



**Kotahi te aho ka whati; ki te kāpuia e kore e whati**  
One strand of flax is easy to break, but many strands together will stand strong.

# Contents

About us	i
WaterviewConnection	1
Marine Parade	5
Te Auaunga	9
Passchendaele Memorial Garden	13
Christchurch Blueprint	17
Te Onewa Pā	19
Cornwall Park Master Plan	21
Victoria Square	26
St Patrick's Square	27
Māra Hūpara Playground	31
Te Kakakura Retaining Wall	35
Project index	37

FRONT COVER IMAGE: ST PATRICK'S SQUARE, PHOTO SIMON DEVITT

[www.boffamiskell.co.nz](http://www.boffamiskell.co.nz)

## About us

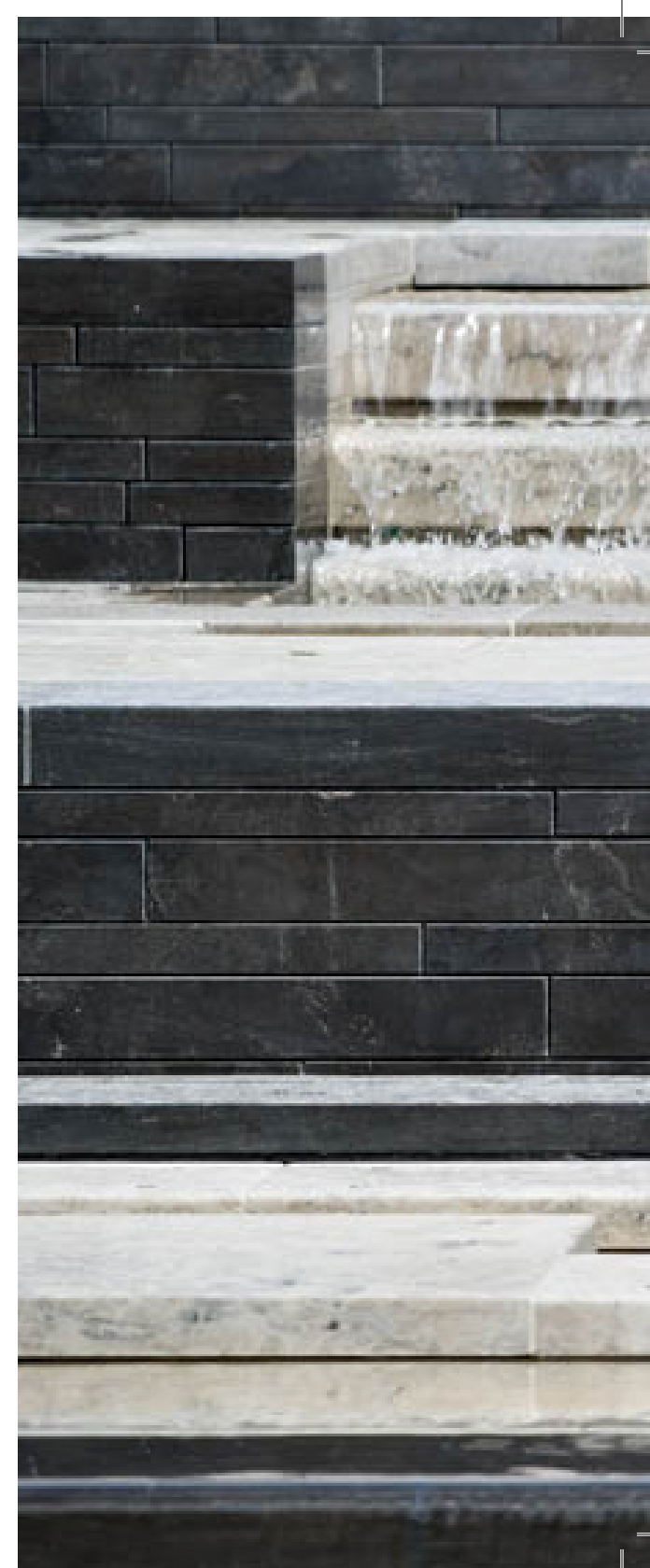
Boffa Miskell is a leading New Zealand environmental planning and design consultancy with offices in Auckland, Hamilton, Tauranga, Wellington, Christchurch, Queenstown and Dunedin.

We work with a wide range of local and international private and public sector clients in the areas of planning, urban design, landscape architecture, landscape planning, ecology, biosecurity, cultural heritage, graphics and mapping.

Over the past four decades we have built a reputation for professionalism, innovation and excellence. During this time we have been associated with a significant number of projects that have led changes in shaping New Zealand's environment.

We have a strong customer focus, an integrated environmental view, solid leadership, communication and collaboration skills. Innovation and creativity is at the core of our approach. We operate as one cohesive and collegial business with shared processes and a unified culture.

We care deeply about what we do, how we do it and the legacy we leave behind.





# Waterview Connection

AUCKLAND

The Waterview Connection project demonstrates how an infrastructure project was utilised to leverage enhanced landscape and ecological outcomes. The infrastructure component of the project — the motorway itself — had the potential to sever communities. The landscape concept sought to connect the communities through shared outcomes that greatly enhanced the public open spaces whilst providing improved ecological outcomes for Auckland's longest urban stream.

