



06 2009

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

BLOCK

Into the Drink

Auckland starts putting money into the Harbour

Amid the many incipient disasters waiting to lay waste our city, the one that bothers me most in the quieter moments of insomnia is the possibility that the combined madness that the various branches and twiglets of local and national governments exhibit may one day coalesce, and in so doing beget a bureaucratic pestilence that incapacitates the supply of even the most basic necessities of urban life. Thus, as I toss and turn, spaghetti junction is reconfigured to an endless looping gewgaw, a tarmac mobius strip - semi trailers of food glimpsed at speed through the superstructure of flyovers coming our way but never arriving. And so too in the night fevers the water supply is reversed: Watercare has been foreclosed, victim of some toxic funding scheme cooked up in acronym city, or perhaps some Wellington policy wonk's fit of overenthusiastic deference to the Treaty - 'sorry buddy the water's going the other way now', the mighty Waikato swelled with the takings of my fish pond and hot water cylinder.

Fortunately the law of large numbers suggests that the level of coordinated madness required for these particular nightmares are not likely to befall us, yet such are the times we live in that individual agencies seem to be doing a fine job shaking the pack on their own. Wellington's recent run at our waterfront has the potential to so significantly realign the city's centre of gravity as to give one pause on just how this town and, one presumes, others in the country are shaped.

In common with other settlements begot amid colonial dreams of imposing order and productivity on the hapless locals, the theodolite and set square (and in Auckland's case the compass) were employed to make a plan. That such plans paid scant attention to existing topography was not really the point, the utility of the plan being to attract a critical mass of people to one place at one time and to give the impression that, at that time at least, someone knew what was going on.

In these brief moments of certainty amid chaos, the generation of city plans, especially that of Felton Matthew's for our town, reminds one of George Patton's comment that one needs to plan, plan and plan again before battle, then, when the first shot is fired, one casts plans aside and improvises. If this be the case we are clearly deep in battle now for how else might one account for Prime Minister Key's commitment of the soon to be extinguished Auckland City Council to Queens Wharf?

We should be grateful for the wharf's liberation and the very laudable legacy of the red fence's breeching. The flossing up of warehouses to receive ship loads of money during the footy cup does though bear a disturbing resemblance to the Micronesian cargo cults that had the locals making large buildings in the hope that the ships and planes of the Second World War will again come and disgorge their wealth.

Whether or not the wharf becomes any of the things proposed for it over the years - Queen Street extension park, green energy generator, theatre, cruise ship terminal, or revert to water - is a luxury that we should indulge in, a land bank that we should be in no hurry to draw on, the need to corral drunk rugger buggers for a couple of months notwithstanding.

Metro magazine's recent castigation of the city's urban design and its witless search for the perpetrators revealed a confusion about city-making shared, it seems, by those in City Hall whose hand we might expect to be more knowingly on the wheel; the general consensus of reported opinion being that the parlous state of the city results from the ineptitude of architects!

The argument runs that a city endowed with sufficient good buildings will, *ipso facto*, have good urban design. Bilbao is inevitably dragged out as proof, though the measure of goodness is invariably the economic regeneration which Gehry's confection sparked. This rather one-dimensional analysis of goodness takes no more account of that city's investment in wide ranging urban design initiatives than it does balance the delights of the museum's exterior with the wretchedness of the spaces within.

Good cities exhibit more than a collection of good architecture, though we should expect good architecture as a given. A more profound reading of Bilbao, however, reveals a coordinated urban redevelopment involving a new subway, parks, and reconstruction of public open space. This was aimed at transforming the depressed Basque homeland into a semi-autonomous region able to take greater advantage of an increasingly globalised economy in which the relationship with capital cities and even of national boundaries is greatly diminished.

At issue here is the degree to which the critical building blocks of a city result from coordinated activity rather than short term expediency. Given the social and physical planning that underpinned New Zealand's colonising companies and the extensive civil projects like hydro dams that have wrought such change over a couple of centuries, we seem particularly averse to coherent action these days. Nowhere is this more evident than the meddling of central government in the city's reorganisation, a meddling that suggests my nightmares of urban collapse will more likely be the result of random rather than coherent actions.

