

Rt Hon Jacinda Ardern

Minister for Arts, Culture and Heritage

## AIDE MEMOIRE: National Erebus Memorial: The Six Submitted Designs

<b>Date:</b>	14 February 2019	<b>Priority:</b>	Medium
<b>Security classification:</b>	In Confidence	<b>Reference:</b>	AM2019/076
<b>Contact</b>	Sarah Ingram, Commemorations Manager, 9 (2) (a) [REDACTED]		

### Purpose

- 1 We are providing you, for your information only, with copies of the six proposed designs for the National Erebus Memorial. Please find attached in Appendix 1 the two-page panels provided by each team.

### The design process – recent activity

- 2 The Design Selection Panel met on 7 December 2018 and selected six design teams to be invited to submit proposals. The teams were given until yesterday to submit their designs, and did so anonymously. We will preserve that anonymity until the final design is selected.
- 3 The full proposals (comprising detailed technical information as well as the indicative graphics we are supplying to you) are being prepared for review by the Auckland City Council Urban Design Panel and a Quantity Surveyor, to assess their likely compliance with consent and budgetary parameters.
- 4 Voting has opened for the Erebus families to select two family members to join the Design Selection Panel, fulfilling the commitment you made at the meeting in Auckland on the 39<sup>th</sup> anniversary of the accident. Fourteen family members have put themselves for selection. The voting mechanism has been structured to ensure that at least one of the two elected family participants will be a child of someone who died on Erebus.

### What happens next

- 5 The Erebus families will be sent the designs this evening, and their feedback will be sought.
- 6 The designs will be made public tomorrow. We will be stressing that this is an important stage in the process, but there can of course be no comment from government on the designs at this stage. MCH Chief Executive Bernadette Cavanagh will issue the media release, but we have liaised with your office and provided material for your use as appropriate.

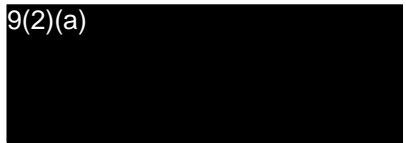
- 7 The design proposals, along with the information gathered as outlined in paragraph three and feedback from the families, will be considered by the Design Selection Panel (including the two family Panel members) at its next meeting, on 12 and 13 March. It will make a formal recommendation to you.
- 8 You will make the final decision on the design, in consultation with Auckland Mayor Phil Goff. Time has been booked during your meeting with Mayor Goff on 22 March.

### **Further advice**

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- 9 We will provide you with a substantive briefing on all aspects of the National Erebus Memorial project within the next three weeks.

9(2)(a)



Sarah Ingram  
**Commemorations Manager**

PROACTIVELY RELEASED

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LOUGHNAN, Patrick Louis  
 LUCAS, Graham Neville  
 MACKENZIE, John Alexander  
 MACKENZIE, Margaret Joyce (Peg)  
 MACKENZIE, Stella Yvonne  
 MADGWICK, Eulora Emily  
 MAGNELL, Muriel  
 MAGNELL, Theodore James  
 MANLEY, David Victor  
 MANN, Dorothy Maude  
 MARINOVIC, Suzanne Margaret  
 MARSDEN, Dorothy  
 MARSDEN, Joseph Alan  
 MARTIN, Sarah Isme  
 MASKELVINE, Trevor John  
 MASON, Robert  
 MATTHEWS, Barbara Dawn  
 MAXWELL, Bruce Rhodes  
 MAYNARD, Olive Myrtle  
 MAYNARD, William George  
 MCDONALD, Shirley Jane  
 MCKENDRY, Richard John  
 McMILLAN, John Bruce  
 McMILLAN, Melba Pearl  
 MCKAMARA, Bernard Joseph  
 MCNEIL, Eric Albert Dunbar  
 McPHERSON, Roy William  
 MEIER, Jurg  
 MITCHELL, Tara, Geoffrey  
 MITSUHASHI, Junichi  
 MITSUHASHI, Nakako  
 MIDDLEY, Nicholas John (Nick)  
 MORRISON, Katrina Astry June  
 MUGLREW, Peter David  
 MUNRO, Ross  
 MURRAY, Owen John  
 NICHOLSON, Christine Margaret  
 NODA, Shigeru  
 O'CONNOR, Ian John  
 ODAMI, Hiroko  
 ODAMI, Norihiko  
 OLIVER, Mervyn John  
 ONO, Tetsuro  
 OSAWA, Inhel  
 OSAWA, Akira  
 OZAWA, Norio  
 PALMER, David Lloyd  
 PALMER, Edward James  
 PALMER, Gary Kent  
 PARKKARI, Eija Kylli Marjatta  
 PATERSON, Ethel Mary  
 PATERSON, Linda Jan  
 PAYNE, Nola Minchin  
 PAYNE, Alfred Murray  
 PEACOCKE, Majorie Ethel Isabella  
 PETHERS, Carla  
 PLUMMER, Alexander Francis  
 PLUMMER, Hilda Francis  
 POTTER, Michael Arthur Edwin  
 PRESTON, Robert John  
 PRICE, Beatrice Irene  
 PRICE, Beverley  
 FRIDMORE, Joy Anges  
 RAWLINS, Valerie (Vere) Mary  
 REVELL, Basil Halvor  
 REVELL, Eileen Geraldine  
 RICHMOND, Pamela Gayl  
 ROBB, Helen Lady  
 ROBERTS, Alison Meryl  
 ROBERTS, Michael Seaver  
 ROBINSON, Betty Estelle  
 RUDEN, Karl  
 SATO, Hisako  
 SCOTT, Marie Theresa  
 SCOTT, Russell Morrison  
 SEKI, Michi  
 SEKI, Toshio  
 SHEPPARD, George M  
 SHIGETA, Seishiro  
 SHIRONOYA, Ryoichi  
 SICKELMORE, David Brian  
 SIMMONS, Stephen George  
 SMITH, Betty Louise  
 SMYTHE, Henry Howard  
 STEEL, Ralph Augustus  
 STEVENSON, Anthony James Leonard  
 STEWART, Donald Matthew  
 STORES, Alan Maxwell  
 STOREY, Phyllis May  
 TAKADA, Masaki  
 TANTON, Peter Alex  
 TAYLOR, Douglas Clement Frank  
 THOMAS, Roy Pease  
 THOMAS, Walter Daniel  
 THOMPSON, Billie Tadlock  
 THOMPSON, Henry Ford  
 THOMPSON, Watson  
 TREMAINE, Florence Anne  
 TREMAINE, Robert David  
 TRINDER, Elaine Frances  
 WARD, Henry  
 WARD, Valerie  
 WATSON, Isobel  
 WATSON, Katherine  
 WEBB, Alfred William  
 WILLIAMS, Janet Challis  
 WILLIAMS, Janet Mary  
 WILLIAMS, Leonard Heathcote  
 WOLFFERT, Marie-Therese  
 WOOD, Barbara Annie  
 WOOD, Irvine Kirkham  
 WORTH, Linda  
 YANAGISAWA, Hamako  
 YANAGISAWA, Nobuyoshi  
 YOKOYAMA, Ryoji  
 ZOLL, Otmarr

WITH MUCH RESPECT,  
 Operation Overdue, Ice Phase  
 Alan Frazier  
 Bill Treadwell  
 Brian Davies  
 Brian Fahy  
 Brian Vorderstrasse  
 Brian Wirth  
 Chuck Hitchcock  
 Dennis Kyne  
 Harry Keyes  
 Ian McEwen  
 Joe Franklin  
 Leo Slattery  
 Mary Greig  
 Mary Rafterford  
 Robert Mitchell  
 Tom McCabe  
 Tony Taylor

EREBUS & RANGITOTO, GROUND THE EXPERIENCE THROUGH TOUCH

HE KOROWAI AROHA: ENCIRCLING IN SPIRIT...

...EXPOSING THE INNERMOST EDGES OF GRIEF...

HELD LIGHTLY AS AIR...

PROACTIVELY RELEASED



NOT BY WIND RAVAGED - HONE TUWHARE

O VOICELESS LAND, LET ME ECHO YOUR DESOLATION

# ROIMATA TOROA

## TEARS OF THE ALBATROSS

The National Erebus Memorial will be a permanent and perpetual memorial to 257 people lost in the Erebus disaster on 28 November 1979. It will also be an acknowledgement to the Ice Phase of Operation Overdue. The importance and gravity of this opportunity is paramount.

### PROJECT VISION:

#### Two Lands:

Creating connections is a key outcome for this project. We look to the land for connection, orientation and direction. We pay homage to the ancient Mountains of Antarctica and the younger volcanoes of Aotearoa and Auckland, and acknowledge the separation of our lands by water. We acknowledge Mt Erebus as the tuakana (elder) and Rangitoto as the teina (younger). This also speaks to the spiritual connection the younger, present generations have to those who have departed. The design proposal has directional cues to these two volcanoes and these two lands. This is how we ground the design in place.