At the time of construction, the Waterview Connection was the largest-budget construction project ever undertaken in New Zealand. The site is in urban Auckland and the project had the potential to have a profound impact on the local residents and wider communities in the area. As a result of the severance caused by the above-ground works associated with the tunnel project, the Board of Enquiry made the determination that the large open space areas within the motorway alignment were able to be revitalised and new public amenities, including both passive and active recreation assets, were able to be delivered.

In conjunction with the public space impacts, the infrastructure itself had to deliver a world-class design outcome due to the prominence of the project in the local environment. The public had an enormous effect on the design outcomes through the extensive consultation and design workshops that were held in order to give the community a voice in the profound changes, long-term upheaval, and eventual amenities occurring in their neighbourhoods.

The project has received numerous engineering and architectural awards, and is recognised worldwide. Early on, the public consultation — which began from a point of opposition, and was turned around — won the NZTA Gem Award.

Since then, aspects of Waterview have been recognised by the NZIA, the World Architecture Festival, and the Designers Institute of New Zealand. Most telling, the landscape works were significantly less than 5% of the total budget, yet these spaces have had a profound impact on the perception of the project from the public. Opponents of the scheme are now strong advocates for the community landscape outcomes.









**“This is a great day for our community. You’re all legends. You’ve made this happen, because a Motorway is a big project, but this is a local park and this is our community.**

**I believe you really set a new benchmark in what major infrastructure projects need to look like and what needs to be delivered on the ground.**

**We as a community are truly appreciative because we’re the lucky recipients of what you designed and built.”**

MARGI WATSON, ALBERT EDEN LOCAL BOARD

# Marine Parade

NAPIER

The redevelopment of this key waterfront site on Marine Parade in Napier has given new life to the area by connecting the city to its coastline and replacing a waterfront carpark with a significant public space that reflects the natural and cultural landscape of the bay. With the adjacent former Marine Land site redeveloped into a multi-purpose skate, event and entertainment facility, this new coastal public space is injecting activity and energy onto the city's coastal edge and providing coastal pathway users a reason to stop and engage.

The park includes a mix of complimentary spaces, including structures and vegetation that offer shelter and coastal outlooks; gardens and undulating lawn spaces engaging with the sea and city; a multi-sports court; and a series of reflective and interactive water features that are threaded through the site provide something for all parts of the community and visitors alike.

The design of the park references the former gravel spit on which the site sits: a threshold between the Pacific Ocean and the former lagoon upon which Napier was eventually developed. The design looks east to the horizon and frames the views and landscape connections to Cape Kidnappers/ Matakopu Maui and Mahia Peninsula.

This is Napier's place to talk to the Pacific, and to the global community. Local connections to pioneers such as sea-faring Tupuna, and to Maui himself, are integral to the mana, the narrative and the structure of the project.

Maui was the innovator, the maverick, the challenger of the status quo. He was the initiator of a new world cycle, catching the sun and slowing it down; and he was this nation's fisherman, responsible for pulling up the North Island. With this bay being the fin of the stingray caught by Maui (Te Ika-a-Maui), and with views to Cape Kidnappers (Maui's hook), this narrative is a pivotal informer of the design.







**Reconnection of city and natural environment is a central focus, and spatial design is driven by reflection of key landscape features — views to Mahia, Cape Kidnappers, and the horizon. The underlying cultural narrative ties together creation stories and the wider landscape with the spatial design of the site.**



# Te Auaunga

AUCKLAND

Te Auaunga is an Auckland Council Healthy Waters project in Mt Roskill, Auckland that prevents flooding from nearly 200 homes in three Local Board areas, enables housing intensification in a brownfield site, and establishes a river park along Te Auaunga (Oakley Creek).

Despite poor ecological values in the project site, the stream's location within two Reserves provided significant potential for enhancement. The restoration of the original stream-wetland system provided an opportunity to attenuate flooding while also treating urban stormwater. The remedy of

these issues along with upgrades to open space is expected to significantly improve living conditions for this community.

The project restored 1.5km of Te Auaunga, daylighted seven piped tributaries, restored eight hectares of open space, and treated the water quality of the contributing catchment. The project includes shared pathways and pedestrian bridges, community orchards, an outdoor classroom, and community fale and atea space.

Collaborative design was undertaken with mana whenua, the local community, Local

Boards, CCOs, HNZZ, Schools, Artists, and Auckland Council. This was facilitated through design workshops, a community liaison group, governance meetings, public open days, and school workshops to ensure all views were considered within the project objectives and final design. Boffa Miskell were Design Lead in a team with AECOM NZ for planning, consent, and design. We were also the project landscape architect, ecologists, and streamwork designer.

Boffa Miskell's role continued through construction supervision.





**Wai Ora**  
**Wai Maori**  
**Whāinga Kai**  
**Rongoa**  
**ka**

**Wai o Rakataura**  
The Kaitiaki area would have originally been a large expanse of wetland known as Wai o Rakataura. The wetland was formed by the confluence of two flows from Puketaraka (Mt Puketaka) and Owharaka (Mt Albert), resulting in the draining of the watercourse and the formation of large peat swamps and open water lakes.

Many Māori Whānau whānau to the ancestor Rakataura in this place. The wetland in this area was called Wai o Rakataura. Wai o Rakataura is the central theme that guides many of the sub-themes of the project.

We are committed to developing a strong design that represents their heritage and cultural narratives through Te Aupōhanga Design Principles. Goals that are contributing to the project include: Te Kaitiaki a Māori, Ngā Ta Kūmara, Ngā Tamaiti, Te Wāhi, Whānau, Ngā Ta Kūmara, Ngā Tamaiti, Te Wāhi.