God forbid that we return to that mind set of central planning that extruded our lives through Truby King and S2 school blocks and which had its apogee in Muldoon's Canute-like attempt to shore up the economy with a wage and price freeze. But might we not expect that the city's mainstreet extension into the Waitemata Harbour will be planned around something more considered than a politician's desire for a good party? PC

A CPD Bonanza - Yamamoto, Mainwaring & SAHANZ

Riken Yamamoto Lecture

7pm, Friday 3rd July
Maidment Theatre, 6 Alfred St., Auckland City
10 CPD Points

Innovative Japanese architect Riken Yamamoto will visit New Zealand in July. Yamamoto is one of the most prominent members of the generation of architects to grow up in the ruins of post-war Japan – a group that includes Tadao Ando, Toyo Ito, and Shin Takamatsu.

Of his contemporaries, Yamamoto is the architect most concerned with re-conceiving architecture to respond to the changes taking place in contemporary society. His award-winning houses respond to the changing nature of the family unit and changing role of the individual in society.

Yamamoto has also produced a number of radical educational projects – his Iwadayama High School and Future University of Hakodate (an entire campus for a new university focussed on information science and technology) were specifically designed to make possible new curricula and bring fresh approaches to teaching to Japan's moribund education system. His work has been the subject of several monographs and exhibitions, has received numerous awards, and been published around the world. He now has projects in the Netherlands, China, Korea, and throughout Japan.

Yamamoto's Auckland lecture also serves as a SAHANZ conference keynote address. Generously supported by the University of Auckland, the Warren Trust, and GIB.

Bookings: www.maidment.auckland.ac.nz (09) 308 2383
\$25 (students \$20)

John Mainwaring Lecture

4pm, Monday 29th June 2009
Designex 09
10 CPD Points

John Mainwaring's work has been published extensively around the world. He has been involved with many buildings in Queensland where he has a first-hand understanding of the immediate area; he now practices and lives in Brisbane. John will talk and show his work. Of particular interest is a recent resort in Noosa and the Cooroy Art Temple which was a finalist in the World Architecture Awards.

This is going to be terrific lecture as part of buildnz/designex 09. In previous years the speakers (Lindsay & Kerry Clare and Gabriele & Elizabeth Poole) lectures were a sell-out and we expect John's lecture to be as popular.



Tickets \$20 - To book contact Dominique Harris to secure your spot dominiqueharris@dmgworldmedia.com or 09 976 8307

Riken Yamamoto & FIELD SHOP
NAMICS Techno-Core, Niigata, 2008



SAHANZ Keynote Lectures

The University of Auckland is hosting 'Cultural Crossroads', the 26th Annual conference of the Society of Architectural Historians, Australia and New Zealand (SAHANZ), 2-5 July 2009. For information, see www.creative.auckland.ac.nz/uoa/sahanz

Keynote lectures at which NZIA members are welcome:

Roberto Segre
'Colonial Tradition, Historicism, and Modernism: A Particular View of Brazilian Architectural Heritage'
10 CPD Points

Roberto Segre has written more than 40 books and some 400 articles on the architecture and urbanism of Latin America and the Caribbean. His most recent books are *Havana: Two Faces of the Antillean Metropolis*; *Arquitectura Antillana del Siglo XX (20th Century Antillean Architecture)* and *Oscar Niemeyer 100 Years / 100 Works*
Thursday 2 July, Engineering Lecture Theatre 1.439
20 Symonds Street, 6.15pm start. Entry is free.

