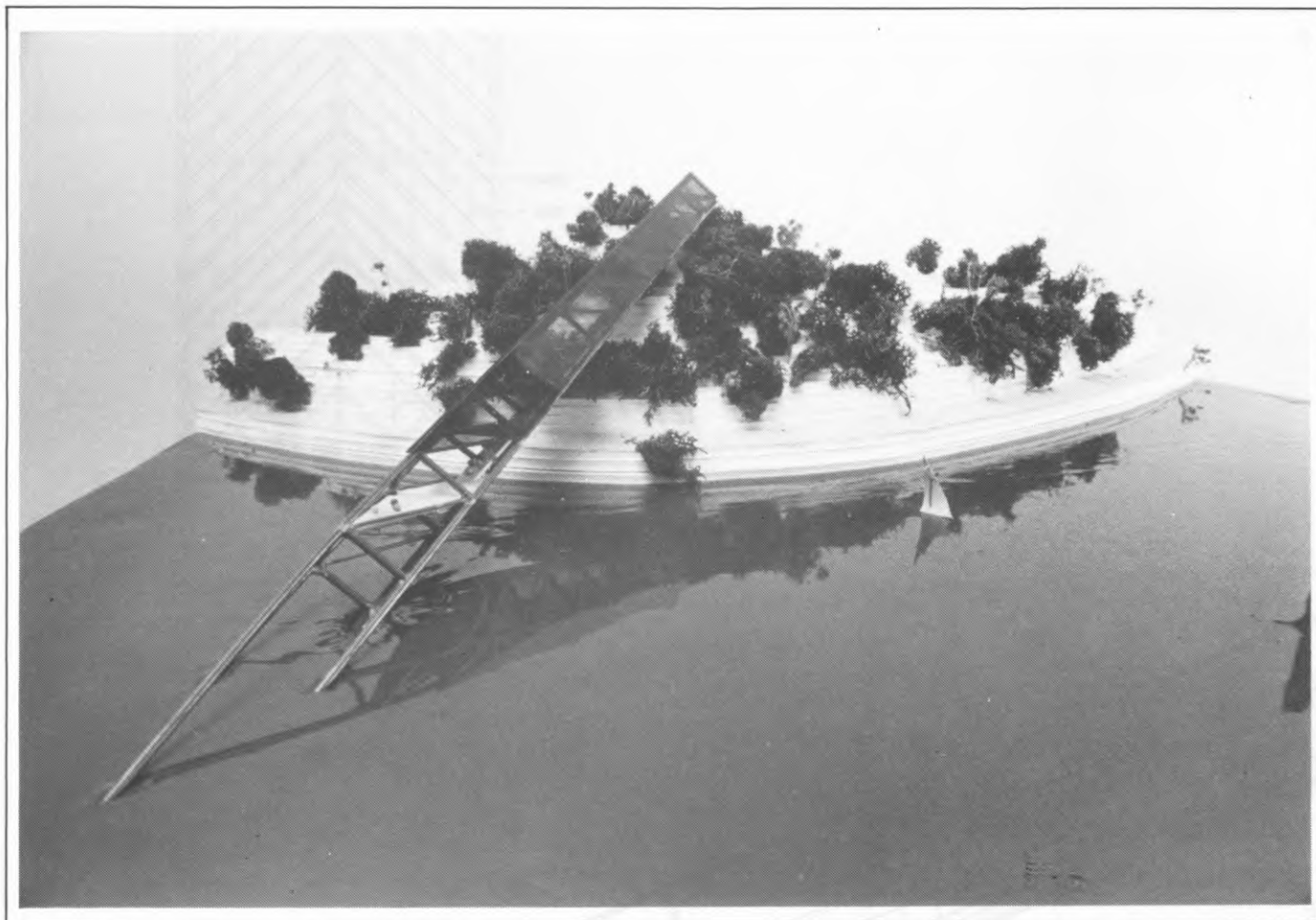




(Photos Bruce Conew)

rest on the top of a hill. People would enter from the water and be transported on lifts through each level to the top of the rise.

Rewi says it came from a "gut reaction".

The design attracted a lot of attention but Rewi knows it will almost certainly never be built.

"My hope is that it will give people a idea of what may come.

"Architecture will change because of technological progress. This progress will mean people's value systems will change and what they want today may be nothing like what they want tomorrow."

For two years, Rewi has been work-

ing alone in a spacious, comfortable corner of an Auckland factory building. He is not short of work with commissions to design marae buildings in Wellington, on the East coast and in the Auckland suburb of Otara, as well as private jobs.

He goes home to see his relatives as much as he can: "Every day I can feel my maori side getting stronger and stronger. Now that I have a sound economic base of my own I think it is up to me to teach my children maoritanga.

"There is no doubt that being Maori has given my work a more human bias. I am very sensitive toward whanau and I think it's important that our heritage of construction, design and technique be maintained in the future."

He praises traditional meeting houses, carving, tukutuku and kowhai-whai.

"I would like to, if possible, provide a building which will take our people through to the next century. The statement should say something not only about where our people are today but also where they want to go."

Toward that end Rewi Thompson spends a lot of time in his studio mulling over his vision: "My mind is full of wild thoughts and I've got heaps of doodles and rough sketches lying around the place... you could say I'm forever looking forward to the future.