**Taiao**  
The natural environment is protected, restored, and/or enhanced.

**Maui Tu**  
Environmental health is protected, restored, and/or enhanced.

**Nature's Role**

**ASCOM**  
**Architectural Council**  
**RESTORATION**  
**FLM**





**“Thanks to the design team, led by Boffa Miskell, this project has set a new standard for Auckland Council projects for park environments and green infrastructure. The community have whole-heartedly embraced the project due to meaningful engagement and their joy over the outcome... the design team have created an environment with a unique and rich identity that speaks to this place.**

**Once again Boffa Miskell have shown great care for their quality of work, while not shying away from exploring new ways of working and innovation.”**

TOM MANSELL, AUCKLAND COUNCIL HEALTHY WATERS PROJECT MANAGER

# Passchendaele Memorial Garden

BELGIUM

To commemorate the centennial of Passchendaele, one of the most significant battles of World War I, the Passchendaele Memorial Museum, just outside Ypres, commissioned poppy-shaped memorial gardens from seven countries including New Zealand.

Boffa Miskell's design proposal was selected as the winning entry in an invited competition run by the New Zealand-based Passchendaele Society.

The design expresses a uniquely New Zealand aesthetic in the Passchendaele location.

An essential element was to bring as many elements as possible from New Zealand — particularly the aggregate and the stone, as those truly are 'of the earth'. This memorial, quite literally, is a part of Aotearoa brought to Passchendaele.

The museum's design brief required that each memorial respond to three themes: remembrance through plant symbolism, remembrance through visual art and remembrance through literature. These themes are treated as discrete design elements within the individual petals and throughout the whole poppy installation, as a way to unify the space as a single installation, exhibit and experience.

Remembrance through planting comprises a flax swathe, and a planting curve. Iconic plants of New Zealand — flax, rātā and mānuka — were chosen for the design.

Remembrance through visual art takes the form of a concrete memory column. The scale of the door requires visitors to bend low to enter, echoing the physical confinement of the battlefield trenches. The size of the opening and internal diameter has been designed to allow a wheelchair to enter and turn around. The column is pierced by 2,700 pinholes, in a random array, representing the number of the fallen — dead, wounded and missing — at the end of the first day. Underfoot, 846 bronze inlays symbolize the New Zealand soldiers killed within the first hours of the battle.

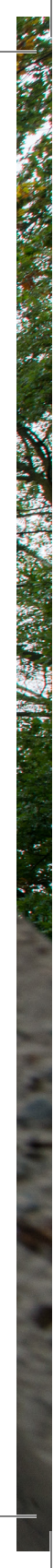
Addressing remembrance through literature, the evocative lyrics of 'Poppy and Pohutukawa' are emblazoned in bronze within an arc of Timaru basalt. While the words effectively encapsulate the New Zealand aspect within the overall theme of the memorial gardens, the familiar text will resonate strongly with Kiwis who visit this emotional place.





Johnson Cooper  
The Johnson Cooper Foundation is a 501(c)(3) nonprofit organization that supports the work of the Johnson Cooper Foundation for the Arts and Sciences. The foundation was founded in 1982 and is named in honor of its founder, Johnson Cooper, who was a prominent businessman and philanthropist. The foundation's mission is to support the work of artists and scientists who are making significant contributions to their fields. The foundation provides grants to support the work of these individuals and to support the development of new projects. The foundation also provides support for the education and training of young people who are interested in the arts and sciences. The foundation's work is supported by the generosity of its donors and the support of the community.





**“..And thus our history has been told.  
How will our future now unfold?  
Should we be called in peace and war  
to play our part as those before;  
whose memories rest in Tāne’s bowers  
of red pohutukawa flowers.**

**Yet, in Flanders, poppies sigh  
while our young men lie still nearby;  
who gave their lives that we may be  
forever safe, forever free  
in the land of the pohutukawa tree.”**

CHRIS MULLANE

# Christchurch Blueprint

CHRISTCHURCH

The Blueprint for the Christchurch Central Recovery Plan set the spatial framework for the redevelopment of Central Christchurch after a series of devastating earthquakes in 2010 and 2011.

For this significant high profile spatial masterplanning project to be led by a New Zealand landscape architecture consultancy was a milestone for the profession.

The project brief, which was competitively tendered, called for the development of a spatial masterplan for the central city to provide certainty for investment in the city's rebuild and further spatial definition to the work undertaken by Christchurch City Council's comprehensive, successful, public engagement process.

The focus of the brief was on determining and completing the Anchor Projects — key elements of the city's public and amenity infrastructure.

The successful Blueprint 100 Consortium was a small group of partners, principals and project managers from Boffa Miskell (landscape architects, urban planners and designers); Warren + Mahoney (architects); Sheppard + Rout (Christchurch-based architects); Woods Bagot (architects); Populous (architects) and RCP (project managers).

