open from the café on to the Paepae, inviting movement between the Chinese Garden and the Fale.

South Elevation

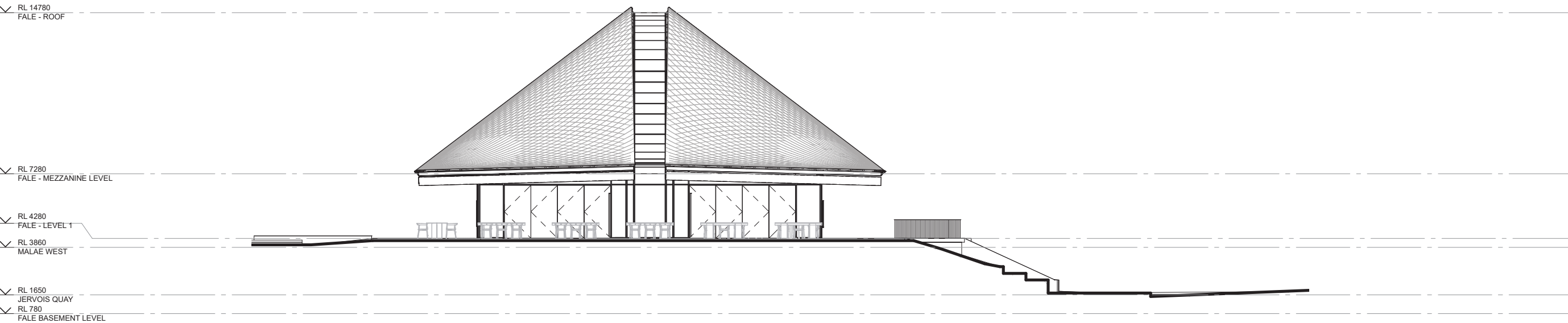
The south elevation will be the view of the building that many users get on the approach to Frank Kitts Park from Te Ngakau (civic square) or looking across Whairepo Lagoon. It is on this elevation that the roof form swoops up, conceptually forming the prow of a boat and indicating its presence to the rest of the cultural precinct and waterfront. Below the base of the Paepae to the south forms the wall of the dragon boat storage and public toilets which are described in more detail in the materials and artwork sections of this report.

East and West Elevation

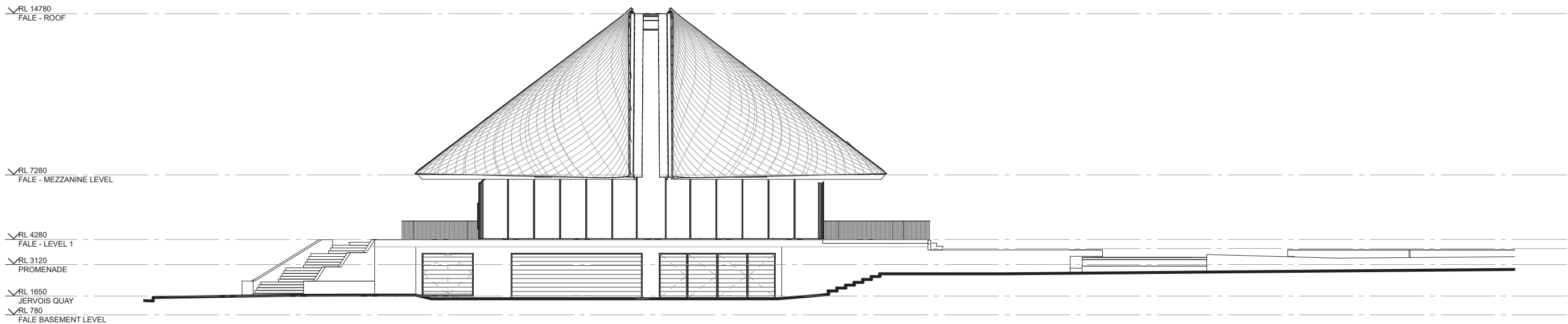
As a mainly symmetrical building, the east and west elevations appear similar in appearance, albeit their relationship to the surrounding context is very different. Both are completely glazed, but sheltered by the roof eave. Each side offers wide entries, both into the entry lobby and the Fale itself as well as the café.