Paul Walker
'The Museum at the End of the World'
10 CPD Points

Associate Professor Paul Walker is Deputy Dean in the Faculty of Architecture, Building and Planning at the University of Melbourne, where he teaches design, and the history and theory of architecture. He has published on New Zealand architectural history and on contemporary architecture in New Zealand and Australia, and is co-author with Justine Clark of *Looking for the Local: Architecture and the New Zealand Modern*. He has also undertaken research on museum architecture in colonial and postcolonial contexts in Australasia, Canada and India. He is co-editor of *Fabrications*, the Journal of the Society of Architectural Historians, Australia and New Zealand.
Saturday 4 July, Engineering Lecture Theatre 1.439
20 Symonds Street, 11.30am start. Entry is free.

The Fine Print

Combined Excerpts from the Reports to NZIA Auckland Branch meeting of June 2009.

CHAIRS REPORT: Christina van Bohemen

Auckland Awards 2009: Appointment of Convener, timing and location of awards event. This year the awards evening and a follow up jury session will form part of the Auckland Architecture Week Events.

Auckland Events Calendar: This has been developed by Rose Minnee for loading on the Auckland page of the NZIA website (Member Services/Auckland). The intention is to have it loaded at the beginning of each month and to include activities of interest provided by a broad range of organizations.

Auckland Governance, RMA Issues, Government Architect: These are being discussed with NZIA President Richard Harris for a coordinated approach.

HERITAGE REPORTS: Adam Wild

- The Auckland City review of residential heritage Special Interest Group (of which I am part) met while I was in Wgtn and while I have submitted a number of questions and observations these have not yet been answered.
- The NZIA is to undertake an exercise in oral history, recording some of its most senior members.
- The ICOMOS (International Council on Monuments and Sites) Polar Heritage Scientific Committee has conferred expert member status on me.

TIG / PSG PORTFOLIO: Nicole Tarlton

Texhnical Issues Group (TIG): TIG had its first seminar on Tuesday 26th May. It attracted approximately 50 architects and graduates. There was positive feedback and they are looking forward to more seminars in the Technical area.

The seminar titled 'Current thinking on window design - international examples.' was presented by Robert Campion from APL. Topics covered were: considerations when specifying and detailing windows; joinery materials, finishes, and specialty glass; green issues; thermally broken aluminum and composite aluminum/timber windows; the use of double glazing in windows; gases between double glazing; vents; flashings.

Any suggestions for future topics, please contact Nicole Tarlton or Jerome Buckwell

ENVIRONMENTAL ISSUES GROUP: Megan Rule

- A proposed practice note for the NZIA Endorsed Earth Charter has been forwarded to NZIA for review.
- A letter proposing dropping the separate sustainable design category in favour of an Environmental Excellence Award across all categories in the NZIA awards programme has been forwarded to the chair of the Auckland branch for review.
- Proposed establishment of a sustainable building database is in progress.
- It has been found that the DBH does not have a sustainable policy but objectives are in Statement of Intent 8/11 published in May 2008. A potential area to work on.
- Two Landcare scientists (Social & Scientific) are interested in giving a talk targeted at Architects and Urban Designers on Future Climate. Travel funding is required for one of the speakers within the North Island. Possibly with interest shown from architects a larger venue could be considered.
- LIUDD Low Impact Urban Design & Development are holding a road show in Auckland 24/25 June organized by Landcare to look at and discuss case studies on intensification & redevelopment.

- Proposals for AAW Auckland Architect Week include sustainable construction and exhibition.
- Looking to possibly co-host a talk with AFH for US speaker Nathaniel Corum who will be Australia for an international event and would travel via NZ near the end of July. Again a bigger venue possibly University may be looked at. Some funding possibly required once budget confirmed. AFH local chapter recently won the Spark Ideas Challenge for Social Entrepreneurship category (one of 10 winners out of 378 entries). This will go some way to funding the speaker.

GRADUATE PROFESSIONAL EDUCATION PORTFOLIO: Sarah MacKenzie & James Pearce

CV/Portfolio Workshop for Graduates: A workshop will be held Monday 22nd June for graduates looking to prepare/improve their CVs/portfolios. Architects from a range of companies will discuss their thoughts on what makes a good CV.