#### Mauri Stones:

The Mauri Stone concept has been part of voyaging cultures for a millennium and we want to acknowledge the customs of navigators past and present. The design proposes to utilise stone from Erebus and Rangitoto as a centre piece in the memorial to acknowledge both lands, and become something for visitors to touch and experience while visiting the site. This lends the memorial a solid spiritual base that will remind us of the journey that ended on the ancient lands of Erebus and Antarctica, and started on the younger lands of Aotearoa. The Mauri Stones will be carved by Mana Whenua artists to create another deeper connection to our indigenous culture. Over time the Mauri stones will adapt and change through the touch of human hands. This is how visitors can touch, feel, and become part of the memorial.

The Mauri Stones sit at the centre of an Azimuthal Map, centred on Antarctica. This 'upside down' view of the world relates to how the world was turned upside down for the family members of those lost in the Erebus tragedy. Directional lines from the centre point to the nations affected by the tragedy to acknowledge those from further afield to New Zealand. This also acknowledges the Māori view of Aotearoa.

#### He Korowai Aroha: A Cloak of Love

The Maori concept of love is intertwined throughout the memorial through the metaphor of a korowai or cloak. The inner edge and the outer edge of the Korowai possess different characters and different functions. As a whole element the memories will be protected by the enveloping of He Korowai Aroha. The outer edge encircles the memories, and the inner edge allows us to acknowledge the pain of loss. Finally, there is lightness, as the memories are released upwards into the air.

The outside of the cloak will be comprised of small feathers of reflective stainless-steel material. The reflective nature of the stainless steel will reflect the surrounding landscape and allow the memorial to rest lightly in the landscape. The smoothness of the outer curves surface also reflects the outer shell of grief. The smoothness that one develops to mask the inner pain, and allow a semblance of life being continued.

The inner edge of He Korowai Aroha exposes the colour, texture and sharpness of grief, and will carry the names of those who were lost. The names will be protected by the outer edge of the cloak. The rich colour of the corten references the fire from the lands of fire and ice - Antarctica and Aotearoa, united in their volcanic nature and history of fire. The cloak represents the spirit of care, guardianship and love that the memories of those lost are held within.

The final element is that of lightness. Drawing the eye upwards, the 257 Degree Halo references Roimata Toroa, Tears of the Albatross; a bird emblematic of the grace and freedom of flight, but also the metaphor for carrying of burden. This speaks to the spirit of adventure that united those on Erebus flight TE-901, and the burden of the memories that remain with their loved ones. This evokes both the lightness and heaviness with which we clasp our memories.

0 10m  
1:200 @ A2



**TWO LANDS**  
ANTARCTICA & AOTEAROA,  
SEPARATED BY WATER,  
ICE & SKY

- ADDIS, Peter James
- AISENMAN, Leone Margaret
- ALLAN, Alan Lawrence Malyon
- ALLAN, Jane Phillipa
- ALLAN, Marjorie Lowley
- ANDERSON, Audrey Gordon
- ANDERSON, Margret Isabel
- ANGESEY, Grant William
- ARMITAGE, Ethel Abary
- ARNOLD, Melinda Maria
- ARNOLD, Valerie Ellen
- ASHTON, Graham Wilford
- BAGNALL, Mr
- BAGNALL, Mrs
- BAINBRIDGE, Thomas Eric
- BALDWIN, Llewellyn Arnold (Peter)
- BARNICK, Kay Marion
- BARNICK, Marion Ruth
- BEAUMONT, Earl Aubrey
- BECKETT, Desmond William
- BENNETT, David John
- BLAIR, Patricia Adele
- BOND, Marilyn Alma
- BOND, Robin Melville
- BREHAUT, Ronald Thomas
- BROAD, Jon Phillip Dr
- BROAD, Philippa Margaret
- BROOKS, Geraldine Kay
- BROOKS, Gordon Barrett
- BROUGH, Aubrey Conroy
- BUCHANAN, Geoffrey
- BURCHMATER, Lucille Clair
- BURGESS, Lindsay Robert
- BURGESS, Rose Ellen
- BURGI, Heinz
- BURTON, Lorraine Eileen
- BUTLER, Jax Jeanne
- CAMERON, Rangiaho
- CAMPBELL, Stuart Donald
- CARLETON, John Barrie
- CARLETON, Marion Renne
- CARR, Margaret Bell
- CARR-SMITH, Elizabeth Mary
- CASBY, Gregory Mark
- CATER, Graham Ronald
- CHADDETON, Bryan Harry
- CHADDETON, Valerie Enid
- CHRISTIANSEN, Ailsa
- CHRISTMAS, Hugh Francis
- CLARK, David
- CLARK, Irene Alice
- CLARK, IHS
- CLARK, William Henry
- COCKRILL, Joan Audrey
- COLBRAN, Cyril Bernard
- COLBRAN, Yvonne Louise
- COLE, John Wright
- COLLINS, Martin John
- COLLINS, Thomas James (Jim)
- COPE, Jean Ann Barnett
- COPLEY, Susan Elaine
- COPSEY, Audrey Joy
- COREY, Constance Dr
- CRAIGIE, Mary Alison
- CRAIGIE, Norman David
- DAHL, Marie Patricia
- DAVIES, June
- DAWSON, Peter Marie
- DEAN, Kay
- DEBBAGE, Florence Daisy
- DEMAGE, Nora Violet
- DUFF, Helen Dora
- DUKE, Alhol David
- DYKZUEL, Hermanus Adrianus Johannes Maria Douglas
- DYKZUEL, Johannes Cabrini Maria
- EGLES, Owen Louise
- EDWARDS, Edna Miriam
- EDWARDS, Elizabeth Jane
- EMMETT, Cecilia Campbell
- EMMETT, John Barnham
- FERRELL, Jean
- FINLAY, Michael James
- FROST, Katherine Edith Jane
- FURUKAWA, Kenyasu
- GALLAGHER, Alfred James
- GALLAGHER, Elsie Thelma
- GIBBS, Bruce
- GILLIVER, Richard
- GOSLING, Violet IHS
- GOTO, Norio
- GULLAND, Pamela Margaret
- HARICE, Florence Lee
- HANSEN, Marlene Anne
- HARRIS, Hazel Phoebe
- HARRISON, Annie
- HARRISON, Miriel Florence Rose
- HARTLEY, James Fallett
- HARTY, Myra Pearl
- HAWORTH, Kathleen
- HAWORTH, Peter
- HIGUCHI, Mitsuo
- HILL, Eileen Elsie
- HILL, Gordon Alexander
- HOLLOWAY, Jean Marie
- HOLTHAM, Bryan Ernest
- HOTSON, Roy Henry
- HOUGHTON, John Greenleaf
- HOWARTH, Ralph Brenton
- HUGHES, Steven William
- HUMPHREY, Mildred Alice
- HYNDMAN, Thomas William Noel
- IMAI, Akira
- IMAI, Hisao
- JAHN, Ernest Adalbert
- JAHN, Isabel
- JARVIS, Nicholas Dunstan
- JENNINGS, Evelyn Lois
- JENNINGS, Charles Henry
- KARL, Kathleen Florence
- KEARNEY, Dennis Frances
- KEENAN, Dianne
- KETHA, John Edgar
- KENDON, Nancy Phyllis
- KERR, Betty
- KERR, Francis Ronald
- KERR, Geoffrey Ian Hamilton
- KILSBY, Anthony John
- KILSBY, Geoffrey Michael
- KING, Nancy
- KIRK, Donald Clive
- KITAGAWA, Asako
- KLASSOVITY, Paul Anthony
- KLENSCH, Carl Robert
- LAKE, Mary Louise
- LARSEN, William Olaf
- LAVIN, James Francis
- LEPINE, Yves
- LEWIS, James Charles
- LIES, Michael Ralph
- LING, Alison Louise
- LOCHER, Urs
- LOMAX, William Brian
- LOUGHNAN, Charles Henry Devenish

# NATIONAL EREBUS MEMORIAL

ED014



The cold, remote, and sublime Antarctic landscape seems so far away from Auckland's lush and green parks. Mount Erebus comes to mind as a hostile, malevolent presence. How can a memorial bring this landscape, this whenua, close? How can this place embody empathy for the victims and express a connection with the mountain where they lost their lives? The concept for Maunga / Kōhanga is of Mount Erebus travelling north to these shores, and rotating so that it becomes not an intimidating mountain, but a welcoming nest. Mount Erebus's topographical contours, from the opposite side of the mountain to the crash site, create an

amphitheatre, formed with grass terraces. The top terrace is backed by a concrete wall, with four bronze panels draped over it, carrying information about the Tragedy; a whakataukī; the poem Erebus Voices; the names of the 257 victims; and gratitude for those who helped in recovery and identification. Passenger and crew names are configured in the seating plan for flight TE 901, capturing the meaningful connections between everyone on board as they made their exciting journey to Antarctica. The amphitheatre is a flexible space for hosting formal civic functions, performances and exhibitions of Antarctic music and art, and

a welcoming place for everyday visitors. It is a place to enjoy the view, to reflect on the Erebus Tragedy and on one's own experiences of loss and adversity. To lie back on the grass banks and watch the clouds in the sky ... to sit on the grass terraces and stare in the distance... An axis cut through the wall and expressed on the ground points to Mount Erebus; everyone entering or leaving through the formal entry is momentarily aligned with the mountain. And an Erebus boulder sits next to the axis, on the concrete seat, inviting a tactile engagement with the distant mountain, a reverberation between here and there.