Elevations

North

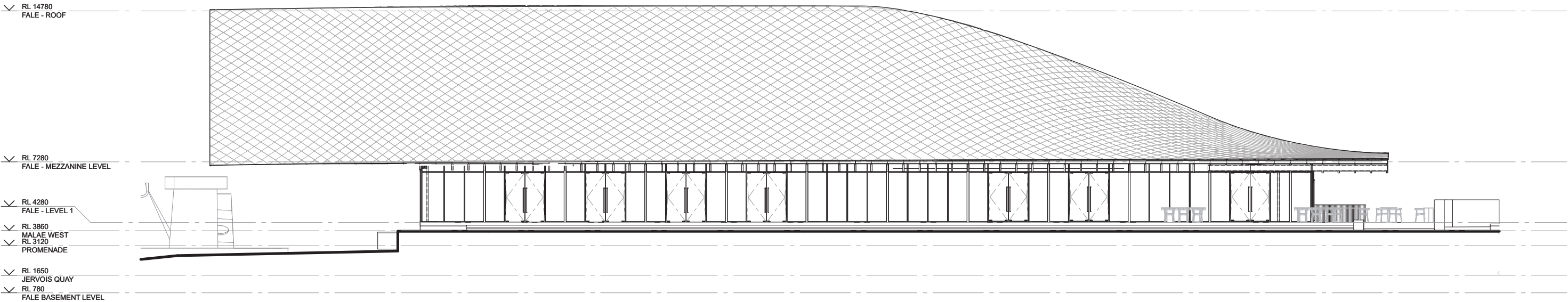


South

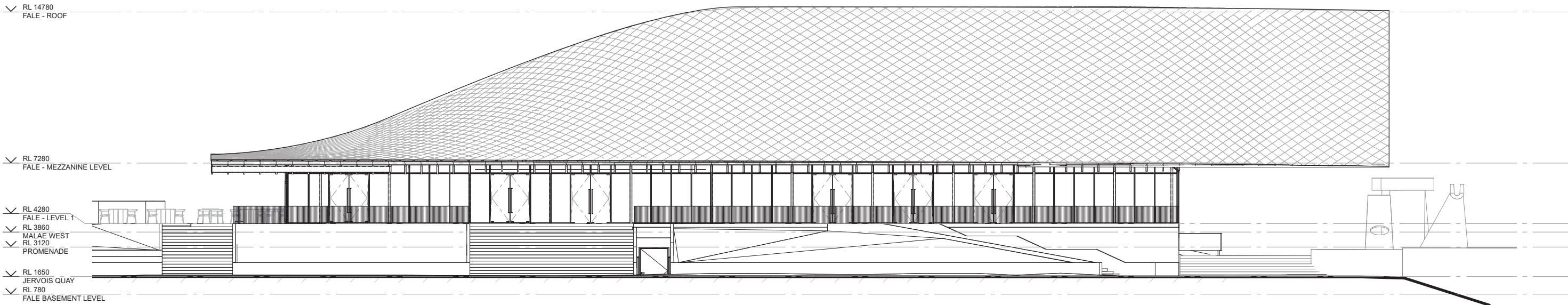


Elevations

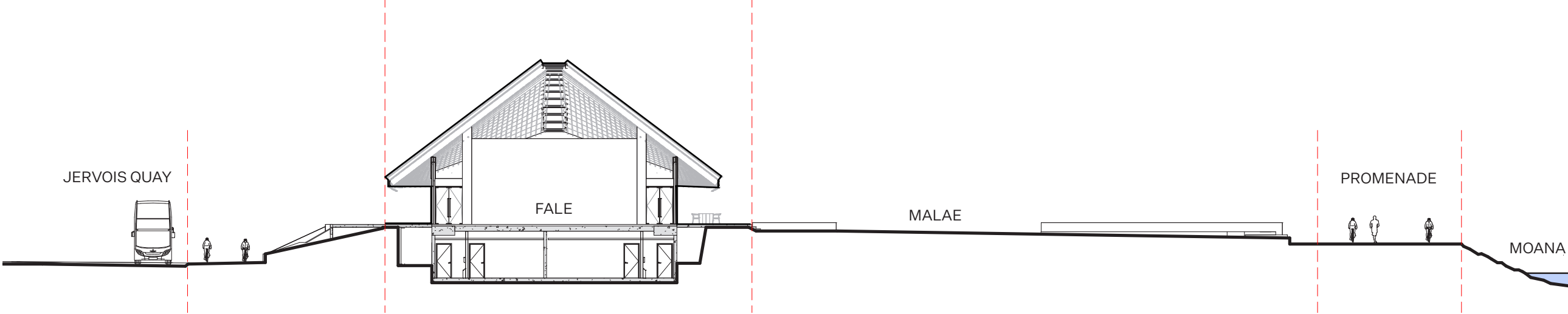
East



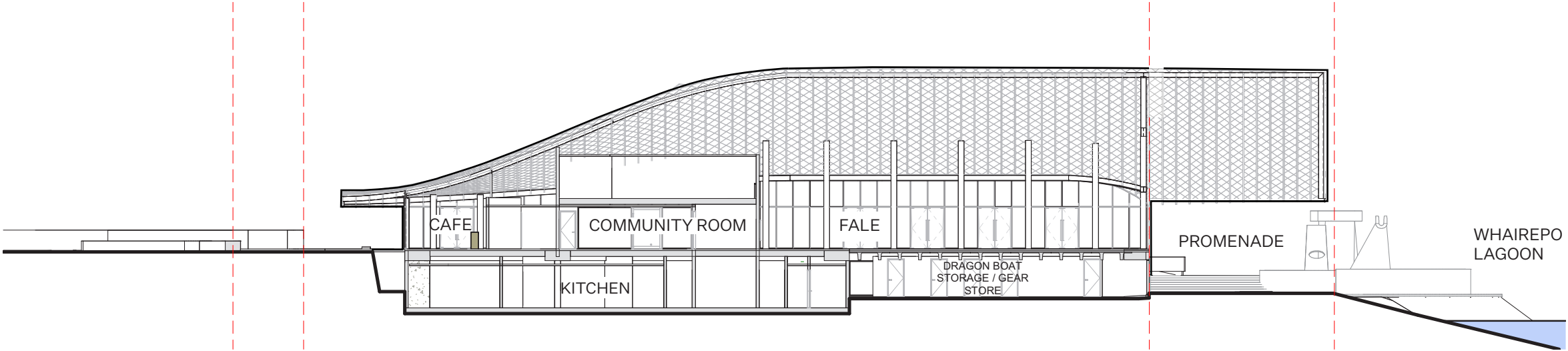
West



3.5 Sections

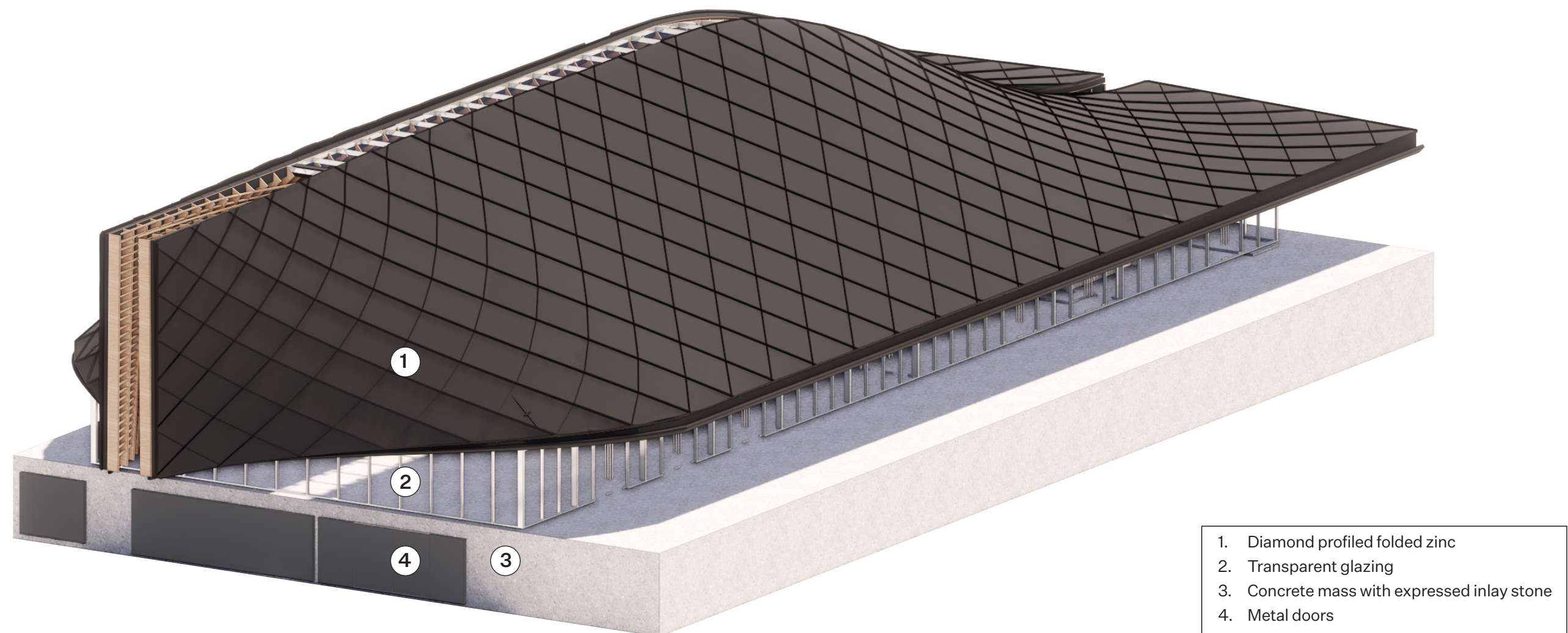


1 | 1 : 150 Long Section
FALE SCOPE SITE CROSS SECTION



2 | 1 : 150 Long Section
FALE SCOPE SITE LONG SECTION

3.6 Materials



The building has a limited palette of materials to allow the form of the building to be the focus of the design. The key material selection is that of the roof. An extensive selection criteria took place to choose a material that would achieve the desired look of the roof. The material chosen needed to be a diamond form accentuating the roof curves as well as a durability and lifespan required in this environment. The selected product is folded zinc with a diamond profile. This will provides long life span, little to no discolouration and the diamond format is most efficient use of material whilst also meeting the aesthetic criteria.

The facade below the roof form aims to be as transparent and open as possible in order to invite the public in and activate the surrounding park. To this end, the building will be entirely glazed around its ground floor.

The Paepae on which the building sits will be formed out of concrete. This element is an expression and continuation of the earth and as such needs to be material with solidity and mass. The material forming the Paepae will have an expressed inlay stone band (Tapu'i) running around it which will be discussed in further detail under the artwork section of this report. To the southern edge of the Paepae, a series of doors are required to access the dragon boat storage, WCC storage, public toilets and plant. In order for these to look cohesive they have been designed as an integrated art piece by Michel Tuffery and Baked Design. The final appearance of what this series of doors will look like is yet to be designed but the materiality will be metal. This will be discussed further in the artwork section of this report.

3.7 Frank Kitts Park

The Fale proposal sits within the wider context of the new Frank Kitts Park design (submitted under a separate Resource Consent). The park has been designed by Wraight + Associates, Baked Design, Athfield Architects and Duncan Campbell and includes the entirety of the park including the proposed Chinese Garden (Garden of Beneficence).

Image provided by Wraights and Associates



3.8 Artwork

Integration of Artwork into this project has been something that has been considered right from the outset. Michel Tuffery was appointed to lead the integration of artwork into the architecture. Much of this work has been focussed on the interior of the building and as such will not be covered in this report but three key areas should be considered as part of this Resource Consent application.

- Exterior - Southern Façade
- Exterior - Paepae band
- Exterior - Fale in non-event mode

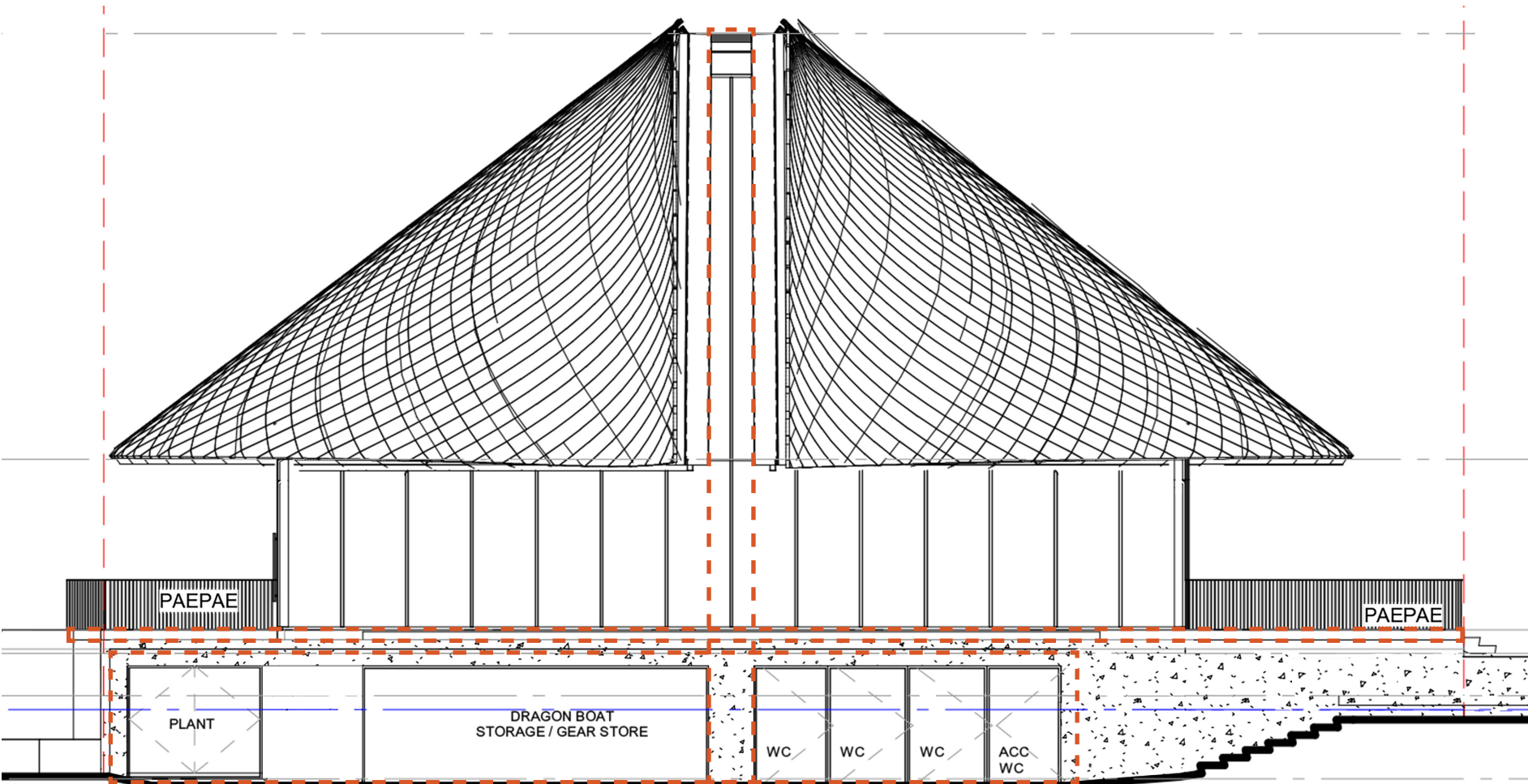
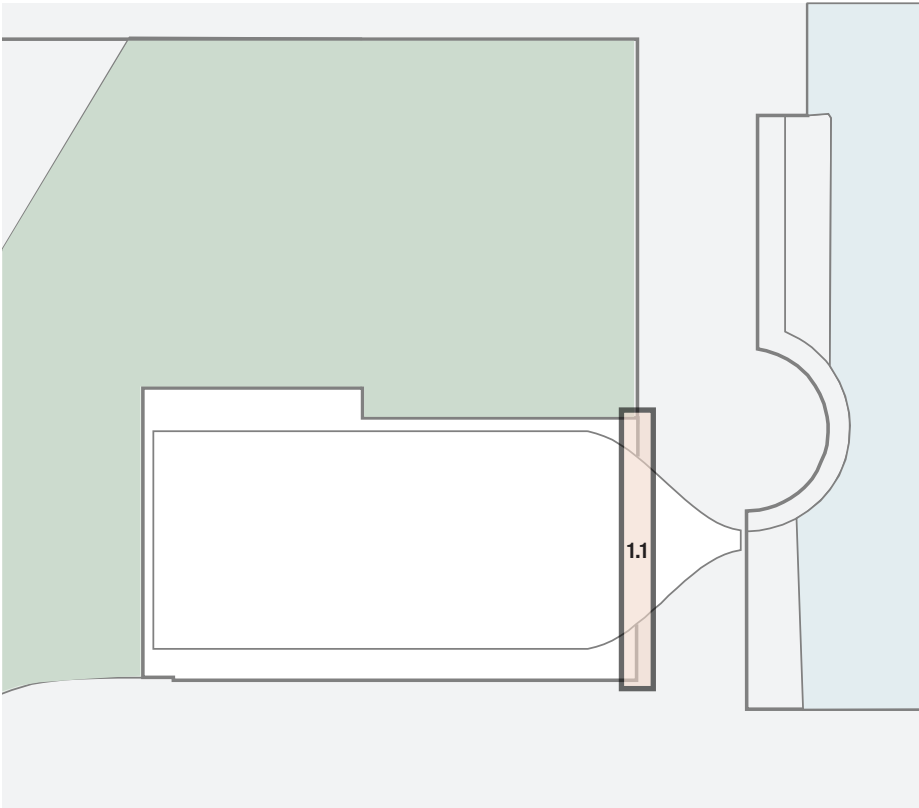
Under this section we will also discuss the relationship between the Fale and the existing Tanya Ashken Albatross sculpture.

Illustrative Process imagery provided by Michel Tuffery

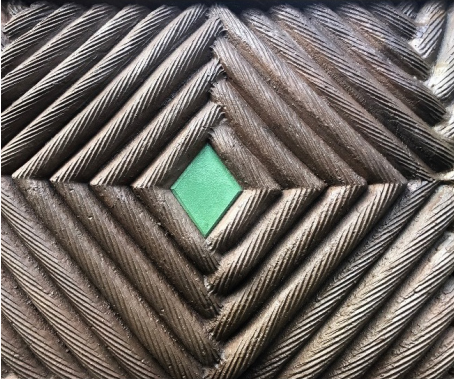
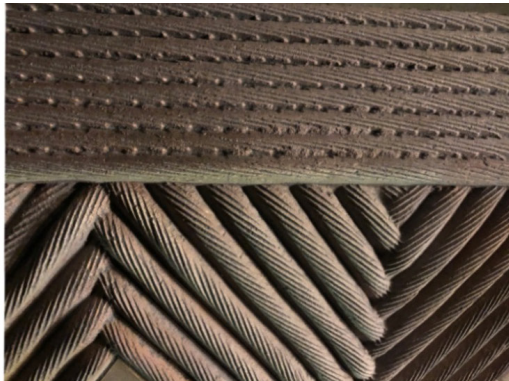
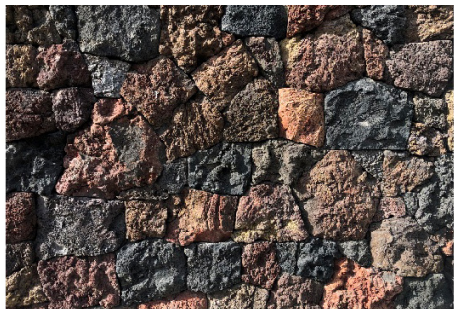


