



09 2007

THE BROADSHEET OF THE AUCKLAND BRANCH OF THE NEW ZEALAND INSTITUTE OF ARCHITECTS

BLOCK

Boy From Tree

David Parcell at the Gus Fisher Gallery

"The path to what lies under our nose is always the furthest and hence the most difficult path for us humans." This observation has particular relevance for architectural education where, after years of study, one comes to realise that some of the most important lessons are learnt from your studio friends. A long and difficult path leads to the recognition of the importance of the people you think, draw, and build alongside.

A recent exhibition at the Gus Fisher Gallery exemplified the importance of these friendships. *Boy From Tree* was a posthumous celebration of the creative works of David Parcell, who studied at the Auckland University's School of Architecture between 2003 and 2005. The exhibition comprised models and drawings from David's award-winning design studio work, and included pages from the childrens' storybooks he produced in and around his studies. The works were united by David's considerable graphic skills. As Dr. Sarah Treadwell noted at the exhibition opening, from his first year at architecture school David's drawings were recognised as being extraordinary. *Boy From Tree* (named after one of the childrens' storybooks) was curated by David's colleagues who were proud of his talents and felt the work deserved to be shared.

The architectural cross sections were some of the most memorable drawings on display. Pictorial in nature, they captured the unfolding of imagined worlds. Populated with people and furniture, marked by dramatic light conditions and rich with a material sensibility, the highly crafted drawings pointed to an architect concerned with the interior and the act of occupation over and above concerns for formal exhibitionism. A keen eye cast over the drawings could probably find fault with the structure and tectonics; construction was treated pictorially and was marked by nostalgia, but was always carefully crafted. Materials were rendered with extreme care because David recognised their contribution to shaping his imagined worlds.

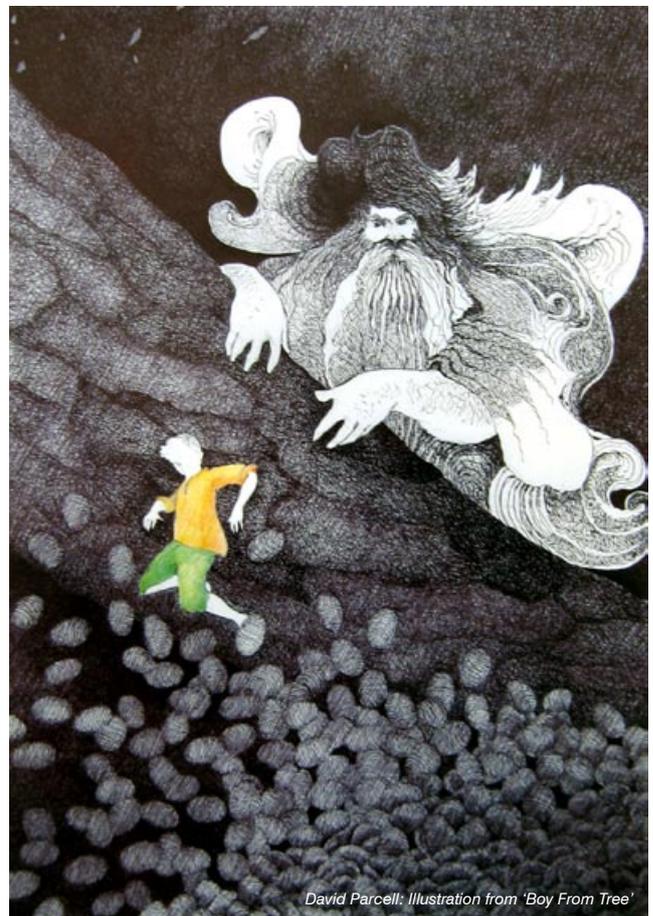
Despite all of this care in picturing building and despite the buildings having a monumental character, the overwhelming impression was that the built world receded from view while the narratives of occupation came to the fore. One was drawn into the world of the characters who occupied the space, a world that seemed very real. Sarah Treadwell noted that for David drawing was "both a necessity and a mechanism – it enabled him to explore architecture and also, simultaneously, to make a world. There is a sense that David's drawn constructions are as real as the world in which he sat."

Alongside the architectural works were the pages taken from the childrens' storybooks. These drawings were a counterpoint to the monumental architectural works - here, one was able to get much closer to the people and the events. The pictures were more elaborate and colour entered the frame. One could see the

expressions on the characters' faces and the narrative became specific. It was as if the books told the stories of individuals plucked from the larger architectural works. Indeed, the childrens' stories could be read as details called-out from the plans and sections. As such, there was continuity between all of the documents in the exhibition. Indeed, the challenge was to resist the temptation to separate the works into literary and architectural categories; to do so would be to miss a relationship between architecture and narrative that lay right under our nose.