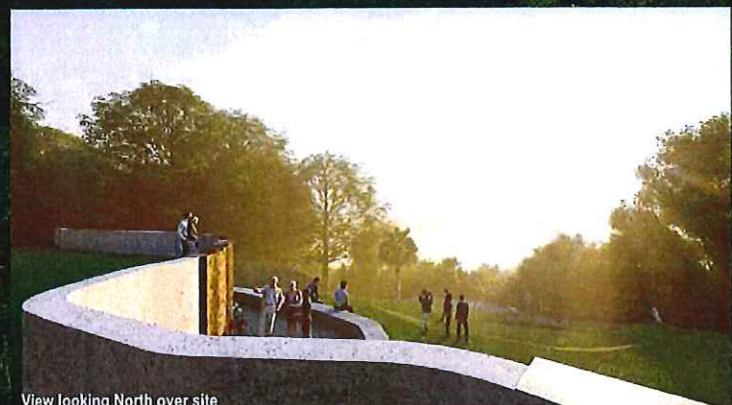
- A - Grass terraces
- B - Exposed aggregate terrace
- C - White concrete wall
- D - Bronze Memorial panels
- E - Concrete seating
- F - Grass platform / stage
- G - Entrance on axis with Erebus
- H - New path



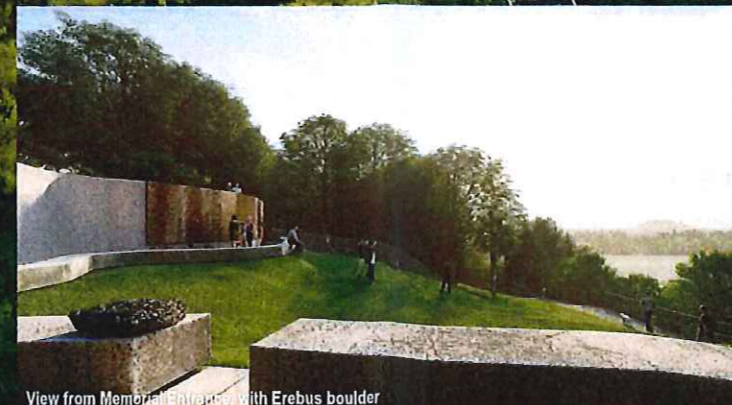
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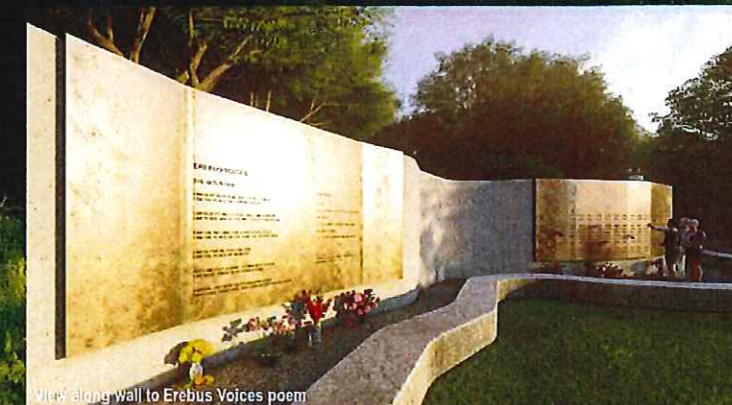
Section through site showing contours



View looking North over site

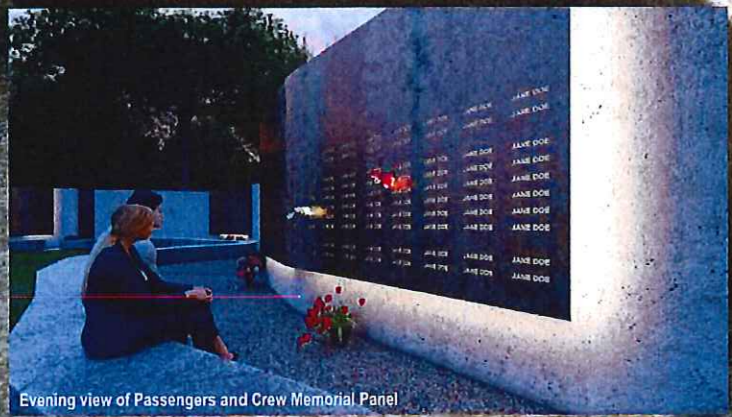


View from Memorial Entrance with Erebus boulder



View along wall to Erebus Voices poem

PROACTIVELY RELEASED



Evening view of Passengers and Crew Memorial Panel



View looking North West over site



View looking South over site from Existing path

# National Erebus Memorial TE MAUNGA HUKA

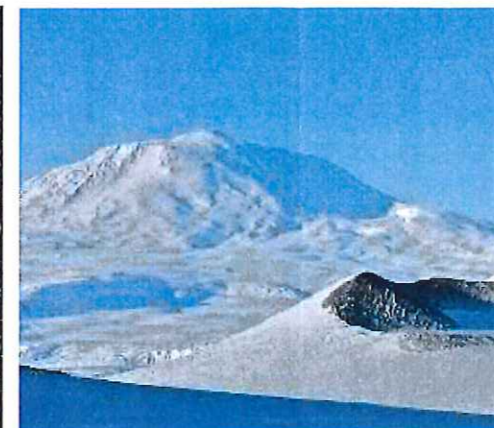
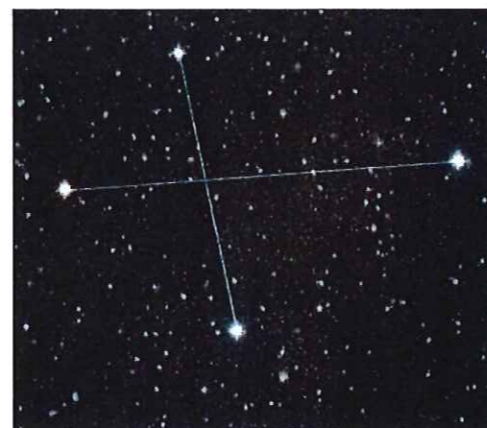


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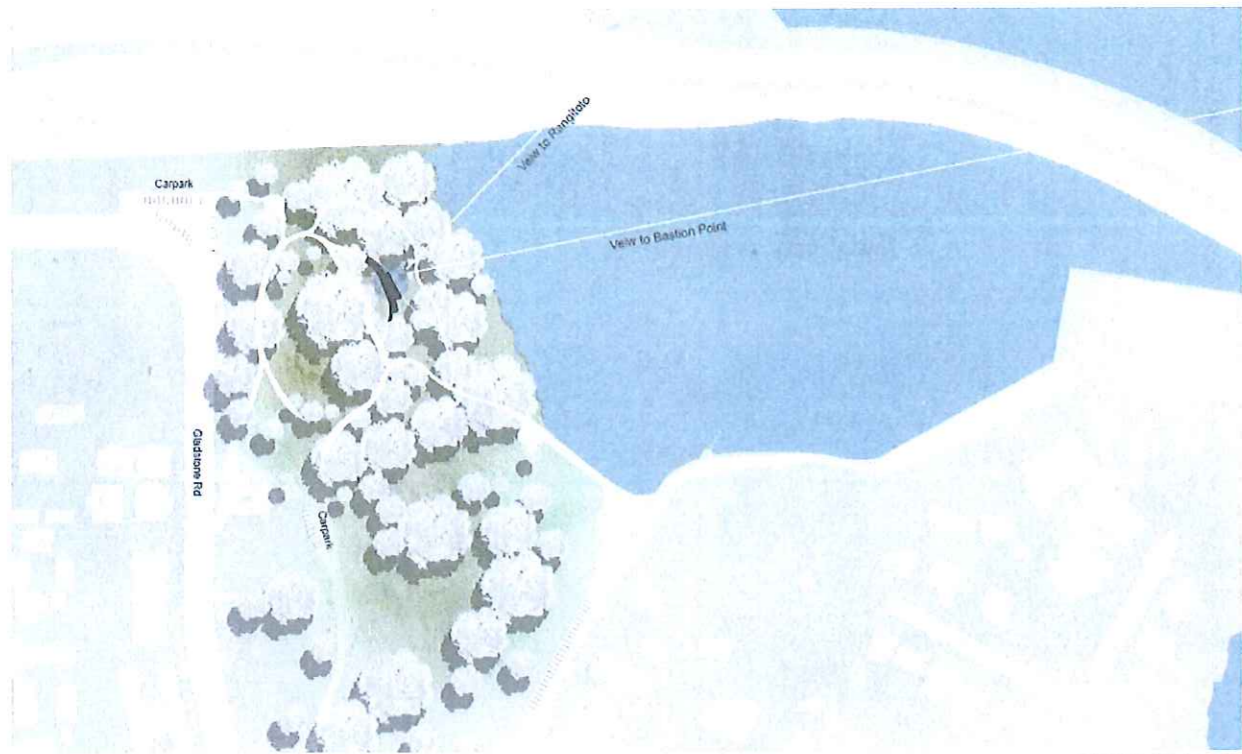
A gentle place of repose, gathering, watching, contemplating, healing and learning.