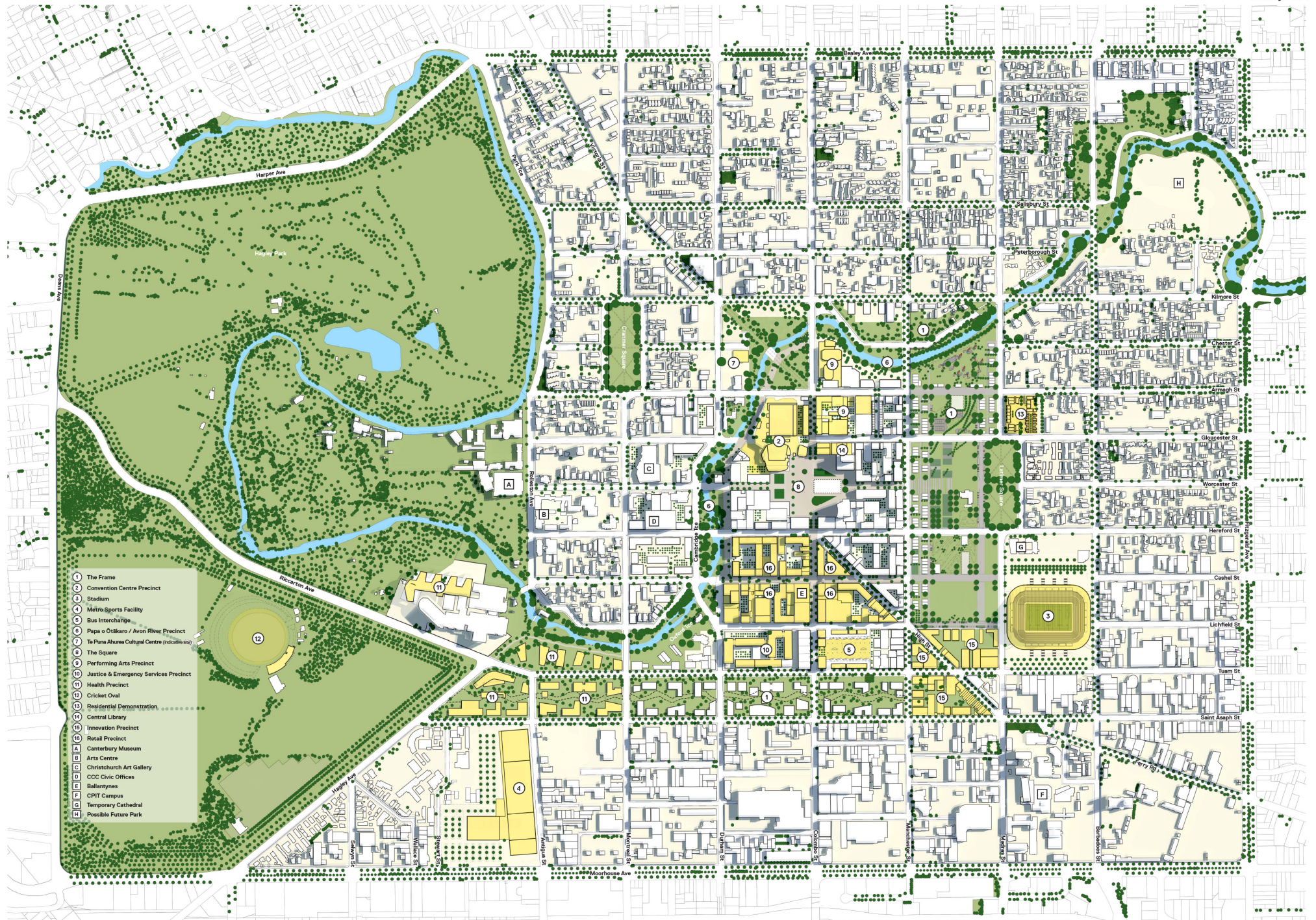
The original plan for central Christchurch was conceived by Captain Joseph Thomas, and laid out by surveyor Edward Jollie in 1850. Thomas and Jollie placed Christchurch city's centre at Cathedral Square. The grid of streets forming the urban center surrounded square with the Ōtākaro, Avon River winding diagonally from southwest to northeast.

In the face of a devastated city, Jollie's 1850 document — known as The Black Map — became a cue for the Christchurch rebuild. At the time of the earthquakes, Cathedral Square was occupied by the landmark Anglican cathedral, Christ Church. The area around the square had expanded from Jollie's boundaries in the Black Map.

The Blueprint established a boundary of intentional open spaces that would frame a compressed city centre. The 'Frames' both defined the extent of the city centre as well as soaking up the previously over-supplied commercial land. This brought the city back to its roots in the Black Map, reflecting the characteristic parkland and open space that was Thomas' and Jollie's original, but never fully realised, intention.

**“Rebuilding Christchurch isn't the same as recreating it. We looked to the past, but we very much focussed on the future. We wanted to move it forward, not put it back”**

NIK KNEALE



- 1 The Frame
- 2 Convention Centre Precinct
- 3 Stadium
- 4 Metro Sports Facility
- 5 Bus Interchange
- 6 Papa o Ōstakaro / Avon River Precinct
- 7 To Puna Ahuata Cultural Centre (provisional)
- 8 The Square
- 9 Performing Arts Precinct
- 10 Justice & Emergency Services Precinct
- 11 Health Precinct
- 12 Cricket Oval
- 13 Residential Demonstration
- 14 Central Library
- 15 Innovation Precinct
- 16 Retail Precinct
- A Canterbury Museum
- B Arts Centre
- C Christchurch Art Gallery
- D CCC Civic Offices
- E Ballantynes
- F CPIT Campus
- G Temporary Cathedral
- H Possible Future Park

Blueprint Plan

# Te Onewa Pā

AUCKLAND

Looking out over the Waitemata Harbour, and with views across the water to present day Auckland, Te Onewa was a major headland Pā (fortification) and occupied by Māori for many centuries – it is unique and historically significant.