Following the exhibition, the architectural drawings were returned to David's family. The curators are endeavouring to get the childrens' stories published and those who would like more details about the books, are interested in purchasing a book, or who may

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David Parcell: Illustration from 'Boy From Tree'

The Fine Print

Excerpts from the reports to NZIA Auckland Branch meeting held September 4th, 2007.

TECHNICAL ISSUES PORTFOLIO: Michael Middlebrook

Building Control Issues - Regional Building Consents Meeting
The Technical Subcommittee will be attending the September meeting of the Auckland Regional Building Consent Managers. Issues to be raised:

- Information reasonably required to support a BC application. Trade Literature vs brand statements.
- Practice Notes and policies for evaluating alternative solutions versus performance design.
- Amendments to BC's. Both BCA's and Architects need clarification of the extent of change that triggers the requirement for a new consent.
- Processes for handling other amendments. Ongoing.
- Electronic Docs to reduce paper, streamline processing and allow 3D submission for complex building geometries. North Shore City is trialling two projects. Ongoing.
- The possibility of some BCA's developing specialties in complex building types. Ongoing.

DBH Building Code Review – Performance Requirements
released on 6th August 2007. The major impacts are:

- Wide use of metrics: Currently performance is defined in quite general terms such as "adequate" and "safe" within the first schedule of the building regulations. It is proposed that performance metrics are defined specifically, e.g. water supply for domestic shall be 250 litres/person/day. These metrics are not linked and must be met regardless of other design factors. Risk that environmental sustainability aspirations may be overruled by overwrought wellbeing ones.
- Performance groups for buildings that will then define the "tolerable impacts" of various events on buildings within those groups.
- New standards for thermal conditions that are predicted

to satisfy 85% of the population, for buildings where people live and work.

- Lifecycle energy assessment based on CO2 emissions and energy demands being less than a specified level.
- Design furniture that has to be able to be fitted into and moved around different rooms in a residential building
- Light and connection to outdoors. Performance assessed via a design tool that allows designers to achieve minimum ratings.
- A public workshop was held on the 16th August in Auckland which gave most participants little time to digest the contents of the review document.
- The NZIA Auckland Branch is holding a meeting to discuss the Building Code Review - Performance Requirements document on Tuesday September 25th so that Architects can discuss their views. (D72, 72 Dominion Road, from 6.00pm).

Copies of the review document can be obtained by sending an email to buildingcodereview@dbh.govt.nz or calling 0800 242 243. Copies will also be available at the Building Compliance Issues Meeting. The closing date for submissions is 28 September 2007.

FROM THE UoA STUDENTS:

Our meeting with the NICA Dean, Prof. Sharman Pretty, and the Deputy Vice-Chancellor, Prof. Raewyn Dalziel, was mainly positive. However, a pressing matter of concern is the permanent appointment of Prof. Jenny Dixon to the position of Head of School (a position usually held for a term of 3 years). Prof. Dixon was previously the Department of Planning professor. Students have already expressed their dismay at the speed of this appointment and concern as to whether someone without a background in the architecture profession will be able to adequately understand the needs of the Architecture Department. Your thoughts regarding this matter would be greatly appreciated.

The students were particularly appreciative of the support afforded them by the NZIA and the profession, further evidenced by efforts relating to letters to/meetings with the Vice Chancellor. If members of the committee would be interested in meeting with a small group of students to discuss the profession's concerns, this would be well received. If any members of the committee/profession would be



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willing to meet with the Dean - and perhaps the VC - as well as the students to discuss what the profession would like to see regarding the development of the School and its management, that would also be greatly appreciated.

Thank you again for your support.
Sarah MacKenzie, NZIA Student Representative (UoA)

GRADUATE DEVELOPMENT PORTFOLIO: Nicole Tarlton

At D72 on Wednesday 19th September we will have a presentation by three recently registered architects about their techniques in preparing for and experiences of sitting assessment. This has been timed for the week following applications for the next round of assessments.

COMMITTEE FOR AK FAL PORTFOLIO: Stephen Martin

Another participant in the Skills for Auckland skilled new migrant mentoring pilot project has secured full time employment in Auckland.
The Tindall Foundation is involved with the New Zealand Housing Foundation, an organisation established to assist community group housing providers and to be a catalyst for new and innovative housing projects. The Foundation is able to build

affordable housing for 70% of the prevailing construction market price. It also funds projects that have environmental protection and promotion of biodiversity as objectives. <http://www.tindall.org.nz>

ENVIRONMENTAL GROUP PORTFOLIO: Carolyn Savage

In August Sue Ira of Koru Environmental Consultants Ltd presented the impact of stormwater management in both small scale projects, large subdivisions and commercial developments and the systems in place along the motorways. The presentation illustrated the impact of new housing and the problems associated with stormwater runoff into existing natural or man-made drainage systems. Through good landscaping, use of swales, road gardens and kerb gardens the impact of subdivisions and commercial developments could be reduced.