TE MAUNGA HUKA - NATIONAL EREBUS MEMORIAL evokes a sense and understanding of the Mount Erebus tragedy that claimed 257 lives. The terraced steps open to the vast and healing view of the Waitemata, and the sculpted stone shard filled with running water provides a more intimate and reflective place of contemplation. Names of those lost are engraved in this shard, along with 257 penetrating holes representing them. Sunlight shines through the holes onto the granite pond below, creating its own star constellation. The Southern Cross is also amongst the stars as a symbolic offering to provide clear vision for navigation and guidance to return the people homeland (Hawaiki). Stars and water ponds are an integral part of the memorial bringing a gentle sense of hope and healing. A Mauri Stone of phonolite volcanic rock brought ceremoniously from Mount Erebus will be partly submerged in the lily pond as a gesture of connection to this mountain.

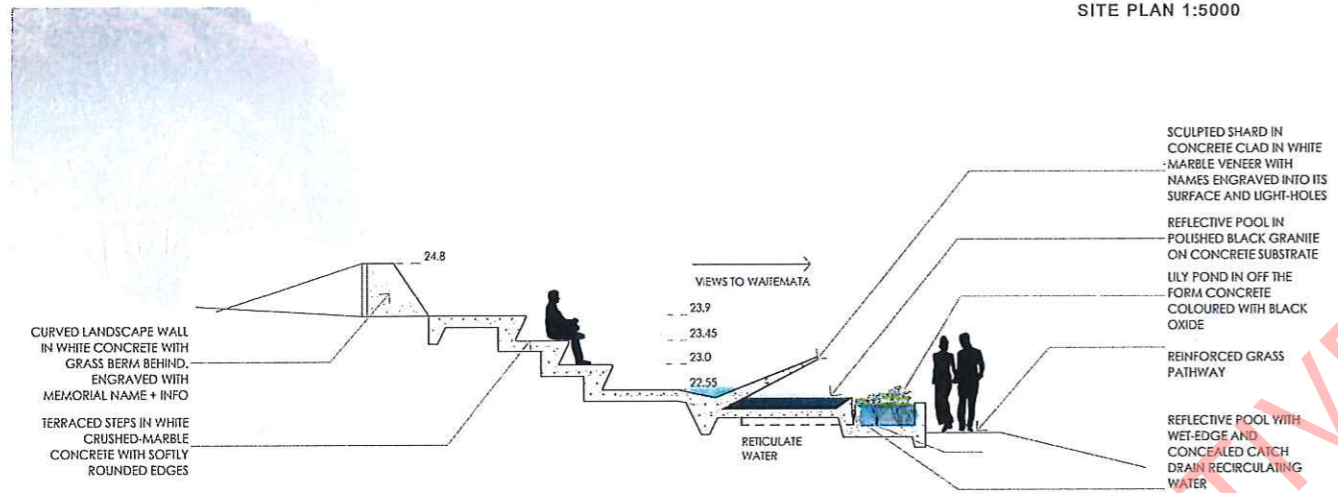
We envisage an Erebus memorial which will complement the nature and significance of the site, favouring a more reflective and grounded approach to provide an enduring memorial location for both small and larger groups to remember and contemplate.



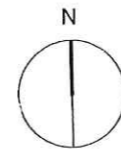




SITE PLAN 1:5000



SECTION 1:100



REINFORCED GRASS PATHWAY DOWN TO LILY POND

CURVED LANDSCAPE WALL IN WHITE CONCRETE WITH GRASS BERM BEHIND

RAMPED WHITE CONCRETE PATHS DOWN TO TERRACED STEPS

LILY POND AND EDGE IN OFF THE FORM CONCRETE COLOURED WITH BLACK OXIDE

CONGREGATION AREA FOR LARGE GATHERINGS

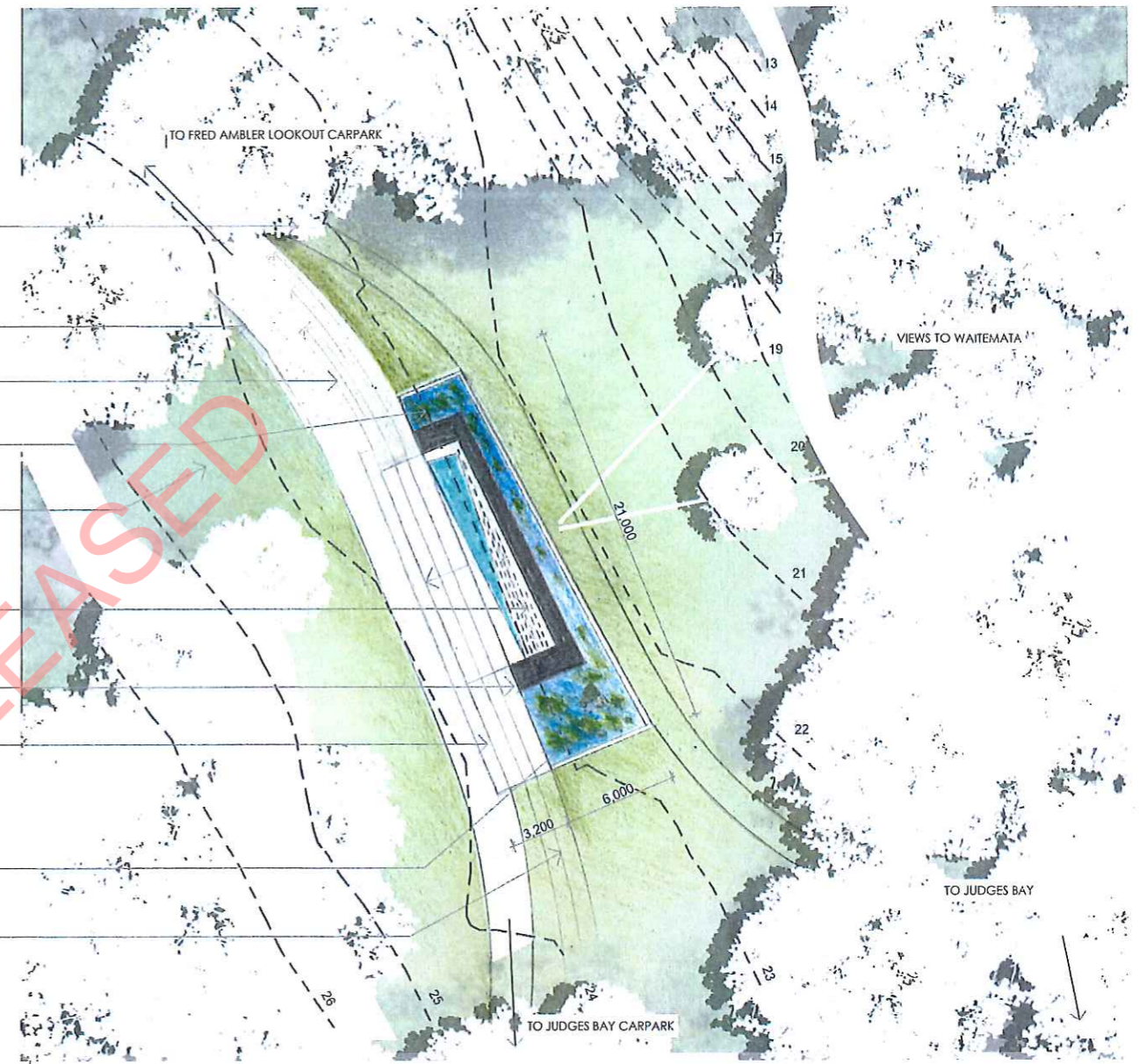
SCULPTED SHARD IN CONCRETE CLAD IN WHITE MARBLE VENEER WITH NAMES ENGRAVED INTO ITS SURFACE