Illustrative Process imagery provided by Michel Tuffery

1.1- Treatment to southern facade and ground

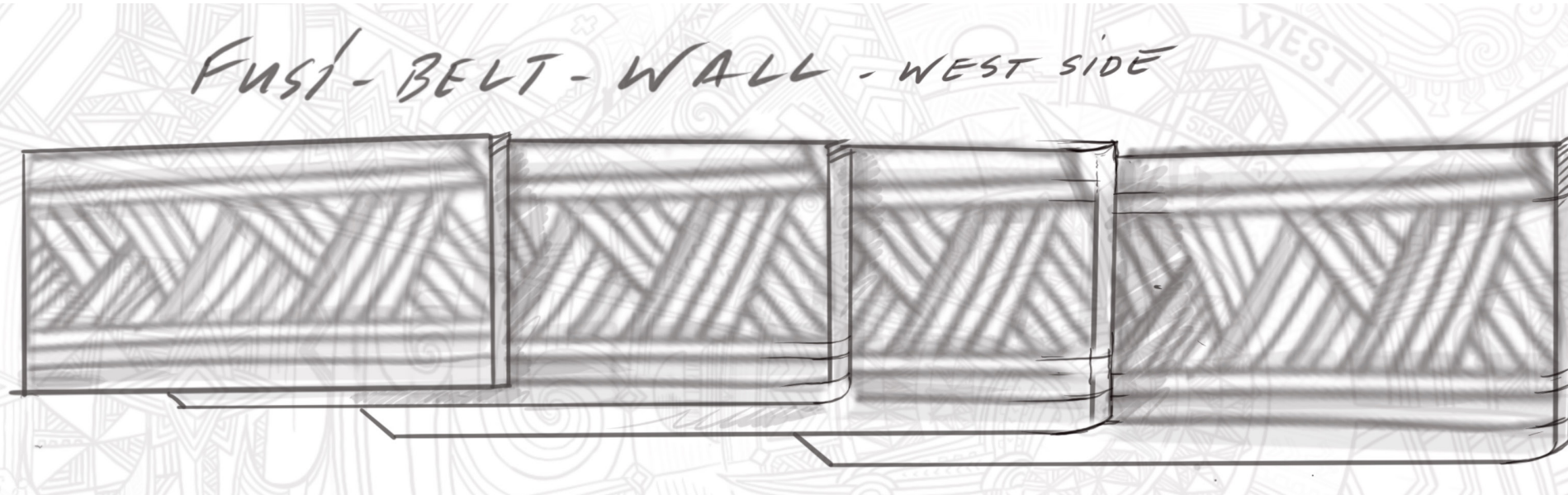
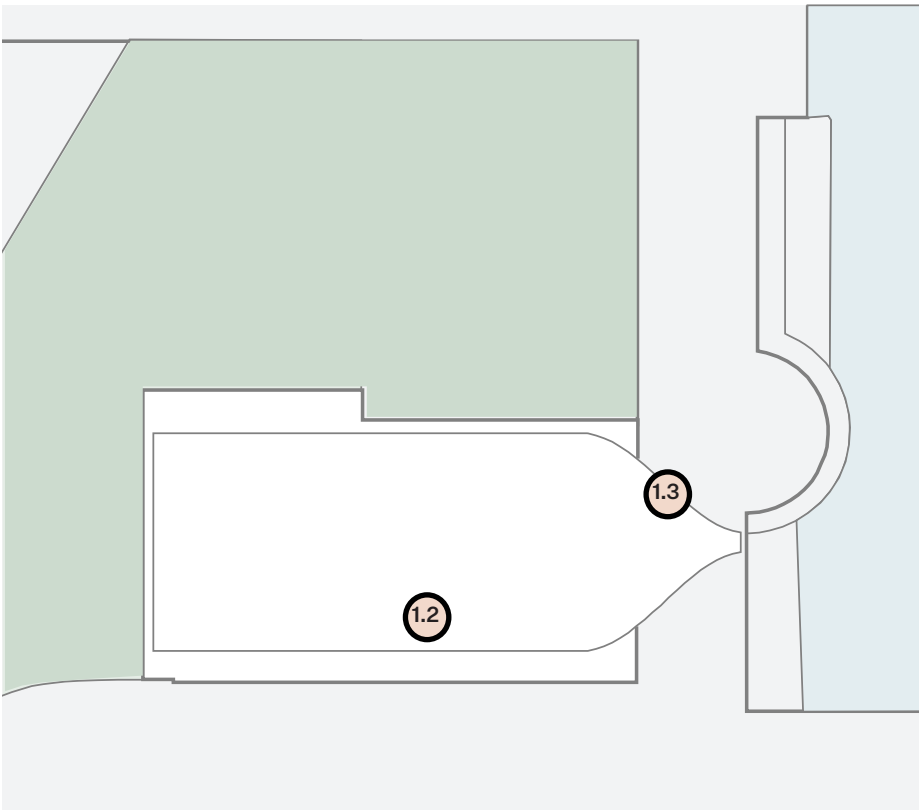


The southern façade is an important part of the experience of the Fale and Frank Kitts Park. A series of workshops between the Fale Team and the FKP team have explored the expression and integration of the elements. The key moves are the recessing and cohesion of the doors, to be achieved as an art piece in metal by Michel Tuffery working in conjunction with the art pieces designed by Baked Design for the wider park. The second is the expression of the Tapu'i (band) around the top of the Paepae which may be achieved in rock inlays and/or an expression of the Fusi belt.



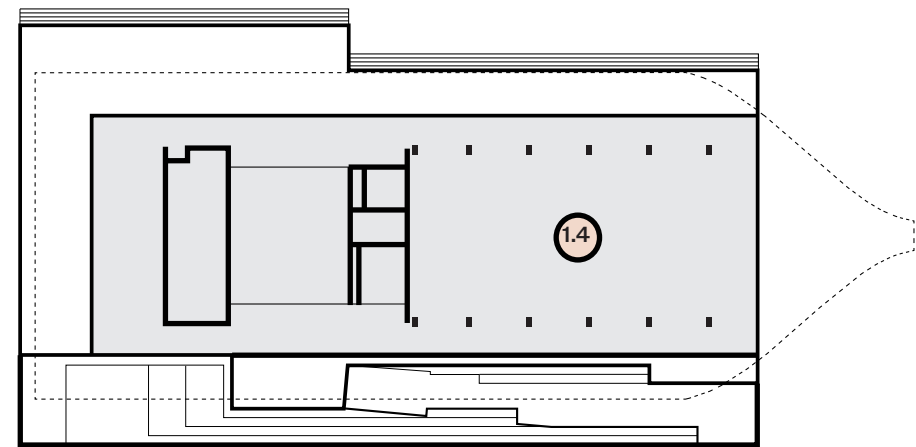
- 1.2 - West, Jervois Quay entry/edge: words in the paepae steps up to the Fale .
- 1.3 - South, Lagoon edge: Soundscape in the paepae to activate its relationship to the Malae, and the surroundings. To act as a tomokanga (entry door) into the park. Links with Mana Whenua narrative of the role of the park

Illustrative Process imagery provided by Michel Tuffery



Illustrative Process imagery provided by Michel Tuffery

1.4 - Hanging system for tapa / ngatu / hiapo / tivaevae etc
Fale Space - Internal, Ceremonial



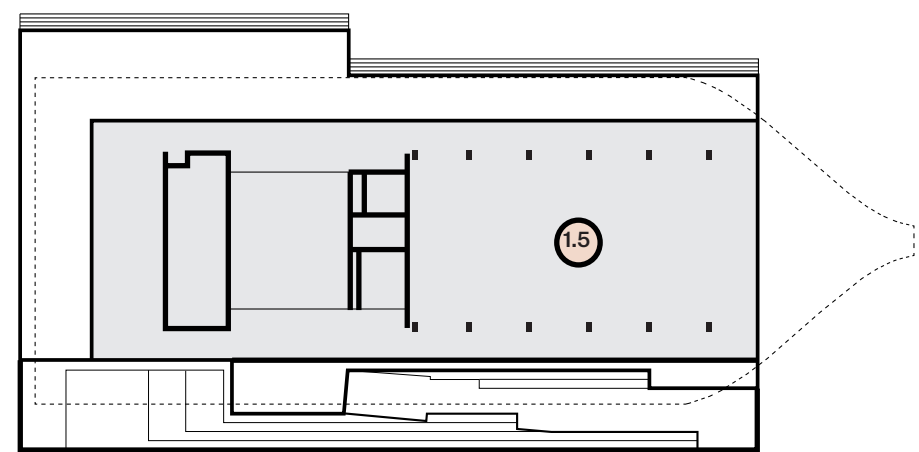
- 1. BONE, MOTHER PEARL INLAYED
- 2. EACH POU WILL SECTION OF DESIGN ELEMENT FROM A SELECTION OF ISLANDS.



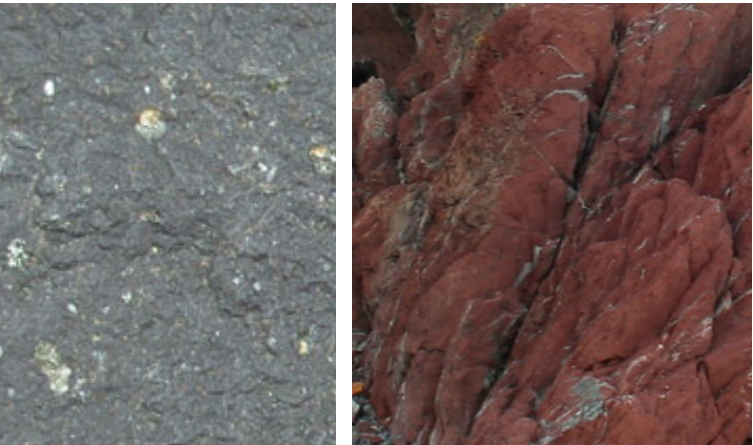
↑
KROME POU
HIGHLY REFLECTIVE



1.5 - Mauri stones inlayed into the paepae/floor in the shape of the pou

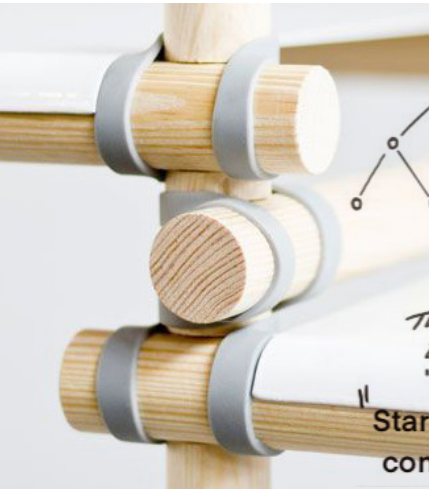
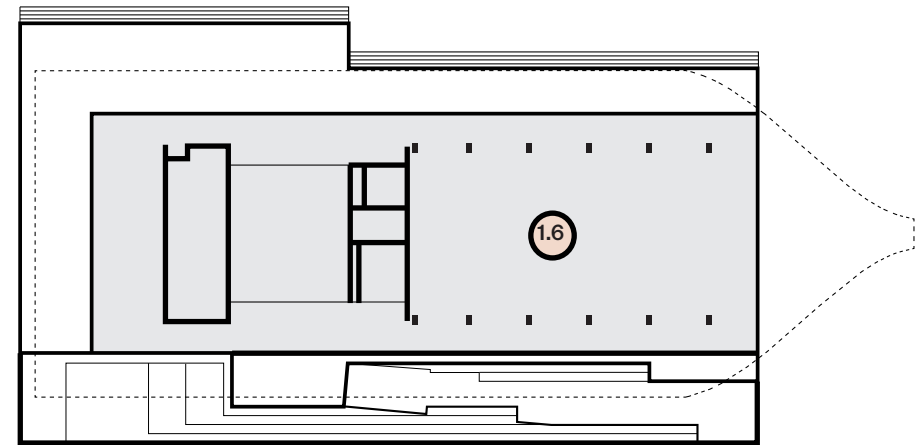