Te Onewa Reserve is also referred to as Stokes Point Reserve, and the site and surrounding area was sold to the New Zealand Government in 1841. In the 1950s, when cultural or historic associations tended to be disregarded in the name of progress, Te Onewa Pā was chosen as the northern approach to the Auckland Harbour Bridge.

Construction started in 1956 and the bridge was opened to traffic in May 1959. The bridge became the dominant built feature at and over the Te Onewa headland.

Forming an integral part of the context of Te Onewa, the values of the Pā were affected by the presence of the bridge and the various modifications to the land over the years.

In 2008, an Alliance was formed to manage and maintain the Auckland Harbour Bridge. The Alliance worked collaboratively to deliver excellent outcomes, foster innovation and provide best value for money solutions in relation to Te Onewa Pā. The project became a catalyst for increased engagement and relationship-building between NZTA, local iwi, Auckland Council, the Local Board and residents. Commitment grew on all sides for a comprehensive solution.

The original landform had been significantly altered. Several iwi have connections to the place, but any kind of cultural or historic associations had been disregarded fifty years earlier. Input from tangata whenua and Heritage NZ helped determine three objectives — access, safety and celebration — that informed the design.

A pouwhenua carved from heart Totara by Reuben Kirkwood of Ngā Tai ki Tāmaki was revealed during the dawn blessing, and recognises the whakapapa of mana whenua. A memorial to workers who lost their lives during construction of the bridge remains nearby.

The project has achieved far more than its initial brief. A decade ago, Te Onewa Pā was fenced-off and neglected. Mana whenua, Auckland residents and visitors are now free to experience Auckland and the harbour from this amazing vantage point while sensitive design elements enhance and protect the land.







# Cornwall Park Master Plan

AUCKLAND

The 425-acre Cornwall Park is a beloved landscape in New Zealand's largest and most diverse city.

Gifted to the people of New Zealand by Sir John Logan Campbell in 1903, the park has been surrounded by a landscape transformed over the last century from farmland to residential neighbourhoods.

The park has become a refuge for city residents as well as a unique ecological resource in the heart of the city. Sir John envisioned Cornwall Park as a public landscape to serve a rapidly growing populace, a vision that the master plan embraces and reinvigorates.

The remarkable qualities of the landscape of Cornwall Park have been treasured since the foundation of the park.

Austin Strong, the landscape architect of the original master plan for the park in 1903 remarked that the park "...cannot be surpassed for the magnificence and beauty of its natural situation." This plan recognises the beauty in all aspects of the park's character, providing a vision for integrating the park ecology, agricultural practice and cultural heritage into a singular park experience, preserving and strengthening these distinctive qualities so the park may continue to be a treasured place of recreation, enjoyment and learning for the next generations.

Cornwall Park is set at the base of Maungakiekie, the most extensive former Pā, or Māori hill fort, in the city. The Māori were the first human inhabitants of the landscape beginning a pattern of humans shaping the landscape and ecology.

Within the park, visitors can experience geologic formations, Māori earth works, remnants of Sir John's agricultural endeavors, active pasture land, open lawns, an extensive arboretum and

incredible views over Auckland and the surrounding harbours.

Nelson Byrd Woltz Landscape Architects (United States) and Boffa Miskell were hired to envision the development of Cornwall Park over the next century, continuing the legacy of long-term planning and visionary thinking established by Sir John Logan Campbell.

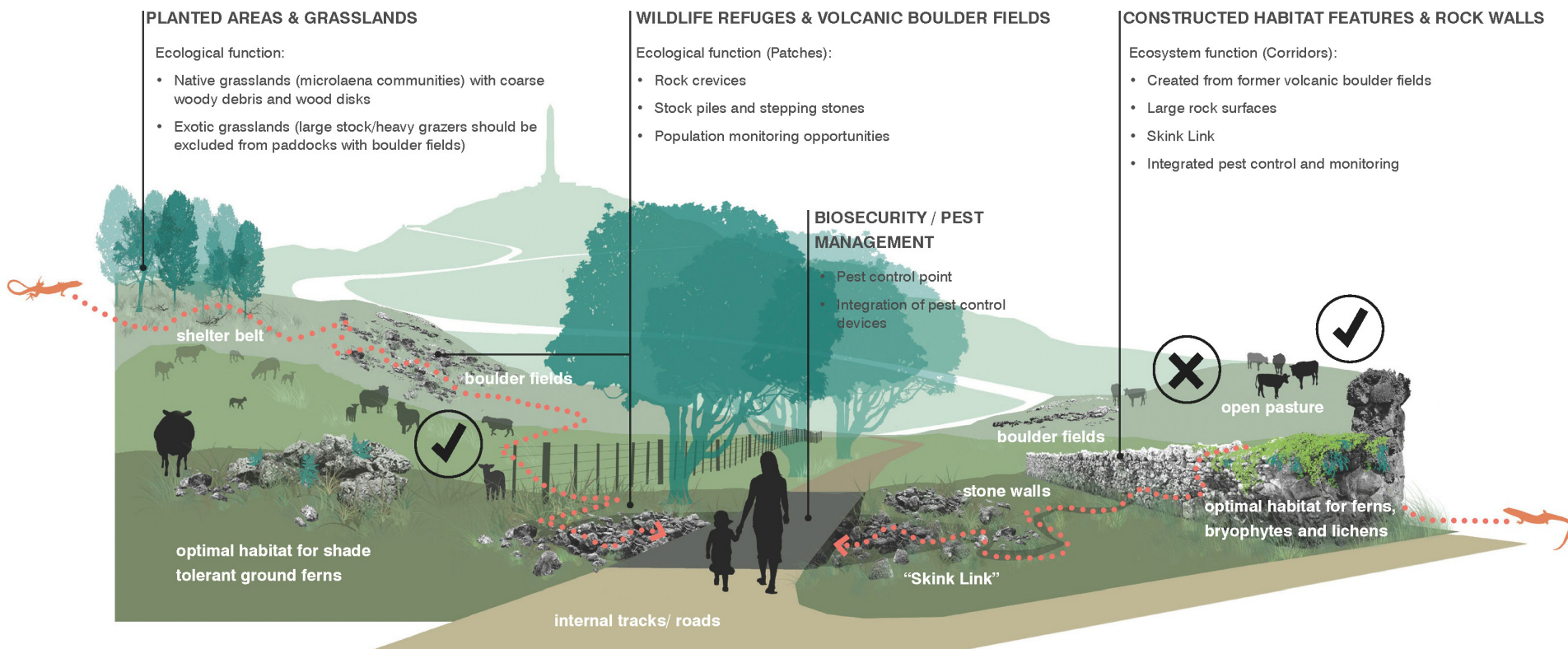
The master plan builds on the park's distinctive characteristics and brings amenities, spaces and experience in line with a 21st century public park that serves a diverse and growing populace.