REFLECTIVE POOL IN POLISHED BLACK GRANITE ON CONCRETE SUBSTRATE

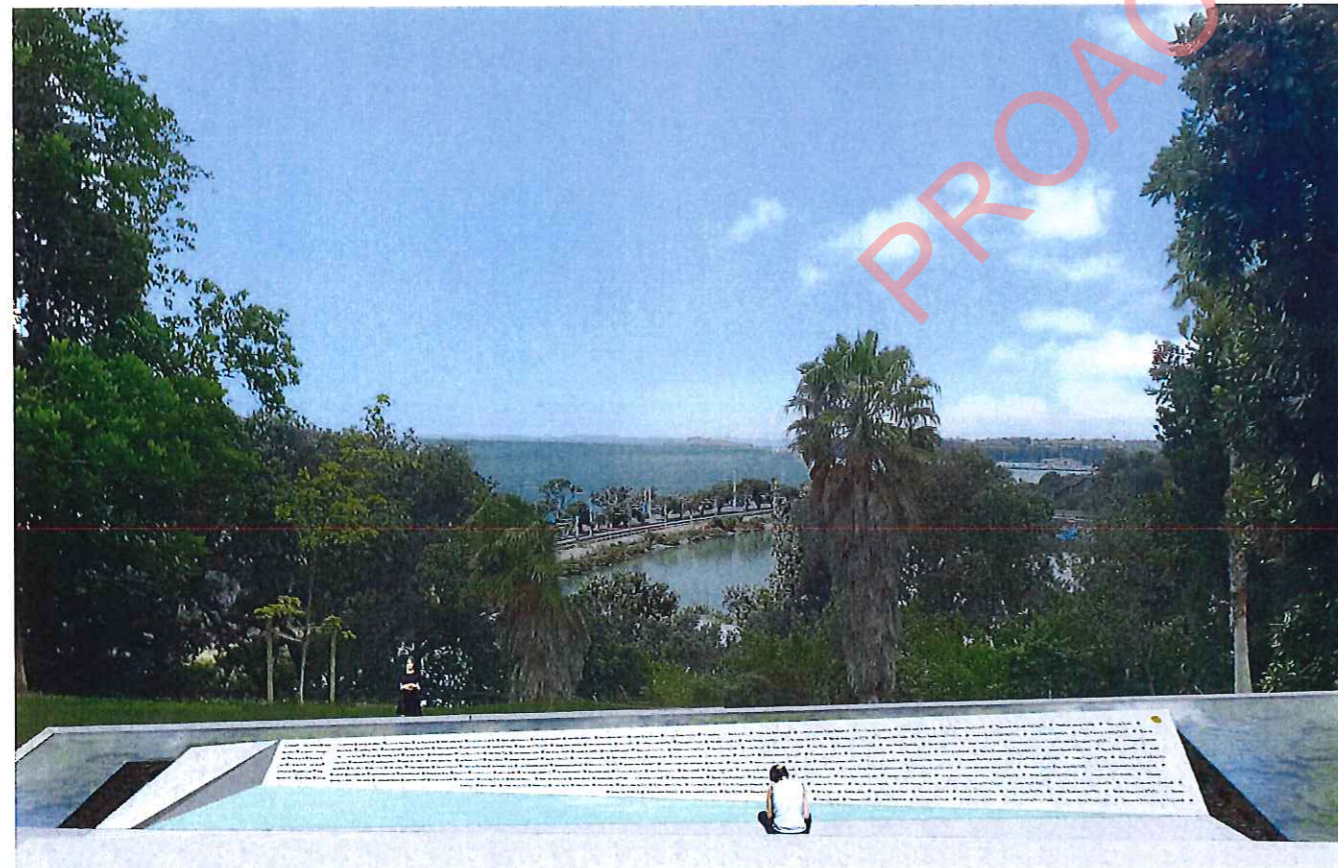
TERRACED STEPS IN WHITE CRUSHED MARBLE CONCRETE WITH SOFTLY ROUNDED EDGES

MAURI ROCK FROM EREBUS PLACED IN LILY POND

TERRACED GRASS STEPS RUN OFF INTO EXISTING GRASS FORM WITH GEOTEXTILE REINFORCING MESH



PLAN 1:250



Way Point

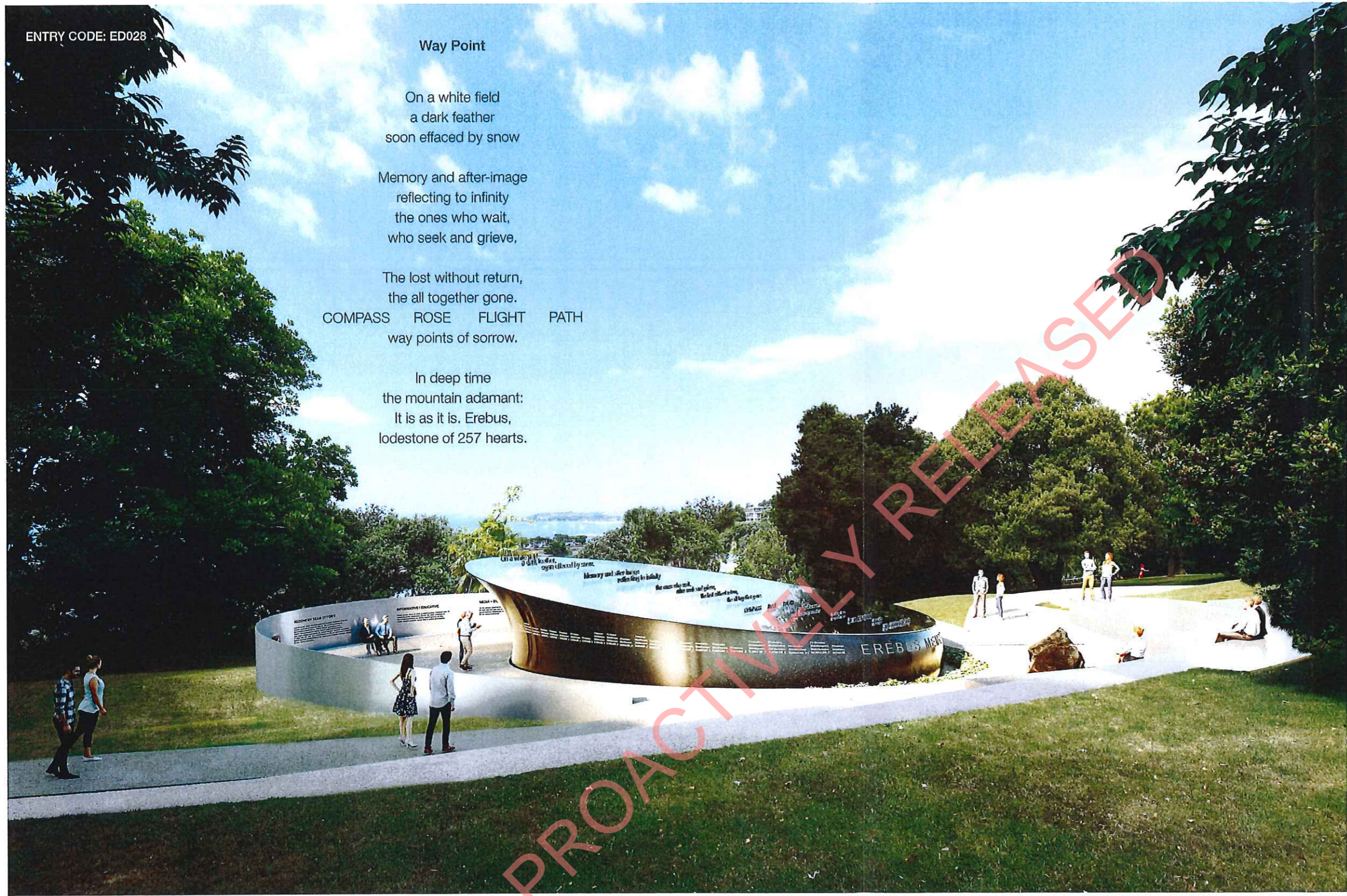
On a white field  
a dark feather  
soon effaced by snow

Memory and after-image  
reflecting to infinity  
the ones who wait,  
who seek and grieve,

The lost without return,  
the all together gone.

COMPASS ROSE FLIGHT PATH  
way points of sorrow.

In deep time  
the mountain adamant:  
It is as it is. Erebus,  
lodestone of 257 hearts.



PROJECT VISION

In a verdant harbour-side park, overlooking Taurarua (Judges Bay) to Maungauika (North Head) and Rangitoto, a new geological formation emerges from the gently sloping field – a metamorphic bedrock of memory, commemoration and knowledge – New Zealand's National Erebus Memorial.

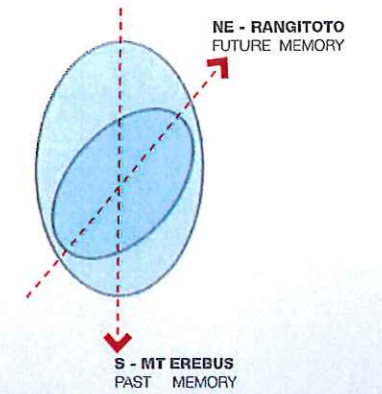
Rising from the carved and eroded ground plane, two geological entities (2 ellipses) sit in balance. Way Point and The Erebus Terrace. One evokes the enormity of the Erebus Disaster, an event that buoyantly began with a promise of adventure but ended with incalculable loss and deep sorrow. The other, excavated from the ground on which the disaster happened, a tangible fragment of place, a conduit and notional link to a time and a place that few have or will ever visit.

Way Point, in words evokes a sparse, vast emptiness – an allusion that captures both a sense of Antarctic geography and emotional desolation. Its sky-reflecting monolithic form, a physical expression of the disaster's weighty impact, focuses the view outward and upward to distant harbour views and the vast expanse of sky above. Presenting an opportunity for the mind to expand into the void – to contemplate the disaster's many facets. Also looking to infinity, blending with the natural surrounding beauty, it offers a suggestion looking forward into the future with an uplifting forward focus.