Conceptual Process imagery provided by Michel Tuffery

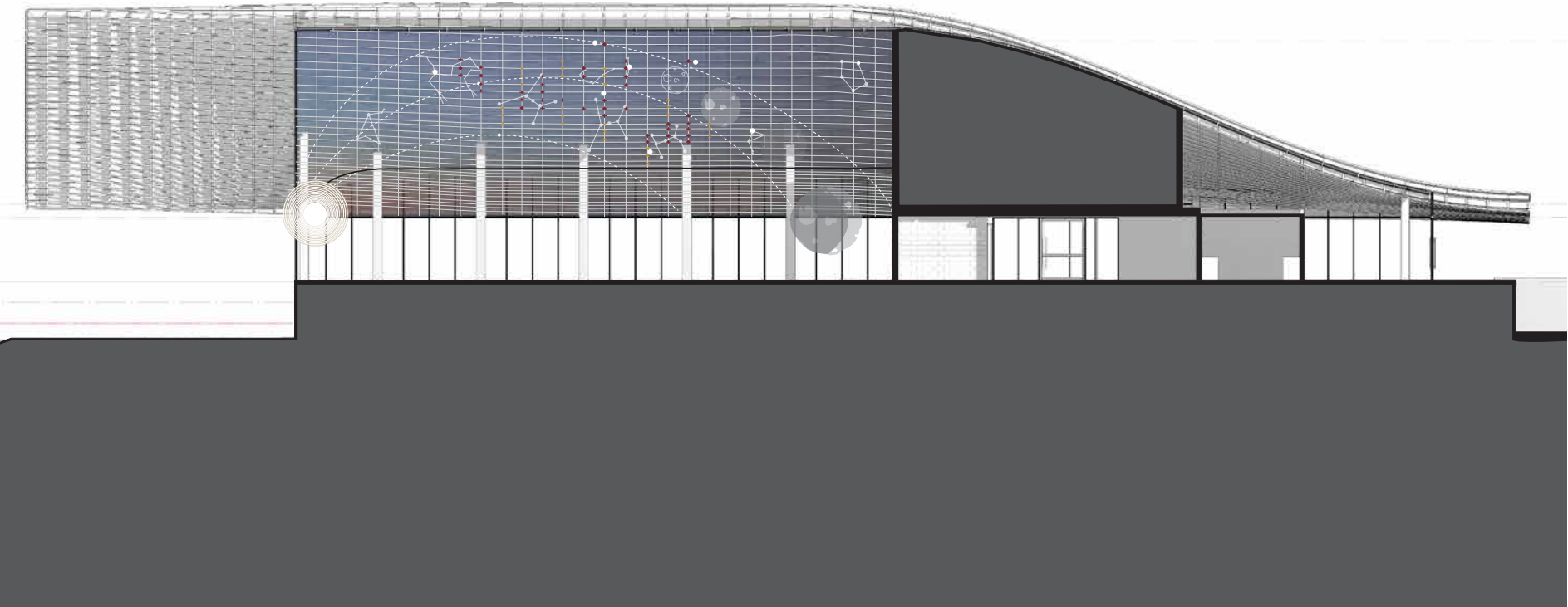
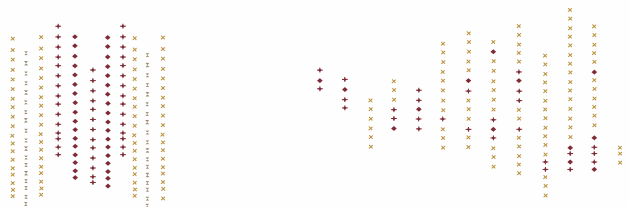
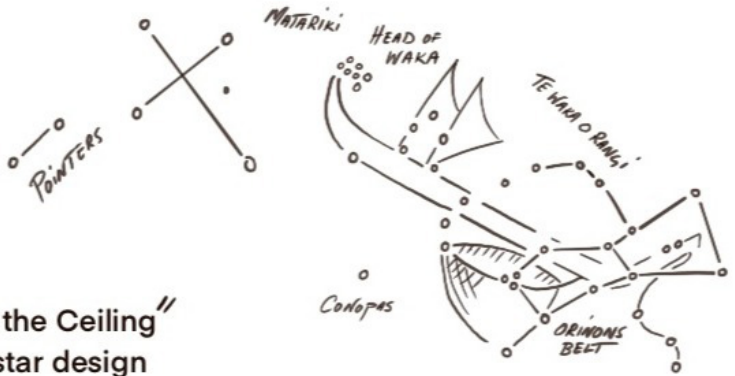


Conceptual Process imagery provided by Michel Tuffery

1.6- Structural connection joint that expresses a new ‘lashing’



MAUI HOOK
TURN UP SIDE
DOWN BELOW
"WAKA"
Star formation layout in the Ceiling"
concept Using woven star design

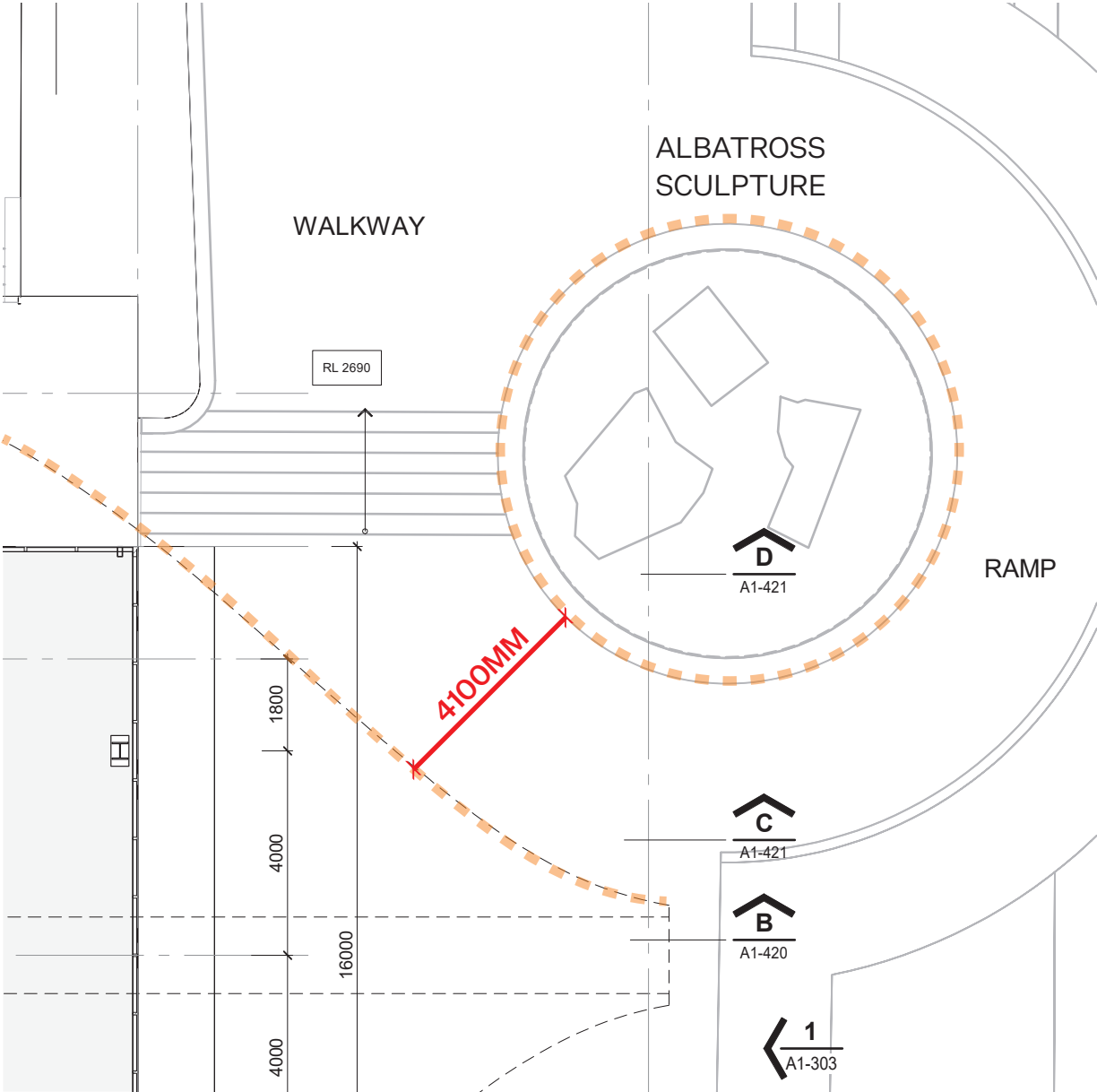


The Tanya Ashken Albatross sculpture has always been regarded as a key piece of context in which the building sits. The Albatross has strong links to the Pasifika community in the symbolic association with navigation and therefore always considered as a very appropriate neighbour for a Fale . The building form in plan mirrors the sculptures curves, whilst also sitting approximately 4 meters clear of the sculpture to ensure the sculpture remains prominent.

paepae. This height has been determined by the inclusion of both the dragon boat storage and public toilets which provide amenity and promote public activation along the Whai Repo Promenade. While the design team acknowledges the impact of briefly shading the sculpture, the paepae enables optimum urban design outcomes for the wider area.

(Refer to the shading section of this report for diagrams).

Additional shading on the sculpture from the proposed project occurs only for a period in late afternoon in summer and for a period in the afternoon during the vernal equinox and winter. The project’s height which in effect contributes to the shading is largely determined by the height of the



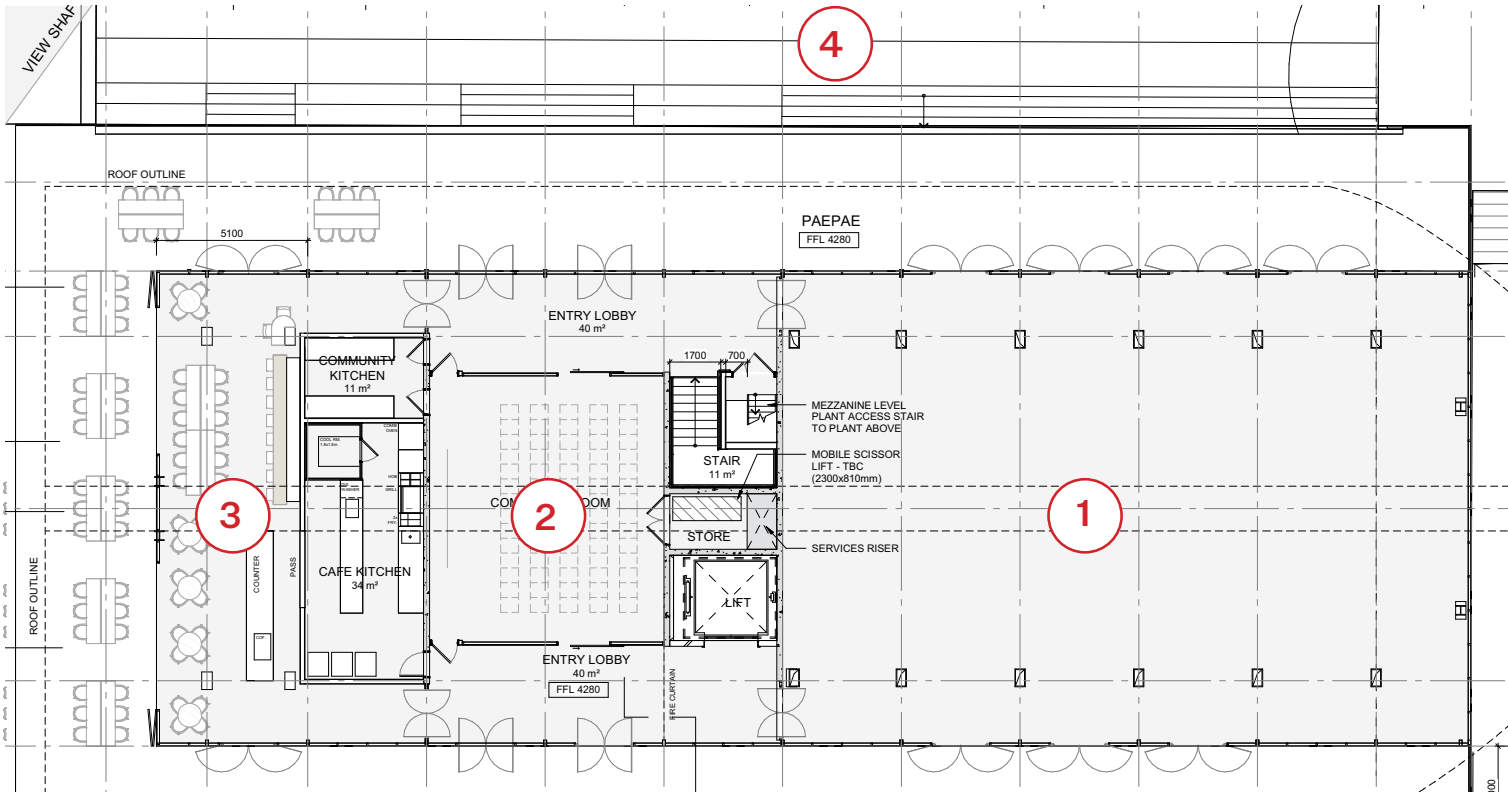
The building provides three flexible spaces that can be used separately or together. The Fale (1) can also support events and activities taking place within the Malae/open green space (4). The café (3) is able to operate independently of activities taking place in the other two spaces. While the community room (2) and Fale (1) can host separate gatherings, the community room is also designed to be a supporting space for larger events that may occur in the Fale . Two specific examples are shown on the following slides.