Some of the simple tips that architects could apply to their small residential projects included downpipes into "feature gardens", then excess water fed into stormwater system and urban water tanks for use in home irrigation or for use in toilets. Architects need to design creative systems that will slow down the process of water being discharged into the stormwater system, therefore allowing the current systems to cope during peak rainfalls. Under the Green Rating Scheme - Section: Emi-4 Watercourse Pollution, two credits are awarded for management of stormwater prior to it leaving the site



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Apologia

Observant readers and philatelists rejoice; last month's Block went to press with the wrong month printed in the masthead - if you've not already, wrap yours in acid-free tissue and place it in a humidior.



Vector Arena

System A specially designed system was used to allow for venting of hot air and moisture from a 12,000-person capacity crowd

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A Both/And Condition

Mike Davis Investigates the Dutch Beach Experience

I was based in the Netherlands for 6 years. Close to 16 million people occupy an area approximately equivalent to half that of the North Island. As we begin to grapple with our own issues of population growth, the Netherlands might well be explored for models that offer some insight into how we might most effectively occupy our landscape.

The intention of this particular exercise is to offer a question: How else might we occupy our coastline beyond the dislocated suburb produced by the myth of the Kiwi bach?

What the Dutch beach experience demonstrates is that the idea of 'beach' offers the potential for multiple 'both/and' conditions to exist simultaneously as opposed to the singular urban, architectural, programmatic, socio-economic propositions of Omaha, Whangamata, Pauanui and the like. The perception of permanence presented by the vessels of occupation in these places denies the undeniable qualities of beach – that it is unstable, dynamic and temporal. The Dutch too build on sand but with an entirely different intent and with a more dynamic, complex, layered understanding of 'beach'. Three case studies illustrate the point.

Ijmuiden

In late April 2000 Bjarne Mastenbroek (now of SeARCH) took three of us (who were all in his employ and all blessed with the ability to make stuff) from the comfort of the office environment to an undisclosed location for an undisclosed task. We were taken to an enormous old warehouse in Ijmuiden, empty save for a single stacked set of timber components which might at a stretch have been seen as belonging to the same kit of parts. We were told to load the truck, an old red 50-something Bedford, and driven out of town, toward the beach, and then onto the beach. Turning left all was revealed ... a sandy street of wooden tents, a linear camping ground on the seaward side of the dunes.

I get the idea that this type of occupation has been going on here since the 1950's. And it occurs strictly for 6 months of the year only. April is the window

for the buildings to go up and October is the window for them to come down. So it turns out Bjarne had left it really late in the piece to get his family beach-house up for the summer – 2 more days and his site would have been forfeit. (And the secrecy was because we were putting it up on company time. The other partners weren't too pleased when they found out.) The number of dwellings is capped. Prospective residents go onto a community waiting list, eventually buying the kit from those selling out of the roster and paying an annual fee for the site.

Three things happened for me:

- I understood in an instant my fathers' pre-occupation with prefabrication (which is significant in terms of my research and PhD work).
- I marvelled at the sensibility of occupying the dunes for only 6 months per year as a means of maintaining the dune eco-system and of working with the seasonal dynamism that it is complicit with – temporality is employed here as a strategy for environmental maintenance.
- I saw the value of keeping the numbers capped and those present close together – density allows the landscape to be experienced with and without buildings and makes for a richer experience – a 'both/and' condition.

Nemo

Renzo Piano's building in the centre of Amsterdam straddles the entrance to a vehicular tunnel which runs under the IJ Canal. It also contains a struggling Science Museum branded 'Nemo'. The story goes that amongst a number of other museums in the immediate

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PRINT DESIGN CLASSICS



Beatles Revolver album cover.
Klaus Voorman, 1966.

Revolver's psych-collage illustration was created by German-born bassist and artist Klaus Voorman, one of the Beatles' oldest friends from their days at the Star Club in Hamburg.

In the early sixties, Voorman left Germany and moved to London, where he was invited by George Harrison to live with him and Ringo Starr in their apartment. To earn money, he worked for a graphics company.

In 1966 he received a phone call from John Lennon asking him to design the sleeve for the Beatles' forthcoming album, *Revolver*. Klaus had drawn the Beatles a little in Hamburg but not professionally. He was reluctant because he hadn't drawn for a while but accepted and went to the studio where they played

him some tracks. He heard *Tomorrow Never Knows* and, according to Klaus, it dumbfounded him. Klaus decided that the cover should be as avant-garde as the music. He wanted to push the design further than normal; see how far he could go, how surreal and strange he could make it. "I did a scribble piece on a big A2 layout sheet of paper, with lots of different sketches of the little heads, in felt pen. I didn't do the big presentation, I just went to see them with that piece of paper folded up in my pocket and that was enough." Voorman went to EMI house, up to George Martin's office and stood the artwork up on a filing cabinet. Brian Epstein was so pleased by the design he started to cry. Voorman's payment for the design of the now-famous album cover was forty pounds.



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