It proposes that the next era of the park be characterised by an exemplary pedestrian experience, expanding the area and connectivity of park land by relocating automobile parking away from the core to the perimeter. This provides the opportunity to redesign the path network for greater pedestrian accessibility, connectivity and enjoyment while creating new spaces for gathering, sports and events.

Existing park spaces are integrated and adapted within this updated framework, with suggestions for improvements to facilities, planting and programming.

The master plan has been guided by a set of principles developed in collaboration with the Cornwall Park Trustees and staff, and a diverse consultant team including members of the Māori leadership and local experts in transportation planning, ecology, archaeology, history, engineering and user services.





**“Cornwall Park is regarded as a great urban open space in world terms. The vision of Sir John Logan Campbell and the series of Trust Boards over the years is evident in the Park today.**

**It is tremendously exciting to be given the opportunity to work with Nelson Byrd Woltz — who, like the original designer, are from the United States — to envision the next 100 years for the Park and its users.”**

RACHEL DE LAMBERT



# Victoria Square

CHRISTCHURCH

One of the best-loved spaces in Christchurch city centre is open to the public again, and in a post-earthquake landscape that still bears significant scars, it once again has its soft, green and familiar character.

Victoria Square appeared to have survived the earthquakes relatively unscathed in comparison to the surrounding destruction. However, on closer inspection it was apparent that the square and its surrounds required significant work above and below ground.

A comprehensive community engagement process identified its beloved qualities, as well as aspects to be addressed through the design process. Victoria Square was a place close to many hearts, particularly as a tranquil green space with aspect and access to the Avon Ōtākaro River.

Christchurch long identified itself as 'the most English city outside of England'. Describing itself in this way came at the expense of its rich natural and cultural history, and had the unintentional effect of excluding significant groups within the community.

Strong public feedback asking that design work provide a greater recognition of the shared cultural history which is the backbone to our community; all but invisible in the square previously.

What had been hidden from view was the significant mahinga kai resource which surrounded Pūari Pa, a seasonal settlement in this location, and the square's significance as a pivotal site for the building of relationships between Crown and Ngāi Tuahuriri as tangata whenua.

Known as Market Place, this site was the place of early interaction and trade, going on to become the centre of what would become Christchurch City.

The design was developed in a collaborative and iterative manner with Ōtākaro, Matapopore and Christchurch City Council, representing Crown, Iwi and community respectively; with a specially formed Community Reference Group providing guidance throughout the design process.

New artworks from Ngāi Tahu artists and motifs woven throughout the square reflect its pre-Colonial past and significance to Iwi — but the most recognisable features, including the two statues, remain as they were; and the 87-year-old Bowker Fountain, Australasia's first illuminated electric fountain, has been repaired and restored.

The 6-metre-high poupou, carved from tōtara by Riki Manuel for the 1990 commemorations of the signing of the Treaty of Waitangi was restored, with subtle changes to its setting greatly improving its presence and accessibility.

# St Patrick's Square

AUCKLAND

St. Patrick's Square is a special place in Auckland's city centre — home to St. Patrick's Cathedral and an area of respite from the hustle and bustle of the city. It is the only significant area of green open space from mid-city to the waterfront. The square functions as both a key pedestrian north-south thoroughfare and as a destination fulfilling both ecclesiastical and secular open space amenity requirements.

In its original configuration, it was characterised by a network of linkages and interconnected open spaces providing for connectivity; although, in many cases, the environmental quality and amenity value of these spaces had become somewhat degraded and required attention. The exponential increase in the number of city centre residents combined with the rise in city centre workers and visitors presented new challenges in terms of the design, use and management of open space.

A full restoration of the Cathedral was completed in 2007 by the Catholic Diocese, and this presented the opportunity to significantly enhance the square and complement the newly restored Cathedral.

An important concept was that the Cathedral has long been a destination for Pilgrims making the journey from the wharf to the Northern Transept. This idea was realised through the inclusion of an informal pathway through the middle of the passive space, both as a functional feature and as the cascade water feature.