The adjacent table shows the spaces capacity in a variety of modes.

The spaces are not limited to these modes, they can also hold many other types of events, including but not limited to, exhibitions, performances, learning (active and passive), storytelling and markets.

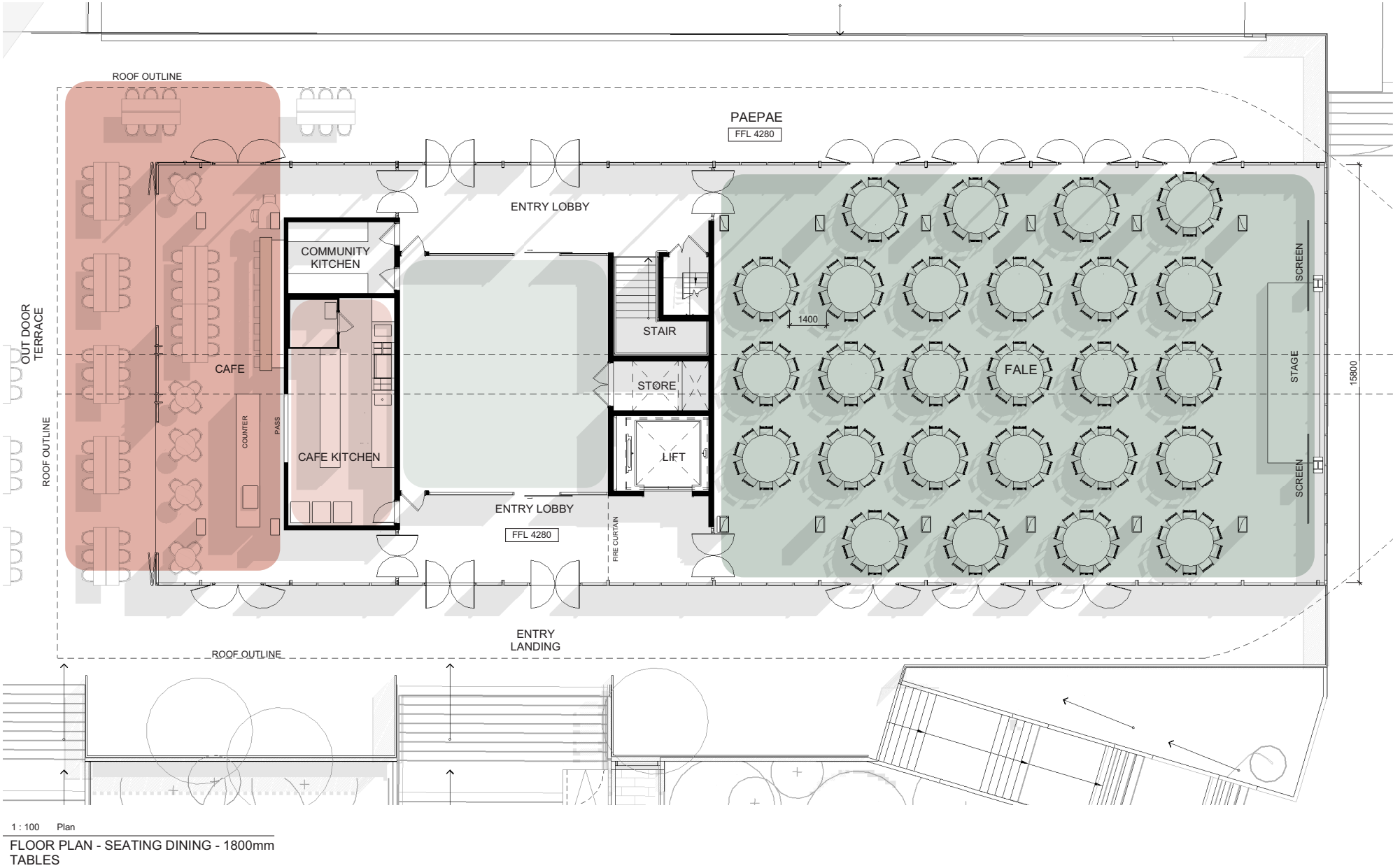
The building can also support wider park events such as Homegrown, the Dragon Boat Festival, cultural ceremonies, graduations and concerts.

	Room	Mode	Capacity
1	Fale	Standing	400
		Seated (round tables)	290
		Seated (Performance or Learning)	320
		Pacific Ceremony	135 - 175
4	Malae	Market	200
2	Community Room	Standing	90
		Seated (Performance or Learning)	60 - 70
3	Cafe	Indoor Seated	50
		Outdoor Seated	70+
		Standing	130



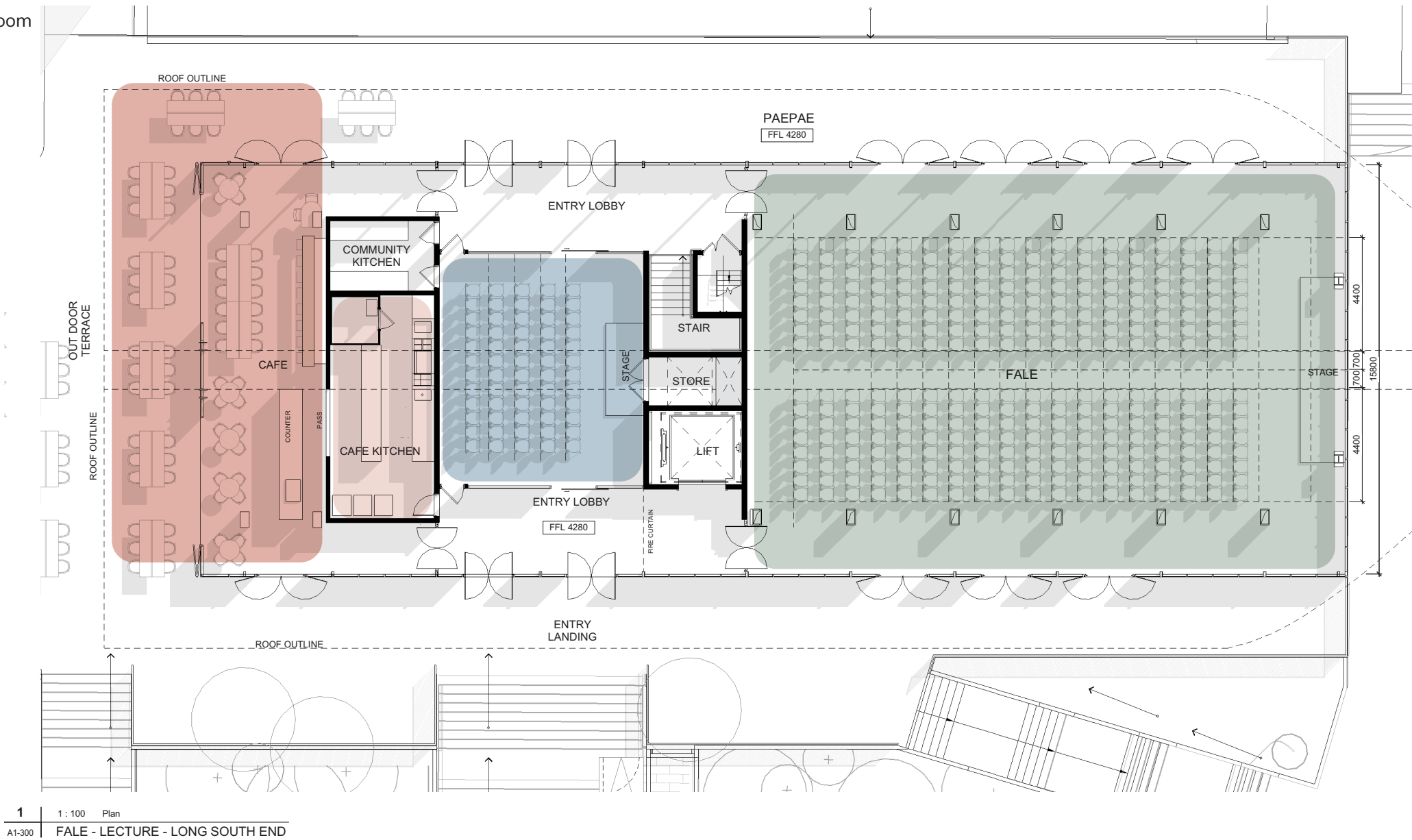
This is an example of how the Fale can be used.

An event could be hosted in the Fale using the Community Room as a plate up kitchen whilst the Cafe could be open.



This is an example of how the Fale can be used.

There could be a large lecture in the Fale and a class in the Community room whilst the Cafe could be open.

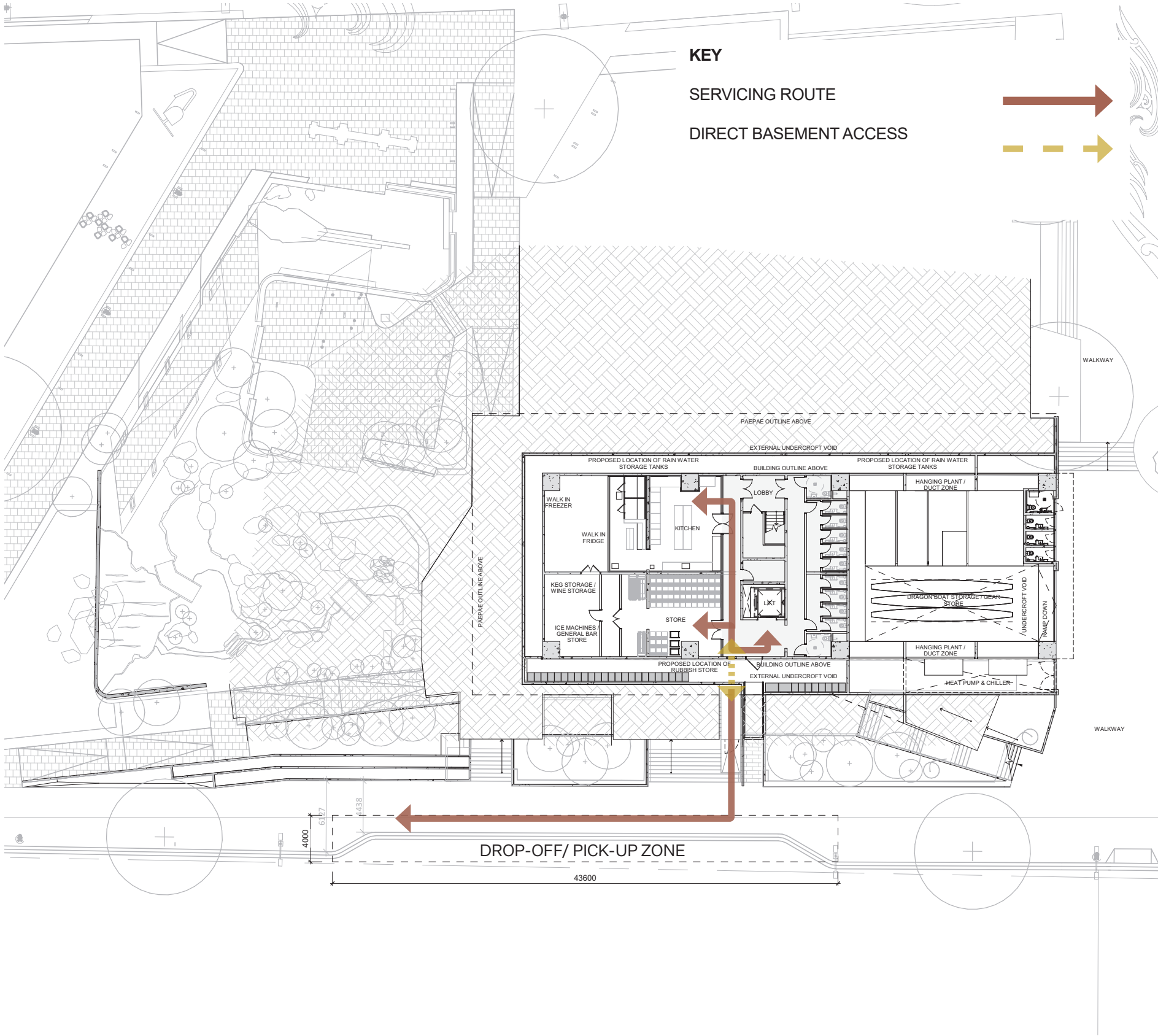






3.10 Servicing

The building will be serviced via a discrete door into the basement directly off Jervois Quay. This will allow goods to be delivered efficiently from the pick-up/ drop- off zone in front of the building. Adjacent to this access, concealed under the Paepae are two large, secure refuse storage areas. One is dedicated to the building and the other is dedicated to the wider Frank Kitts Park refuse storage. Between the two zones approximately 36 x 240L bins can be stored. By providing this access and rubbish zones, the time for vehicles needing to be stopped in the pick-up/drop-off zone will be significantly minimised.