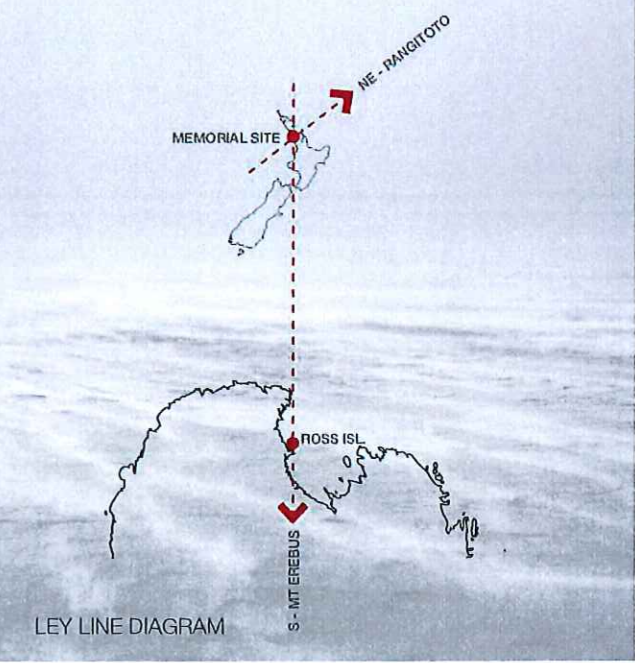
At a more intimate scale, the Erebus Terrace, an elliptical ground plane proposed to be excavated from the memorial site, represents a physical connection to the site of the disaster. Orientated on the axis south toward Mt Erebus, it presents a place that reflects upon the location of the disaster and all the lives lost. Its surface is cut into the ground and wrapped in cloaking wall that shields from the noise of the city and nurtures an environment of quiet contemplation. A stone from Mt Erebus is placed upon the ley line to Antarctica allowing a physical object from the crash site to occupy the ground plane as a touchstone at the foot of the poem.