Inclusion of water as a fundamental design element is used to form a physical connection between the Cathedral, Upper Lawn, Terraces and Lower Square. It is a source of life, baptism and energy. In reference to the baptismal font within the North Transept of the Cathedral, the water figuratively flows from within the Cathedral and imbues the Square with its energising, soothing and healing qualities.











**“St. Patrick’s Square will be the jewel in central Auckland’s crown that both Aucklanders and visitors can now enjoy and play in — it will be a landmark space.”**

DAVID JONES, GROUP MANAGER, CBD PROJECTS, AUCKLAND CITY COUNCIL

# Māra Hūpara Playground

AUCKLAND

The Māra Hūpara playground is part of Te Auaunga, an Auckland Council Healthy Waters project through Walmsley and Underwood Reserves.

Boffa Miskell Landscape Architects worked closely with local schools, Harko Brown (Kaitamatariki Trust), Tina Dyer (Park Central), and Te Auaunga project team (Auckland Council, WEC, and Fulton Hogan), to design and construct ngā taonga tākaro (traditional Māori artefacts) and natural play elements from recycled and found natural materials and realise an opportunity to integrate traditional Māori play into the project.

In Māori society, traditional games and aro-tākaro (play items) are inextricably linked and highly valued. Ngā aro-tākaro reinforce social norms and connect people to their environments. They become a means for children to engage with nature and history simultaneously through challenge and learning.

Through the guidance of Harko Brown, recommended by mana whenua to be a guide for the project, traditional play items were integrated into the environments. These were artefacts that spoke to the natural values and traditional uses of Te Auaunga and the historic wetland of this place Wai o Rakataura. Archaeological records indicate ongoing Māori settlement near Te Auaunga in pre-European times.

The result is a first-of-its-kind playspace that offers children a unique and imaginative experience, while also reinforcing the wider values of Te Auaunga (Oakley Creek) project to restore the wairua of the Reserves.

Traditional Māori play elements installed in the project include: a torere tree for climbing; a triple-posted tama-tāne-wahine installation; giant upturned ancient kauri log roots — te ko-uru which are linked by ko-papa; several dozen hikeikei on which to hop, jump and walk over; a land-based kōkiri; and a series of wera-te-paatu to practice agility, speed and balance.

After the construction of ngā aro tākaro, the local school staff and pupils were treated to workshops with Harko Brown to learn about traditional taonga tākaro and games, and also to decorate a select number of the hūpara to reinforce their educational and play uses, which have subsequently been installed in the reserves.









**“The scope for further innovations, now that the die has been cast by all involved, is immense. When one considers the importance and prominence of hūpara in this development, it is truly apparent that this initiative is one for the history books!”**

HARKO BROWN, TE MARA HUPARA: 39 ANCIENT MAORI ARTEFACTS FOR PLAY, LEARNING AND EXERCISE

# Te Kakakura Retaining Wall

WELLINGTON

The 18-kilometre Mackays to Peka Peka Expressway traverses the communities of the Kāpiti Coast, north of Wellington. It is part of the Wellington Northern Corridor project and a Road of National Significance. Boffa Miskell's involvement extended over 10 years from the early scoping and feasibility stages, through the planning and consent process, conceptual and detailed design and into the final construction and monitoring phase. Boffa Miskell provided planning, ecology, landscape architecture, urban design and cultural professional services to the project as part of the M2PP Alliance team.

Te Kakakura is situated in the original site of the Tuku Rakau pā (village) of local iwi, Te Atiawa. The Tuku Rakau pā was an integral part of the cultural landscape of Te Atiawa in and around Waikanae up to the 1860's. Today the site is surrounded by dunes recognised as waahi tapu – sacred burial sites where koiwi (human remains) rest and is overlooked by the Takamore urupa, an active whanau cemetery.

The retaining wall is an opportunity to increase the presence of Te Atiawa on the Kapiti coast: an expression of Atiawa Tanga. Urban designers worked closely with the Tuku Rakau Collective to develop a design that is distinctly Māori, unique and modern. The process focused on identifying traditional concepts that could be applied to a modern material, form and structure. This included precast concrete panels on the upper and lower sections of the wall with motifs that express the cultural values of the area.

The retaining wall quickly became viewed as a protective cloak over the land. Signage was linked through the whakairo of Rangī Kipa to the 'flow of water and the flow of people', to connect the audience to the relationship between Te Āti Awa and the region.

When the project was completed, Tuku Rakau Collective looked to the whakapapa (genealogy) of the people of the land and decided that the wall should be named Te Kakakura, the chiefly garment, to honour all the rangatira who had lived on, and cared for, that particular piece of land.

Coincidentally, the name Te Kakakura is also the name of their tupuna (ancestor) who was influential on that land, on the whole of Waikanae, and also as a member of parliament.