3.11 Sustainability

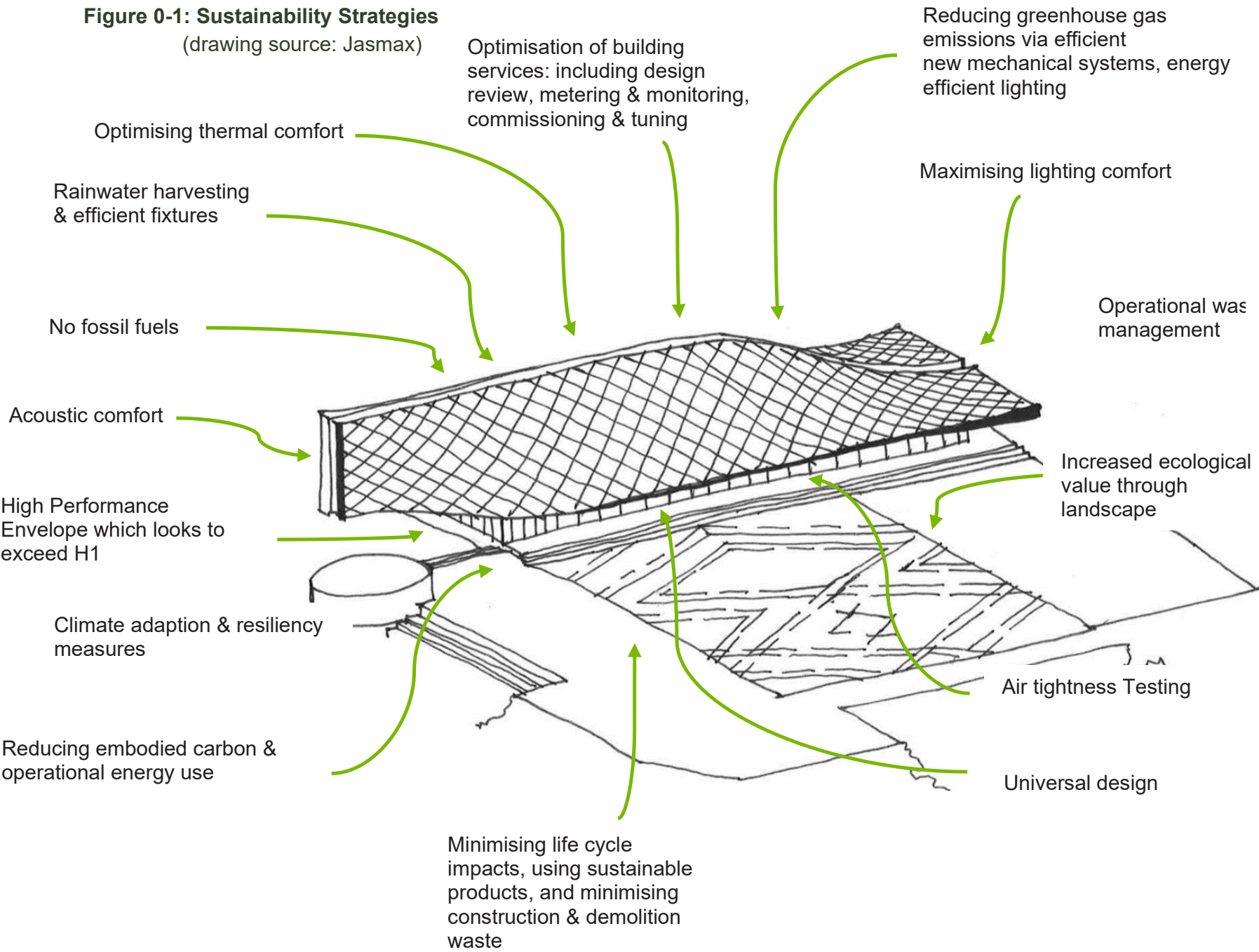
Sustainability has been considered on the project from two different lenses, both with the assistance of Aurecon’s ESD engineers.

The first is climate change and the effect this will have on the building and surrounding landscape and how to best address these challenges. A series of workshops were held with the design team to identify a wide range of risks and subsequently categorise their impact from very low to extreme. The risks which were deemed to be the most likely and have the most severe effect were all associated with flooding. The main design change adopted to mitigate this risk was forming the basement as a sealed box with only items deemed to be reasonably replaceable located outside this and below the inundation level (discussed further in the Inundation section of this report). The only horizontal access into the basement is via a flood-proof door.

The second sustainability lens is how the building itself can be designed to minimise its impact. The building has a mixed mode heating and cooling system, and this combined with high performance glass and the deep eaves formed by the roof design helps to reduce the thermal load on the interior spaces and minimise the energy required to heat and cool the spaces.

Other initiatives include the proposed re-use of the existing car park material in the aggregate in the new concrete structures, capturing and reusing of rainwater and the commitment to use timber, rather than steel structure wherever possible.

Additional to the rainwater harvesting, water efficient fixtures will be specified and no water based heat rejection employed which calculations show will reduce the water usage by 40% compared to the reference building.



Thank you.

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4. Appendix

- 4.1 Sunlight Protection
- 4.2 View Protection
- 4.3 Permeable Ground Analysis

4.4 Sunlight Protection

The proposed design of the Fale and its proposed roof shape carefully considers the effects of shading while maintaining optimum urban design outcomes for Frank Kitts Park and the wider surrounding area.

Frank Kitts Park is a protected open space in relation to sunlight under Appendix APPG “Minimum Sunlight Access and Wind comfort control - Public Space Requirements”.

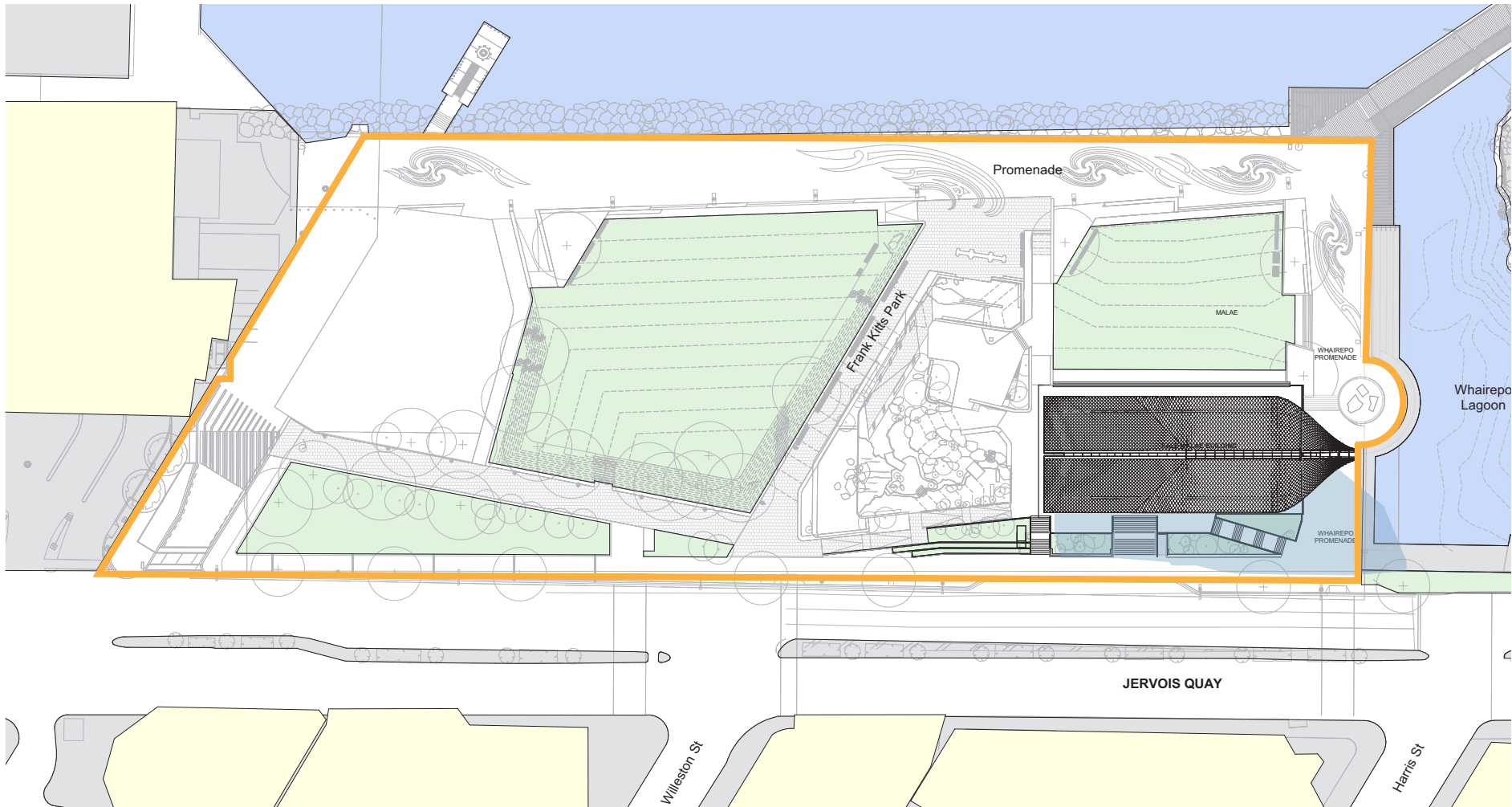
Chapter 13 Appendix 07: Sunlight protection of listed public spaces.

The following shading studies illustrate the effect of shading on the 23rd September 2023 between the hours of 10:00am and 4:00pm.

- 1. Line of the Frank Kitts Park defined in the District plan (2024) is shown as a thick orange line. The boundary is formed by vehicle access on the north and high water springs on the east and south. The boundary on the west indicates where Jervois Quay adjoins Frank Kitts Park.
- 2. The blue filled areas indicate the extent of the proposed building shading at its most significant between 10am and 4pm on the 23 september.

As defined in the District plan (2024), sunlight access must be maintained in a minimum of 70% of the area during this period for Frank Kitts Park. Indicated in the diagram opposite, the impact of the shading is minimal and is far below the 30% threshold.