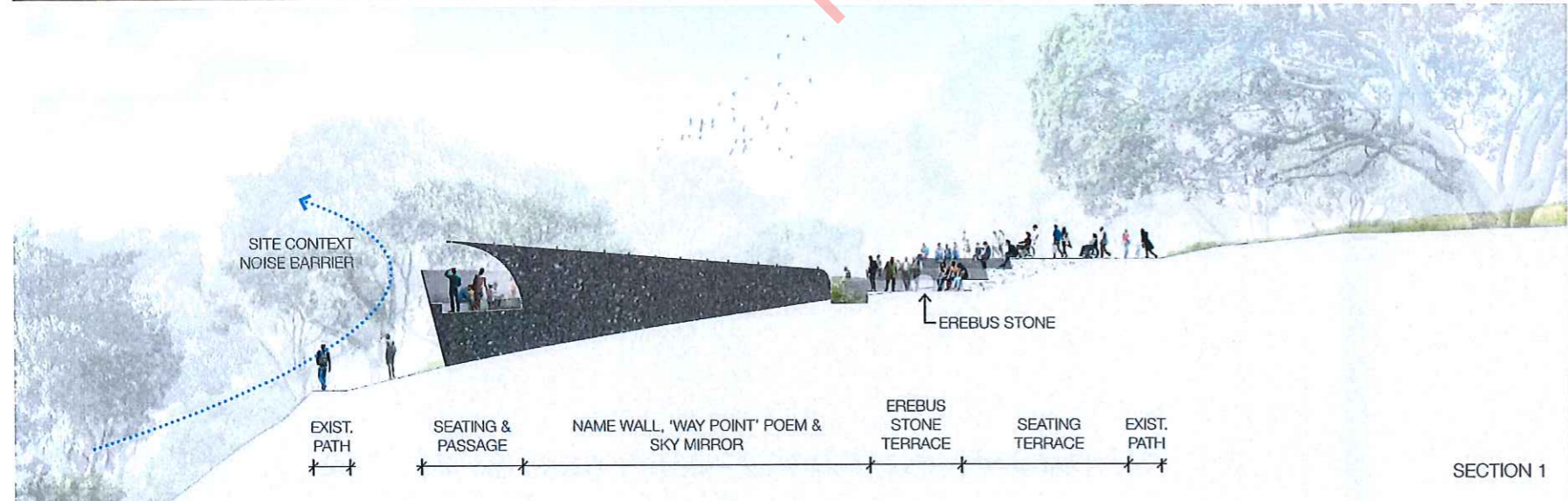
CONCEPT SKETCH



CONCEPT DIAGRAM



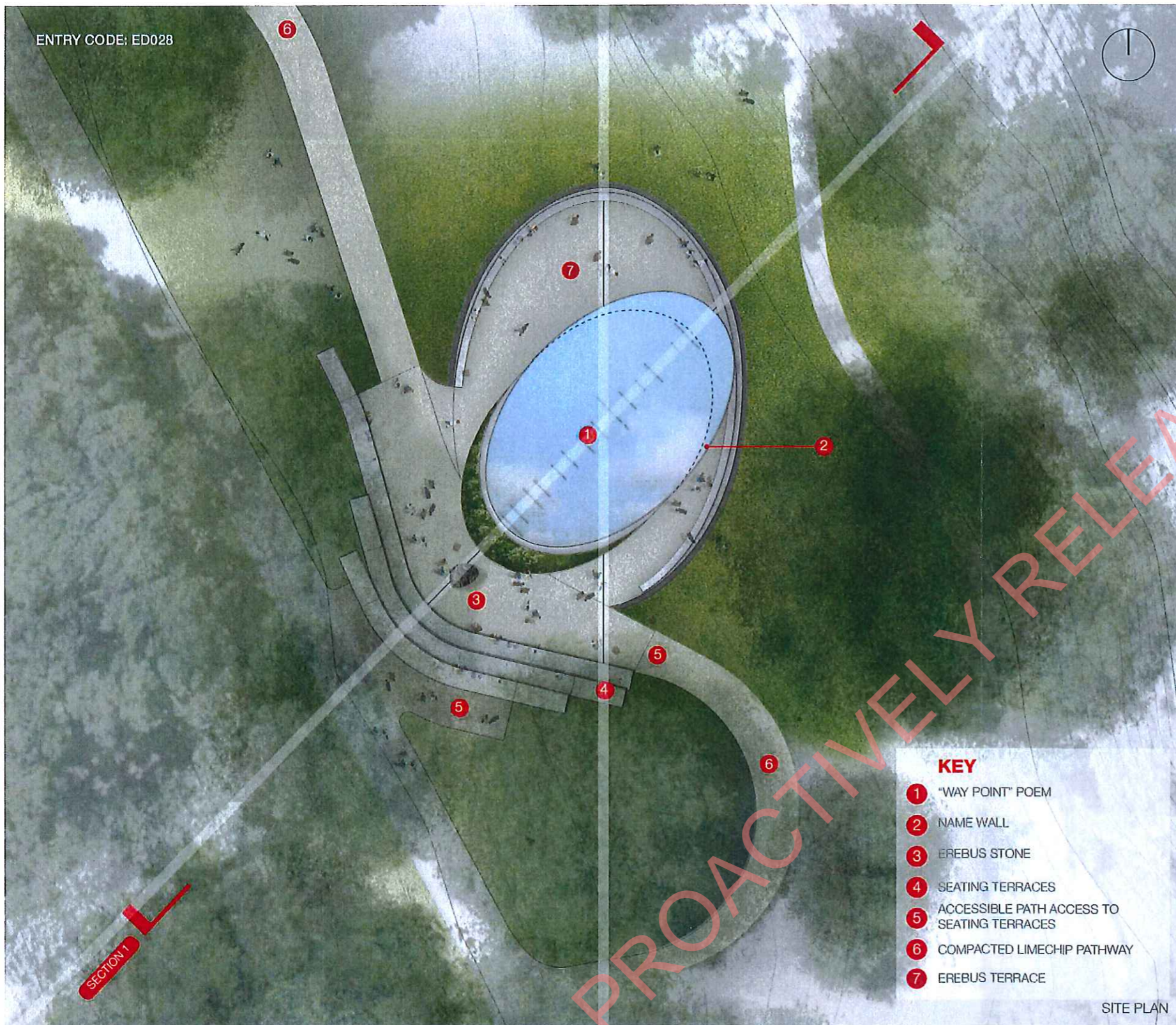
LEY LINE DIAGRAM



SECTION 1



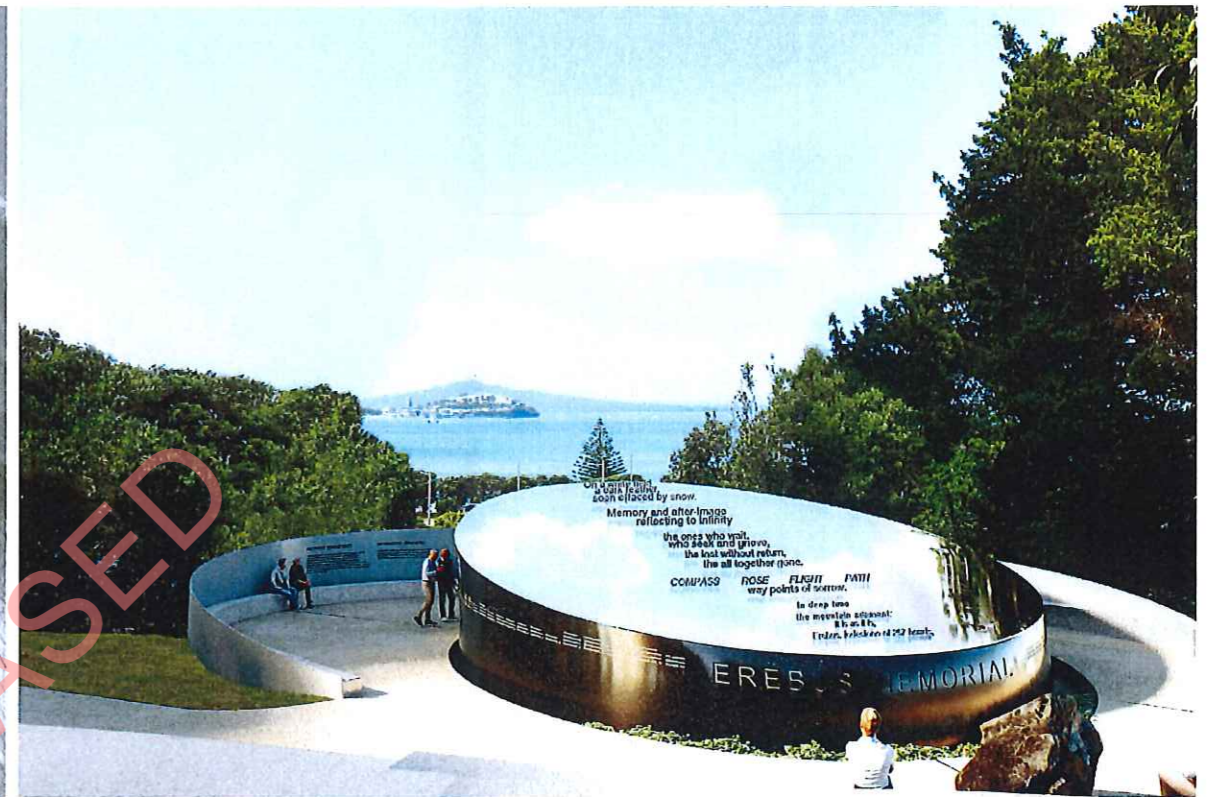
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**KEY**

- 1 "WAY POINT" POEM
- 2 NAME WALL
- 3 EREBUS STONE
- 4 SEATING TERRACES
- 5 ACCESSIBLE PATH ACCESS TO SEATING TERRACES
- 6 COMPACTED LIMECHIP PATHWAY
- 7 EREBUS TERRACE

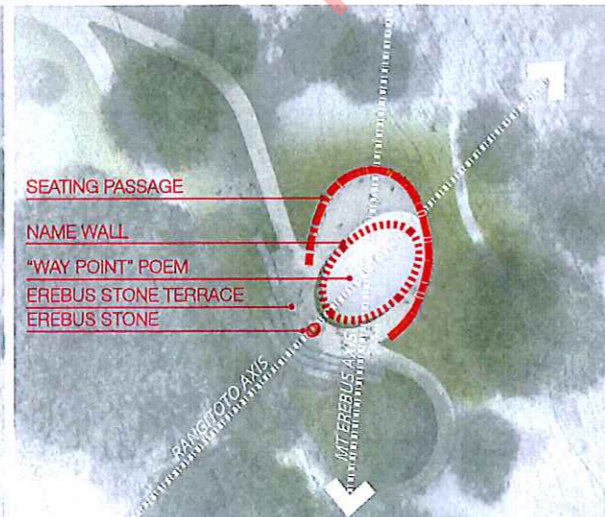
SITE PLAN



- INFORMAL GATHERING SPACES
- SEATING FOR 70 PEOPLE
- GATHERING SPACES FOR 300 PEOPLE
- SEATING FOR 100 PEOPLE

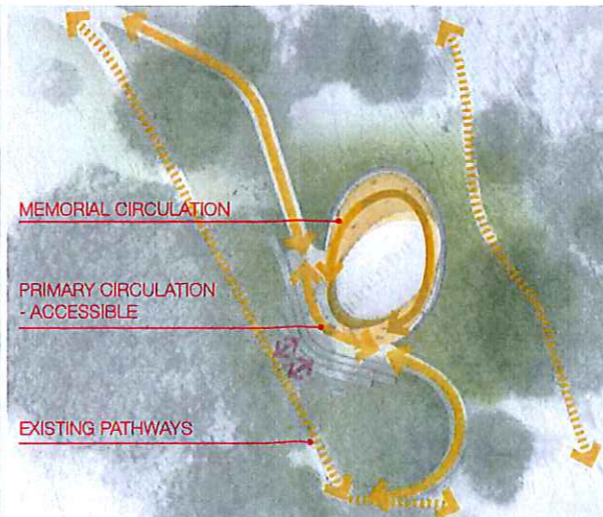
\*\*\*Note: Seating @ 600mm p/p

OCCUPATION & CAPACITY



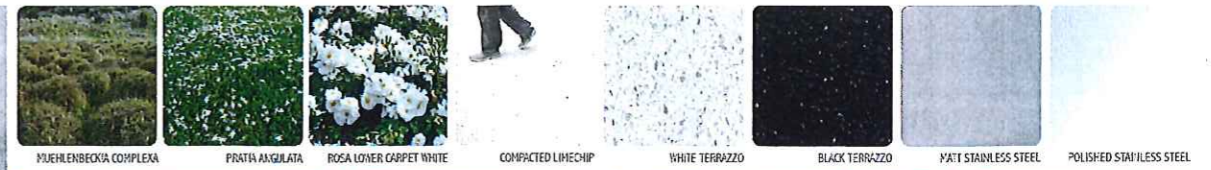
- SEATING PASSAGE
- NAME WALL
- "WAY POINT" POEM
- EREBUS STONE TERRACE
- EREBUS STONE

SPATIAL EXPERIENCE & ORIENTATION



- MEMORIAL CIRCULATION
- PRIMARY CIRCULATION - ACCESSIBLE
- EXISTING PATHWAYS

CIRCULATION



- MUEHLENBECKIA COMPLEXA
- PRATA ANGULATA
- ROSA LOYNER CARPET WHITE
- COMPACTED LIMECHIP
- WHITE TERRAZZO
- BLACK TERRAZZO
- MAT STAINLESS STEEL
- POLISHED STAINLESS STEEL



EVERYDAY USE



LARGE SCALE GATHERING

# National Erebus Memorial



**Looking Out**

*Perspective looking over the memorial towards Rangitoto and Maungaika (North Head)*



**Looking Back**

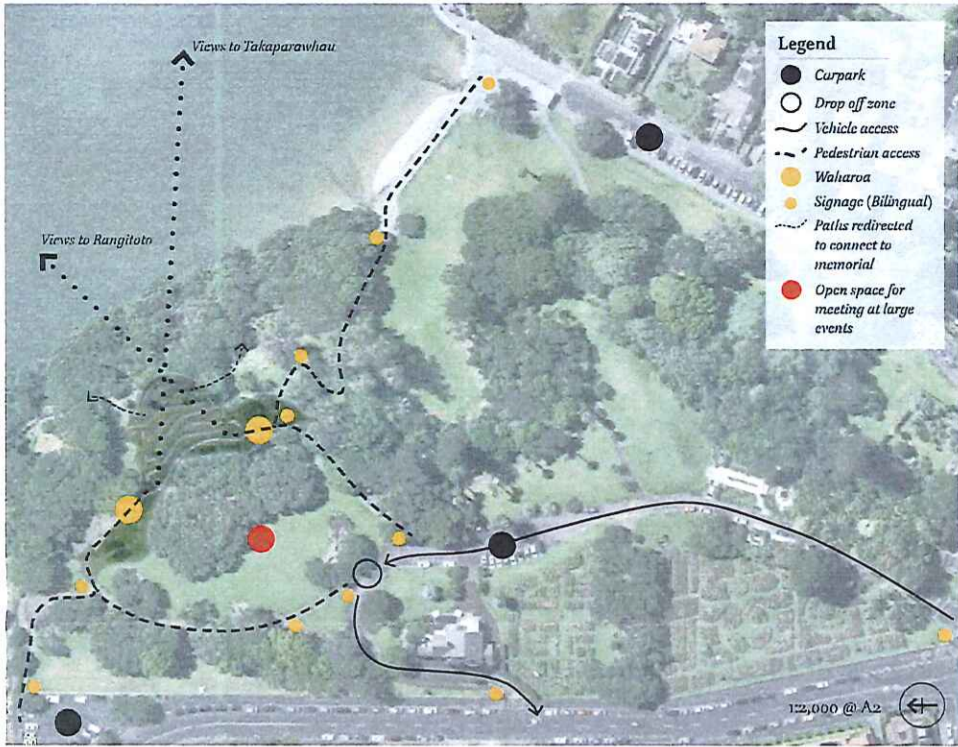
*Perspective looking back to the walls and the names of the passengers*



