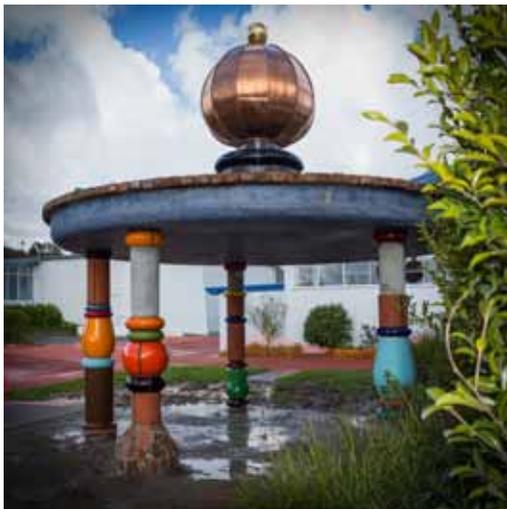




## Hundertwasser Pavilion for Nature

Friedensreich Hundertwasser was one of the 20th century's most celebrated European artists. His worldwide reputation was already established in the 1960s. Austrian-born, he fell in love with New Zealand in 1973. He bought a farm near Kawakawa and became a New Zealand citizen. He died in 2000 aged 71 and is buried under a tulip tree on his property.

Our design comes from Friedensreich's architectural design sketches. He named the structure the 'Pavilion for Nature.' The design was supplied to us by Joram Harel, Director of the Hundertwasser Archives in Vienna. We are very grateful for the assistance Joram gave us throughout this project.



under construction

Hundertwasser is important to our school's teaching and learning programmes because he was a person who thought deeply and skilfully, which is an important focus of our students' learning. He was also a person who exemplified our school motto, 'Strive for Excellence'. We believe this work of art will invoke curiosity and wonderment in our students and help create a place where as Hundertwasser once said, '...children's souls can develop like leaves on a tree.'

This pavilion is only the second public structure of Hundertwasser design to be built in New Zealand and in the Southern Hemisphere. The most important being the world famous public toilets in Kawakawa. Friedensreich designed and built these shortly before his death.



The Kawakawa Public Toilets

Born in Vienna on December 15th, 1928 as Friedrich Stowasser he later changed his name to Friedensreich Regentag Dunkelbunt Hundertwasser.

He moved into architecture from the early 1950s. As well as painting and architecture Hundertwasser also worked in the field of applied art, creating flags, stamps, coins, and posters. He designed the Koru Flag for New Zealand and a poster for the 1972 Summer Olympics in Munich.



Hundertwasser gave his design for a second New Zealand flag to the people of New Zealand.

While living in Kaurinui Hundertwasser built a studio he called the Bottle House out of an old cow shed and a house from a converted pig sty. These are not open for public viewing.

Hundertwasser's architect was Mr. Heinz Springmann in Germany. Springmann collaborated with Hundertwasser on many architectural projects, and visited New Zealand. Springmann Architects prepared our plans from Hundertwasser's sketches.

We also had the invaluable assistance of Richard Smart, the New Zealand representative of the Hundertwasser Non Profit Foundation, Vienna, Austria. Richard worked with Hundertwasser for eight years and oversaw the building of the Hundertwasser toilets and our 'Pavilion for Nature.' Our thanks also to Mike Brouwers who built our pavilion and with Hundertwasser the Kawakawa toilets.

## The Onion Dome

"I think the onion shape means richness and happiness and wealth and opulence and fertility .....it's a dream out of the Arabian Nights ..... I put them in my paintings and on my buildings ..... I paint onion towers because this is the very symbol of paradise in architecture. The architecture of paradise." Hundertwasser

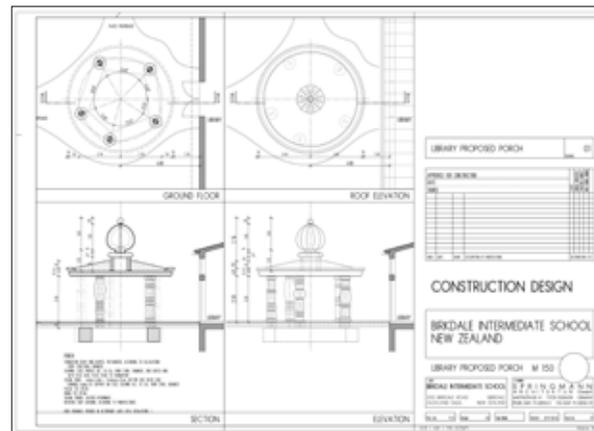
"Rich and powerful and tasteful people always had towers. But for a modern average person to have towers, even golden ones, that is new. Architecture should elevate man, not humiliate, oppress and enslave him. A golden onion tower on your own house elevates the resident to the status of a king. The grey mass misery is over. The Golden Age has dawned." Hundertwasser



## The Columns

"Against the disease of modern architecture of far overhanging canopies, balconies and building portions, we have only one remedy: columns. The overhanging building portions with no support are probably intended to demonstrate the daring of the architect and statical engineer, but they only produce uneasiness in anybody standing under them. The column is an important element of Western architecture. Next to a column one feels as under a tree. A column must be beautiful and colourful and shine in the rain and in the moonlight of its own accord. Each column is unique and does not resemble to another one." Hundertwasser

The ceramics used in our columns were handcrafted by Ebinger-Schnass Ceramics in Bad Ems, Germany. Hundertwasser called them the best ceramists in the world. Each column was completed with 'local creative input' as per Hundertwasser's regular instruction on his projects. A team of our students completed the mosaic tiled sections. Hundertwasser believed that ceramics should make up 40% to 60% of the column although there are times when projects have had full ceramic columns. His description was that should one wear a diamond ring on every finger the rings would lose significance!



## The Planted Roof

"The true proportions in this world are the views to the stars and the views down to the surface of the earth. Grass and vegetation in the city should grow on all horizontal spaces - that is to say, wherever rain and snow falls vegetation should grow, on the roads and on the roofs. The horizontal is the domain of nature and wherever vegetation grows on the horizontal level man is off limits; he should not interfere. I mean taking away territories from nature, which human beings have always done." Hundertwasser



Planting by: Alba Mlika R1, Joshua Visser R2, Tyrone Stroud-Young R3, Ben Miller R4, Casey Chappell R7, Rene Wasi R8, Tuhoro Scott R9, Jaden Ware R10, Elise Waterson R11, Zeke Scouller R14, Mia Cave R15, Milly Darragh R16 & Sarah McKenna R17, and Dr John Walsby.



Local creative input by: Ella-Rose Hoareau-Mahutonga R1, Pirie Masters R1, Sofie Pedersen, Emily Nimmo, Joanna Chandler R4, Finn Sumeo-Shaw R7 Braxton Mackay R7, Hannah Alcoba R8, Emily Nebbelling R9, Ailen Navea Vazquez R10, Jake McKean R10, Zoe Walker R11, Alex Gordon R11, Bianca Capendale R14, Yumika Yamaguchi R15, Nadine Manirambona R16, and James Doughty R17.