10:00am 23 September 2023

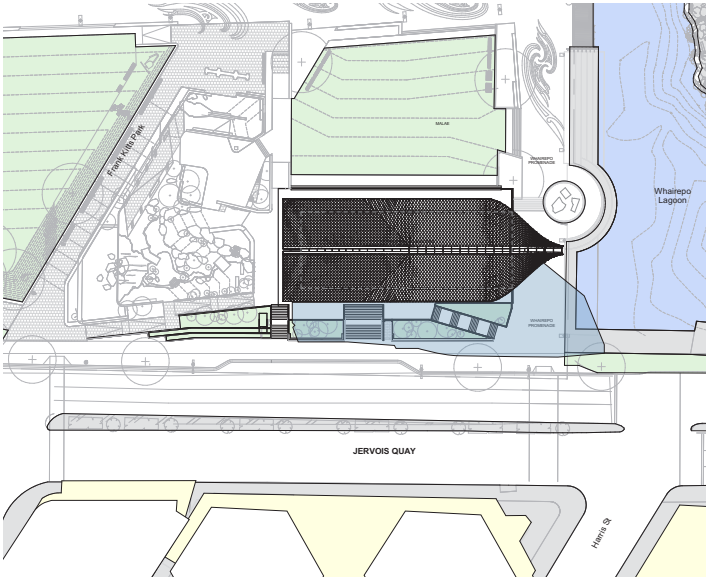


Legend

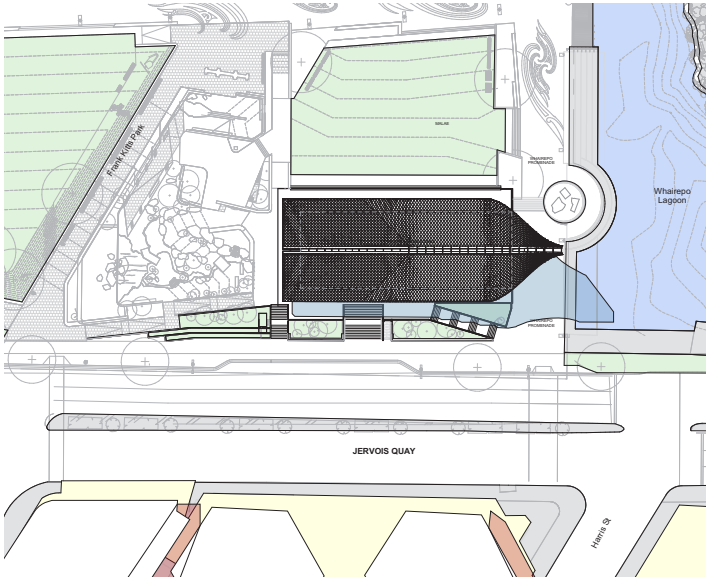
- Existing building and surrounding shading context
- Additional shading from proposed scheme
- Frank Kitts Park - District Plan Boundary

Sunlight Protection

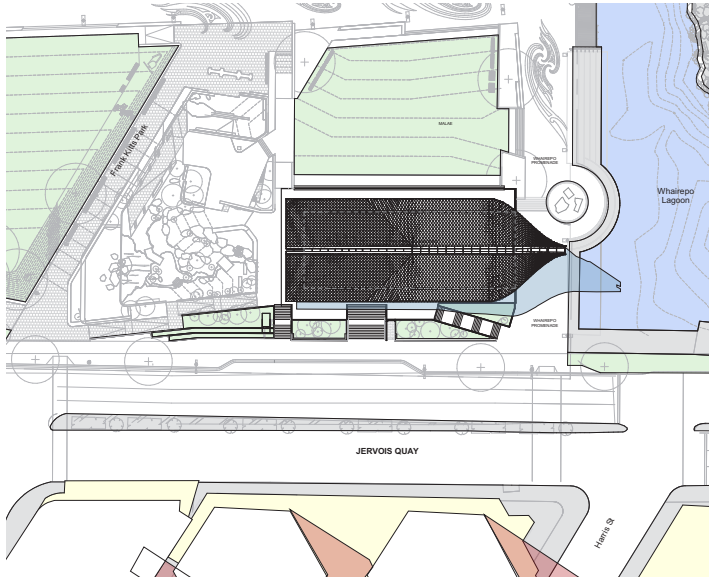
23 September 2023



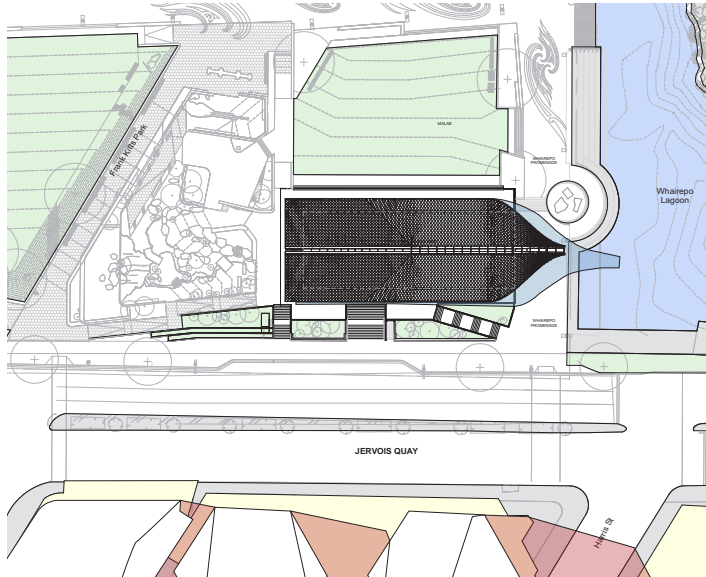
1000



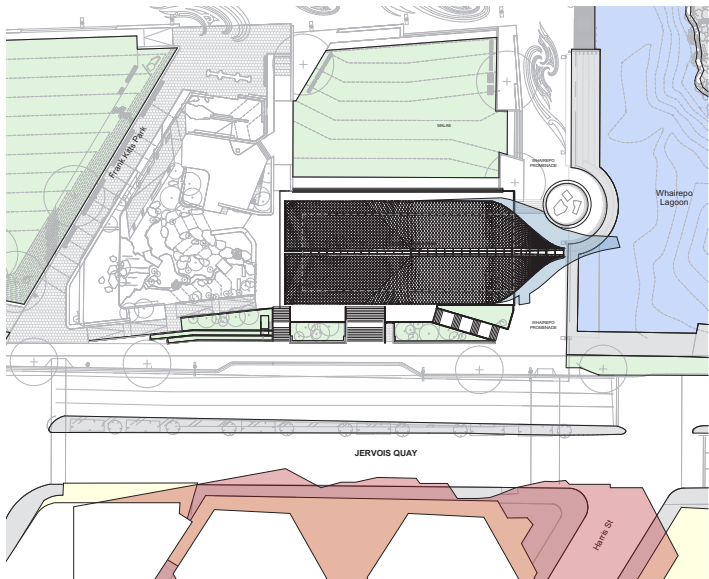
1100



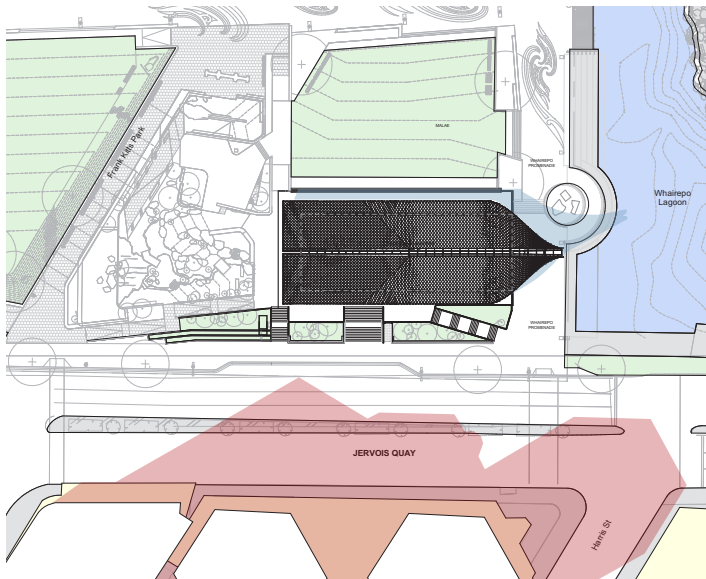
1200



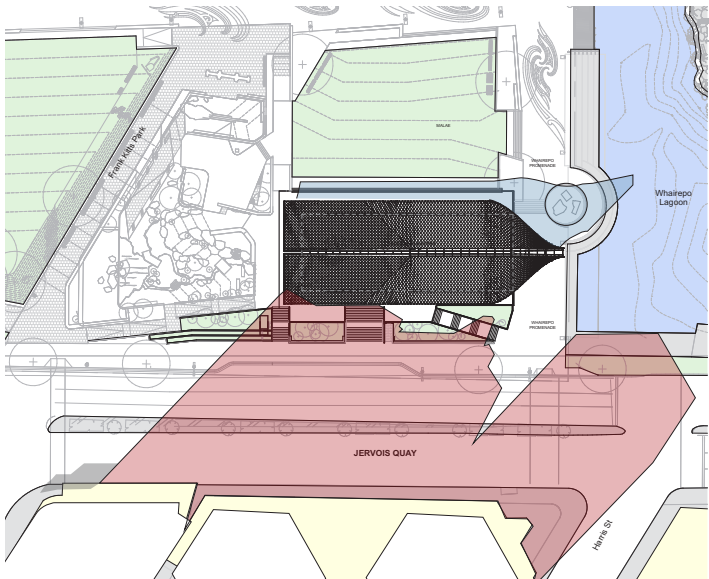
1300



1400



1500

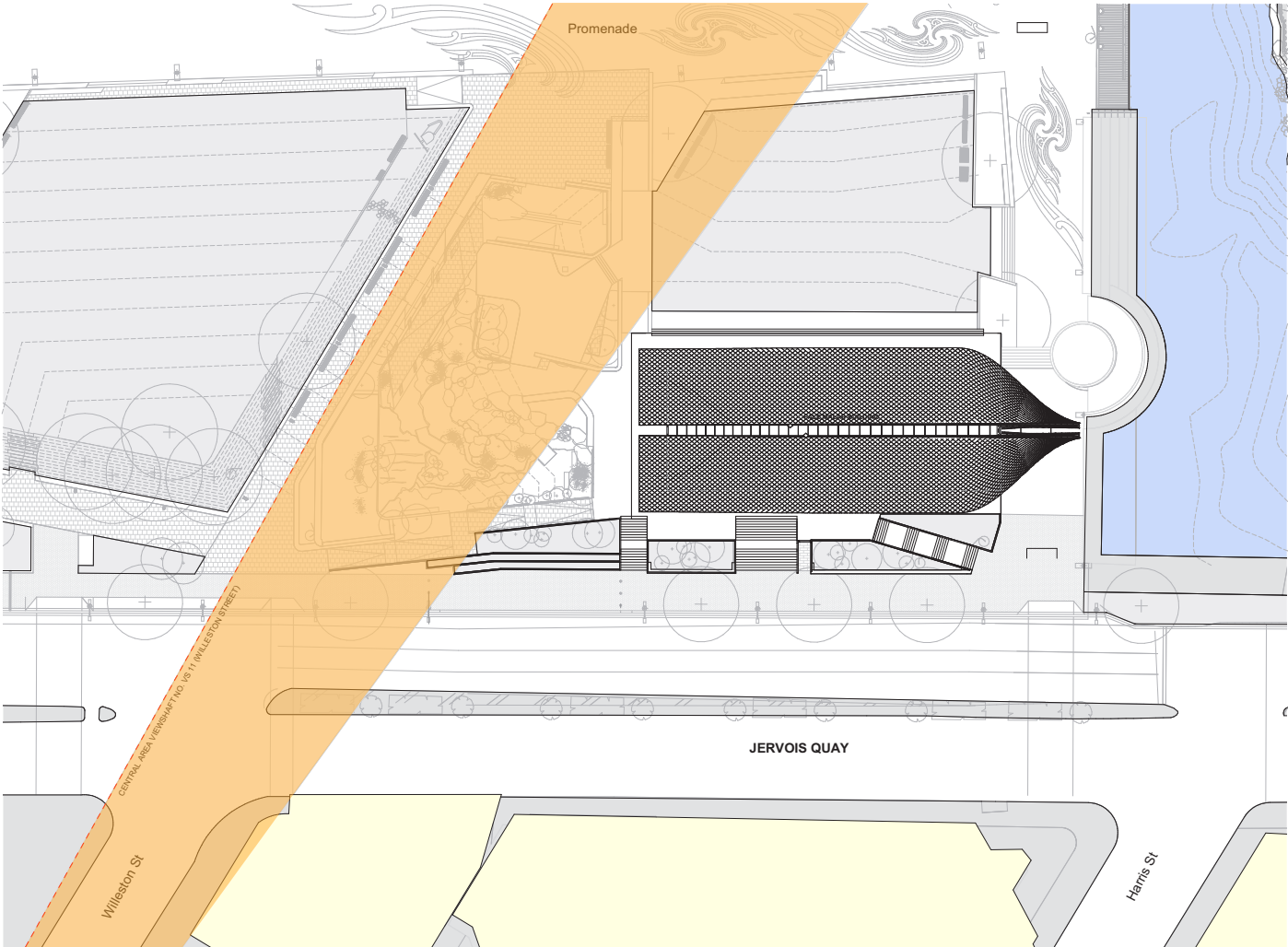
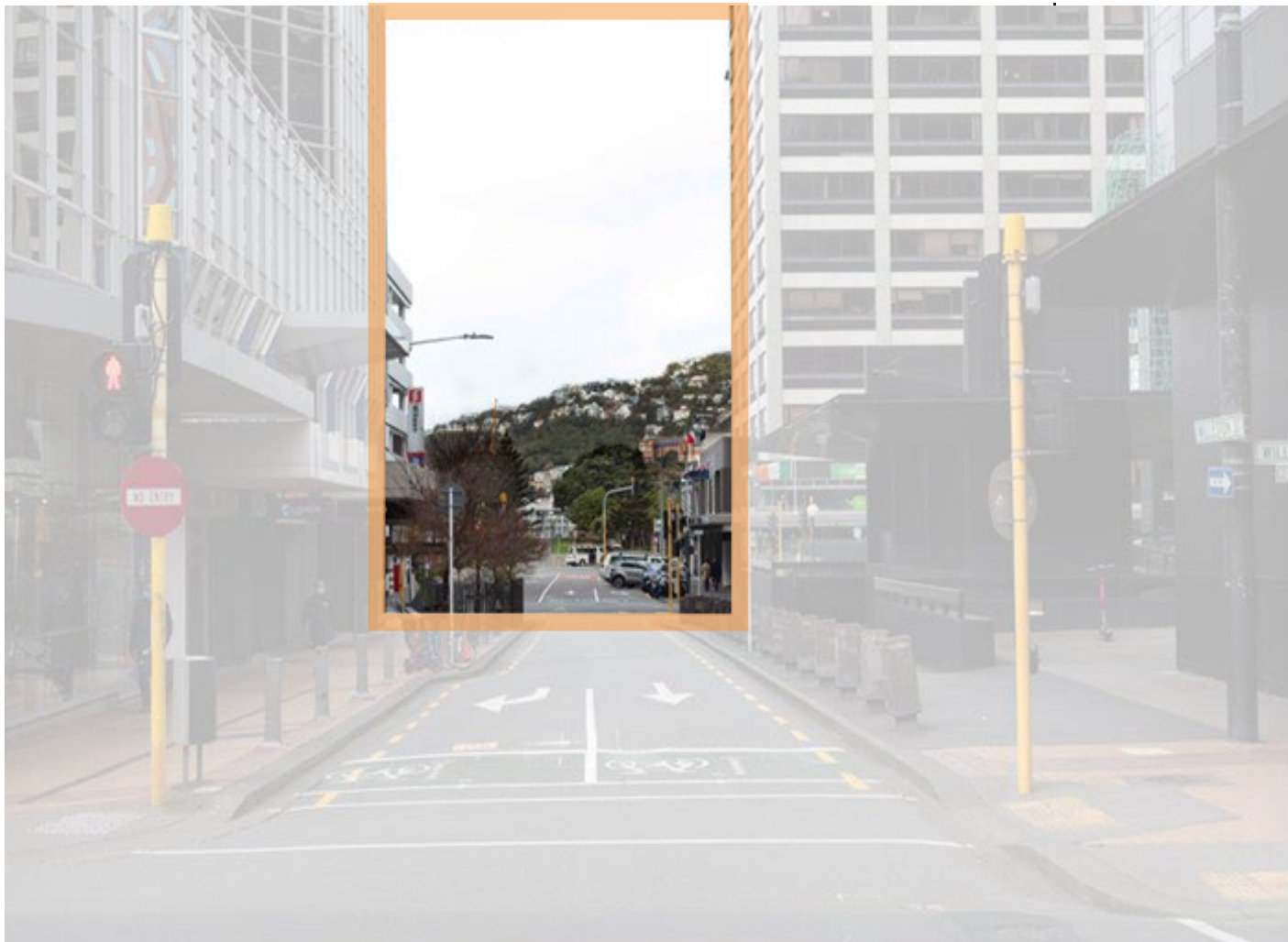