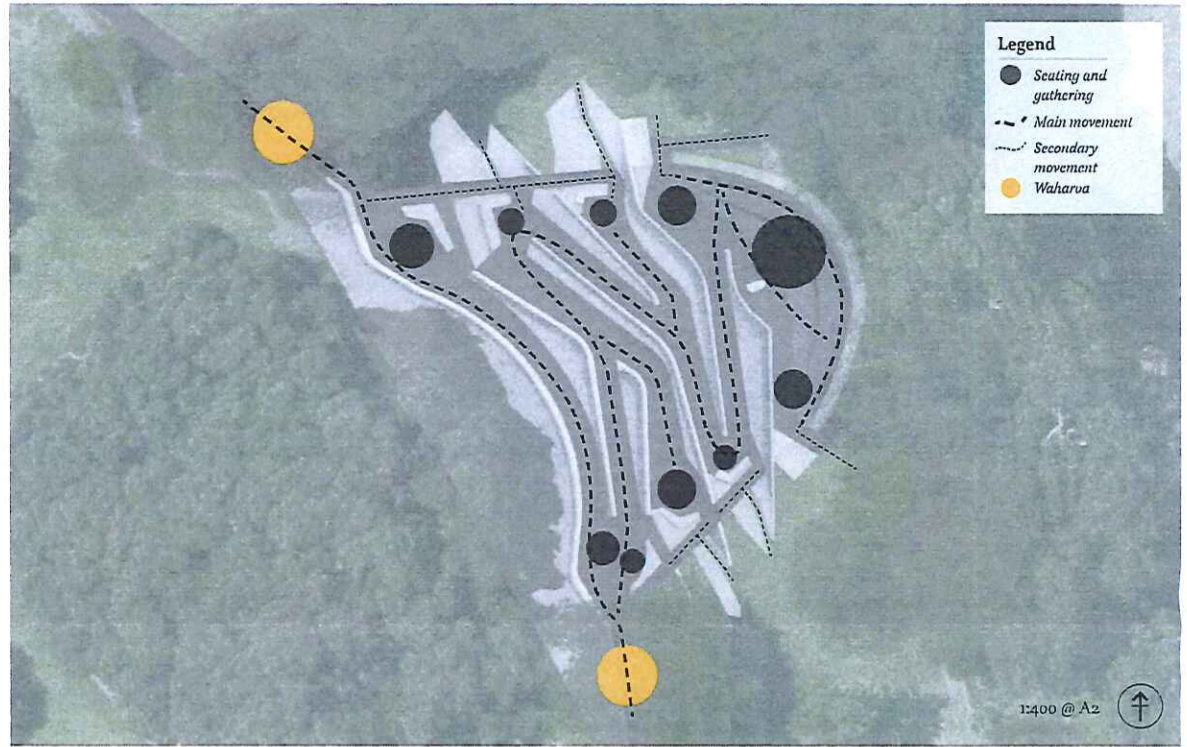
**Legend**

- ① Waharoa marks the entry points into the site
- ② Snow white walls form terraces with the family members names
- ③ Pohutakawa sits over site
- ④ Basalt black paths carry the words of the families and karakia, guiding visitors through the memorial
- ⑤ Open spaces allow for families to gather together on entry and look to Takaparawhau and Rangitoto
- ⑥ Between the walls and the paths planting creeps along the ground plane and up the walls softening the site and journey
- ⑦ The sides of the memorial are nestled in rich and diverse sweeps of coastal natives
- ⑧ Small informal paths through planting allow visitors to come and go with ease
- ⑨ Ramps ensure all parts of the memorial are accessible to all

- ⑩ Steps run along the edges of the memorial allow permeability through the site
- ⑪ Seating areas feature crafted 'ice floe' forms of solid timber blocks. These provide a range of options for small and larger groups to be together
- ⑫ Lawn areas outside of the memorial create informal gathering areas
- ⑬ Crew are acknowledged together to recognise their role in service
- ⑭ Words acknowledge the Recovery team and the many others who came together to help in the aftermath
- ⑮ Maori Stone from Ross Island
- ⑯ Floating wooden platform with views back into the memorial as well as to the Waitemata
- ⑰ New paths connect with existing cliff top walkway



Context - Views, Movement and Entries



Site - Views, Movement and Circulation



**Materiality - Walls & Names**

The terraced walls carrying the names of the families are made of a snow white concrete emulating the snow and ice of Erebus. The walls capture the changing light making them an ever moving canvas for the sky. At night cool tinted Led washes will create an ice like quality beneath the moonlight.



**Materiality - Planting**

Plant material is locally sourced and grown in Tamaki working with Okahu Rakau who specialise in growing a diversity of plants specific to the region. Planting layers create a soft green contrast to the walls and paths.



**Materiality - Paths & Stone**

Basalt black concrete paths emulate the volcanic geology of Ross Island and sit shadow like beneath the walls and through the planting. On the surface of these, karakia and the human story in the words of the families are sandblasted. The mauri stone is sourced from Ross Island.



**Materiality - Seating**

The seating is carved from large blocks of hardwood which sit together like ice floes. It is provided for at all levels of the memorial to allow the space to be used and enjoyed by many. The textured surface will be left to naturally silver with age.



# ‘Te Paerangi Ataata – Sky Song’

The horizon connects us, defying time and space.  
For here, in this ancient place, we are standing together.  
All the way south. We are connected.

Ahakoā te tāwhiti, kua tūhonongia a tāua e te pae nei.  
I tēnei wāhi onamata, e tū ana a tāua inaianei.  
Ki te tai tonga rā āno, kua tūhonongia a tāua.

PROACTIVELY RELEASED

OUTWARD JOURNEY



TE PAERANGI ATAATA; SKY SONG

**Design Vision**

Touching lightly on the sacred clearing above Taurarua Judge's Bay and reflecting it's setting through it's mirror-like finish 'Te Paerangi Ataata; Sky Song' projects boldly outward to the horizon and connects us to a different time and place through the concept of the shared sky.

We look to the sky, and that sky is connected to the sky over Antarctica. Night and day. The families waited and looked out to the sky, the lost departed into the sky and their adventure was in the sky.

Our concept revolves around the experience of the visitor as they approach and venture along the walkway to the horizon, and as the story of what happened on that tragic day unfolds.

The Design Brief called for the "memorial to express the sense of adventure, exploration and enjoyment that the passengers on the flight would have felt, and evoke the beauty and grandeur of Antarctica". The Key Outcomes states "that the design is to be a bold and visionary experience".

**This is the Sky Song experience:**

As you approach through the trees towards the clearing, the curving Snowdrift Wall invites you in to participate. It draws you gently inward, and onto the walkway toward the horizon, evoking the sense of adventure and granting you a glimpse of the excitement and exhilaration they must have all felt and enjoyed.

Along the way, a song, 'Te Paerangi Ataata', is inscribed in the curving form, and myriads of snowflakes cut out of the stainless steel wall create delicate snowdrift patterns. Each snowflake represents a life lost and is unique to the individual.

Your gaze is lifted up to the sky as you pass between two walls; the Ice Wall and Snowdrift Wall together echo the cold and majestic light and forms of Antarctica.

You reach the apex where all is sky and light, and you send the words you carry in your heart out across the ocean to the horizon to the sky, and the place where they were taken.

A whakataukī is inscribed on the glass balustrade;

**Seek out the distant horizons and pull them closer. Hold steadfast to the ones you have already attained.**

**Ko te pae tawhiti whaia kia tata, ko te pae tata whakamaua kia tina**

Alongside you on the end of the Ice Wall is the Erebus Narrative, as well as the acknowledgment of Operation Overdue. As you pause at the apex to reflect on the tragedy, you can hear a faint audible sound which, if you press your ear against the last panel on the Ice Wall, is the ancient murmurings and sounds of Antarctica, anchoring the Ice Wall to that other, remote, and wondrous place.

After this moment of reflection you turn, and start the inward journey back along the commemorative Ice Wall, to the land, back towards the giant pohutukawa tree beyond. The names of all those who were lost are now revealed standing tall before you. You trace their names in the steel.

The movement out to the horizon, openness and the sky represents the journey and adventurous spirit of the crew and passengers towards the unknown and the future. A celebration of life.

The movement back to the land represents the memory of those who lost their lives in the tragic event and were taken too soon.

**Hence future and past. Adventure and tragedy.**

'Te Paerangi Ataata; Sky Song' is deliberately set away from the existing perimeter trees, and provides large areas of grass around and adjacent to the Memorial. This allows both for quiet enjoyment of the tranquility of the setting, and as space to host large numbers of people for special events relating to the Memorial.



Mock-up of snowflake gift taonga