# Project index

## WATERVIEW CONNECTION

---

Client: The Well-Connected Alliance

Dates: 2012 – 2017

Collaborators: Warren and Mahoney; The Well-Connected Alliance, comprising NZ Transport Agency, Fletcher Construction, McConnell Dowell Constructors, Parsons Brinkerhoff, Beca Infrastructure, Tonkin & Taylor and Obayashi Corporation

Boffa Miskell Team: Alex Smith, Alistair McCullough, Alistair Rigby, Caroline Patton, Kieran Dove, Mark Lewis, Matt Henderson, Peter Whiting, Sarah Collins

Photographs: Samuel Hartnett, Jay Farnworth

## MARINE PARADE

---

Client: Napier City Council

Dates: 2015 – 2017

Collaborators: Paris Magdalinos Architects; Jacob Scott, Artist

Boffa Miskell Team: Daniel Whatnall, Dylan Robinson, Heather Wilkins, Kieran Dove, Michael Hawes, Nik Kneale, Yoko Tanaka

Photographs: Nik Kneale

## TE AUAUNGA

---

Client: Auckland Council

Dates: 2012 - ongoing

Collaborators: Tom Mansell, Auckland Council Healthy Waters Project Manager; Amy Donovan, Auckland Council Community Development; David Little, Auckland Council Community Facilities; Kim Martinengo, Auckland Council Arts Culture and Development; WEC; Fulton Hogan; AECOM; Kaitiaki for: Te Kawerau a Maki; Ngāi Tai Ki Tāmaki; Ngāti Tamaoho; Te Akitai, Waiohū – Tāmaki; Ngāti Te Ata; and Ngāti Whātua Ōrakei

Boffa Miskell Team: : Bernie Ranum, Caroline Patton, Hanna O'Donoghue, Mark Lewis, Sarah Collins Sarah Flynn

Photographs: Jay Farnworth

## PASSCHENDAELE MEMORIAL GARDEN

---

Client: The Passchendaele Society of New Zealand

Dates: 2014 - 2017

Collaborators: JAWA Structures

Boffa Miskell Team: Andrew Priestley, Cathy Challinor, Kieran Dove, Sho Kasuya

Photographs: Passchendaele Society of New Zealand

## CHRISTCHURCH BLUEPRINT

---

Client: CERA (Christchurch Earthquake Recovery Authority)

Date: 2012

Collaborators: Warren and Mahoney; Sheppard + Rout; Woods Bagot; Populous; RCP

Boffa Miskell Team: Don Miskell, Marc Bailly, Nik Kneale, Rachel de Lambert

## TE ONEWA PĀ

---

Client: New Zealand Transport Agency

Dates: 2008 - 2018

Collaborators: Auckland Harbour Bridge Alliance; NZ Transport Agency; Total Bridge Services; Opus; TBS; Farnsworth; Fulton Hogan; Beca; Ngāti Pāoa; Ngāti Whātua o Ōrakei; Te Kawerau ā Maki ; Ngāi Tai ki Tāmaki; Ngāti Maru; Heritage New Zealand Pouhere Taonga (HNZPT); Kaipātiki Local Board; Auckland Council; Northcote Residents Association; Reuben Kirkwood, Artist

Boffa Miskell Team: Cathy Challinor

Photographs: Jay Farnworth

## CORNWALL PARK 100-YEAR MASTER PLAN

---

Client: Cornwall Park Board of Trustees

Dates: 2013 - 2014

Collaborators: Nelson Byrd Woltz Landscape Architects

Boffa Miskell Team: John Potter, Rachel de Lambert

## VICTORIA SQUARE

---

Client: Otākaro Limited

Dates: 2015 - 2018

Collaborators: Beca; ECubed; Ian Bowman; H2O Engineering; Ōtākaro; Matapopore Charitable Trust; Christchurch City Council; JFC and CityCare Joint Venture

Boffa Miskell Team: Corey Murray, Dylan Robinson, Hilary Blackburn, Nik Kneale, Sally Bishop

Photographs: Sarah Rowlands

## ST PATRICK'S SQUARE

---

Client: Auckland City Council

Date: 2009

Collaborators: Traffic Planning Consultants; JAWA Structures Ltd; Hugh Fendall Consultants; Lighting Design Partnership; Sports Surface Design & Management; Steve Woodward, Artist; Mary-Louise Brown, Artist

Boffa Miskell Team: John Potter, Jonathan Wong, Richard Tyler

Photographs: Simon Devitt

## MĀRA HŪPARA PLAYGROUND

---

Client: Auckland Council

Dates: 2015 - 2019

Collaborators: Harko Brown, KaiMatariki Trust; Tina Dyer, Park Central; Fulton Hogan; Tom Mansell, Auckland Council Healthy Waters Project Manager; Amy Donovan, Auckland Council Community Development; AECOM; WEC; Kaitiaki for: Te Kawerau a Maki; Ngāi Tai Ki Tāmaki; Ngāti Tamaoho; Te Akitai, Waiohū – Tāmaki; Ngāti Te Ata; and Ngāti Whātua Ōrakei

Boffa Miskell Team: Aynsley Cisaria, Larissa Moyle, Mark Lewis, Sarah Collins

Photographs: Jay Farnworth

## TE KAKAKURA RETAINING WALL (M2PP)

---

Client: New Zealand Transport Agency

Dates: 2015 - 2017

Partners: M2PP Alliance comprising Fletcher Construction, Beca, Higgins and NZTA; Warren and Mahoney; Monk Mackenzie Architects; Aaron Brown, Extraordinary Projects; Kauri Park and Natural Habitats; Kapiti Coast District Council; Te Atiawa Charitable Trust; Te Atiawa ki Whakarongotai and Marae Reservation Trust; Tuku Rakau Collective

Boffa Miskell Team: Boyden Evans, Bron Faulkner, Frazer Baggaley Leigh Bull, Martin Powell, Robert Schofield, Stephen Fuller, Steve Dunn, Vaughan Keesing

Photographs: Wendy Bown