1600

Legend

- Existing building and surrounding shading context
- Additional shading from proposed scheme

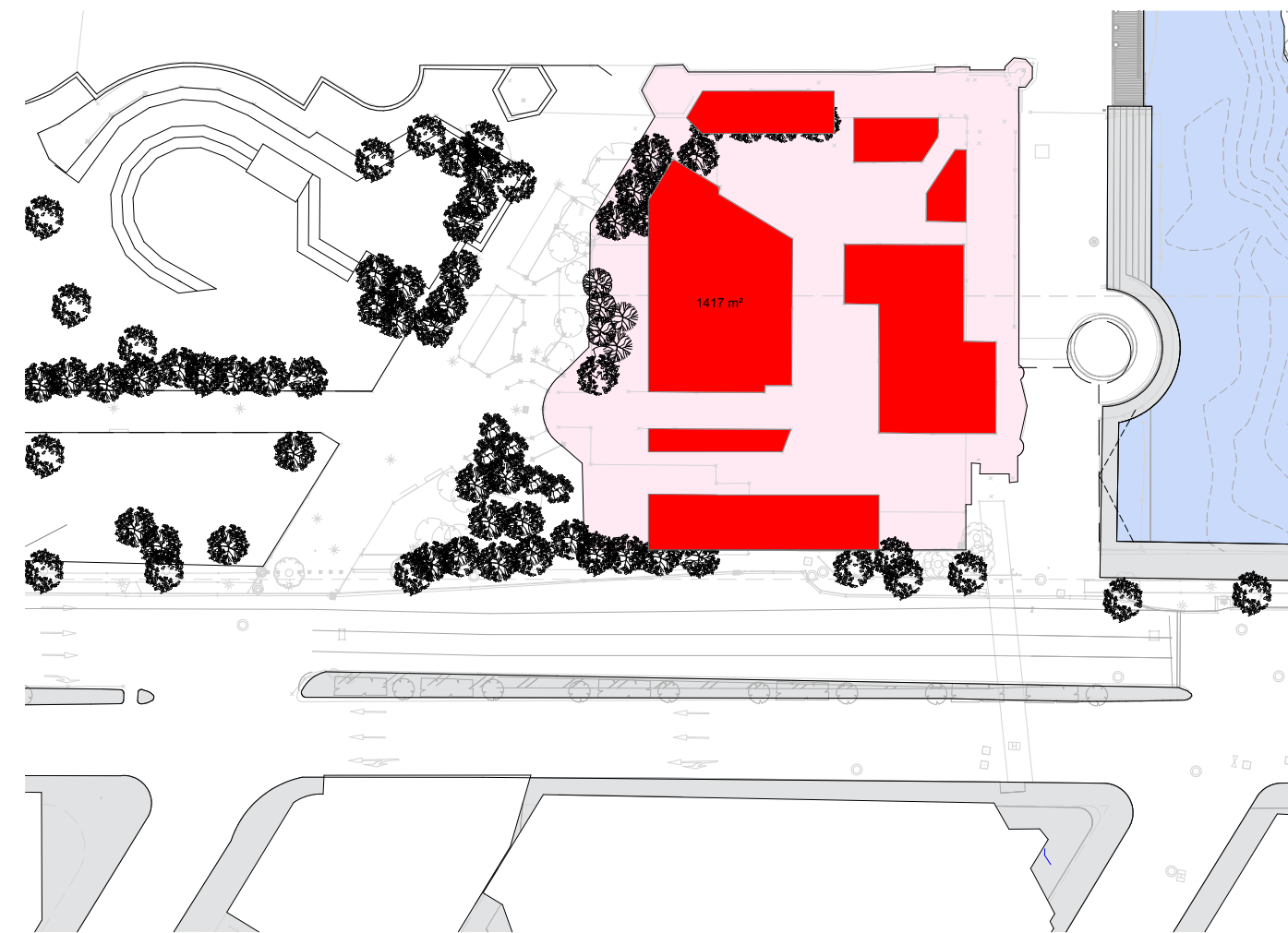
The first relevant viewshaft to the proposed building is VS 11 Willeston Street.
The building does not impinge on this viewshaft.



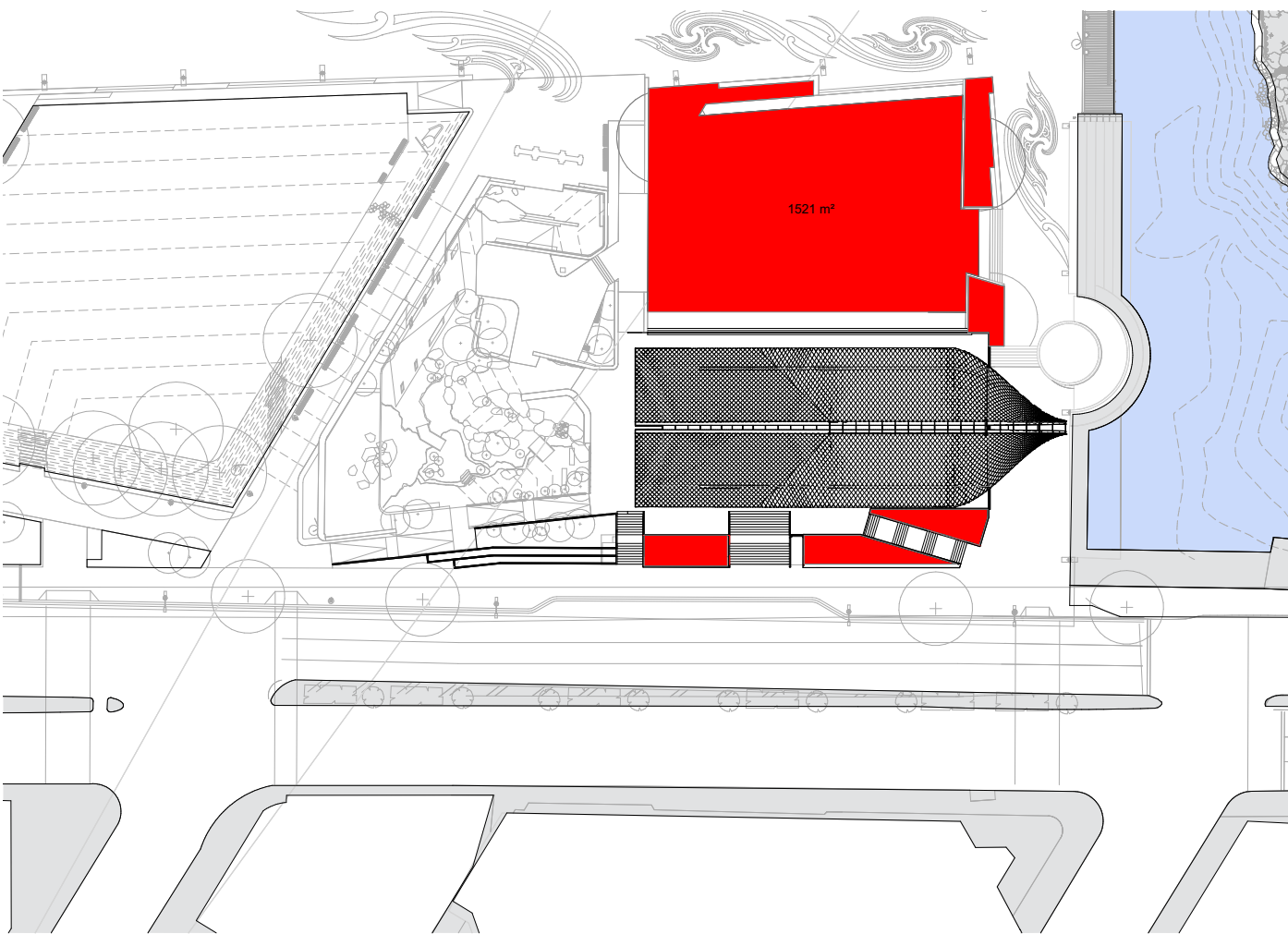
The second relevant viewshaft to the proposed building is VS 16 Willeston Street. The building does not impinge on this viewshaft. This is a high level view from the Kelburn car station viewing platform to St Gerard’s Monastery.



4.6 Permeable Ground Analysis



1 | 1 : 500 Plan
EXISTING SITE PLAN



2 | 1 : 500 Plan
PROPOSED SITE PLAN

LEGEND

PERMEABLE / GREEN AREAS

EXISTING CARPARK STRUCTURE

TOTAL

EXISTING SITE PLAN PERMEABLE AREA = 1417m²

PROPOSED SITE PLAN PERMEABLE AREA = 1521m²