Meeting to Discuss GPE Portfolio: We are looking to meet with Christina van Bohemen and Justine Francis (NZIA APL Graduate Development Programme Co-ordinator) to discuss the role of the GPE portfolio alongside the APL Graduate Development Programme.

Upcoming APL Graduate Development Seminars: A weekend seminar will be held from 31st July – 1st August covering experience areas and case study preparation.

AUCKLAND ARCHITECTURE WEEK: Jerome Buckwell

The AAW Committee met on 14th May. The main AAW events are to be focused around weekend 16/17/18 October. Locations for main exhibition / main focus still to be agreed, however, a single focus venue to be progressed. The Committee is currently reviewing possible exhibitions and activities.

UNIVERSITY OF AUCKLAND REPORT: Uwe Rieger

- Moving towards the end of the semester we had our interim thesis presentations and final crits for years 1-5. Starting next semester the school is intending to give these presentations a more public character.
- The deadline for three advertised positions on Lecturer/Senior Lecturer/Associate Professor level was 10.06.09.
- UoA has liaised with AUT and Unitec to coordinate ideas and contributions for architecture week.
- From 13.6 – 26.7 [approx] we will have an exhibition of six large 1:1 models demonstrating construction solutions for a Passive House in the Auckland climate. The projects have been developed by students of a Passive House seminar organized by Kerstin Rosemeier. They will be publicly displayed in the NICAI Faculty Foyer.

COUNCILLOR'S REPORT: Lindley Naismith

From the Meeting of Council 21 May:

- President's Report & Discussion: Economic Situation. Still gloomy. Not much likely for building industry in budget?
- DBH: Richard and Beverly are meeting Duncan Joiner the newly appointed chief architect for the DBH in June to discuss a number of issues relevant to the profession including Building Act reform, liability issues around rumoured extended period for leaky buildings, proportionate liability, liability when councils are abolished with the advent of the Ak super city. Government Architect. Chris Finlayson sympathetic. Communications have focussed on the role reducing bureaucracy, limiting waste and improving efficiency.

Chief Executive's Report & Discussion:

- Membership: Slightly up, especially student numbers. The re was discussion around possibly relaxing the 'affiliate' category to

include allied professionals.

- Education and CPD Practice Support Groups (50), In-Office Training Groups (60) (account for 916 (62%) of reg. Architects), NZRAB liaison, NZIA CPD Providers' Network (30), NZIA APL Graduate Development Programme, NZIA Viridian Practice Series 2009, NZIA GIB Country Series, CPD Days 09 (600 or so attendees).
- Practice Services: SCC update, MoE 14th Sched, Disengagement letters, Arrow & AAS, Green Providers Network MoU, Policies – Heritage/Conservation, Sustainability, Practice Notes next release July.
- New Look NZIA Awards: Fewer awards (17?) given, 11 practices represented. Beverly McRae convening a meeting in June to review new regime and report back.
- Practice Manager Software: NZIA is in negotiations to purchase.
- Cross Section: Electronic version well received.
- Communications Strategy: Government liaison, Manifesto launch August, September to central, regional, local government, September, November to other professionals, advertising March – May 2010. Geoff Henly presents to AGM.
- Staffing: Joe Grayland leaving. John Albert now fulltime.
- Financial Report & Discussion: Income from membership remains stable but fragile. Sponsorship is disappearing. The bank balance is healthy but consideration of the possible expenditure of reserves is imminent. A revised forecast and budget will be presented to the next Council meeting. A regimen of careful watching is being undertaken.
- Report from Schools (Tony van Raat): *Trenta Case* exhibition opening again in Rome 15 June. The Publications Trust starting oral histories. TvR is proposing exhibit at Venice Biennale 2010 entitled 'Pleasure in Architecture'.

SPONSORSHIP REPORT: Stephen Martin

Met Robert Champion of APL at the TIG presentation on Tuesday night and introduced idea of APL On the Boards sponsorship for July. Proposal has been sent to APL, response requested for end of next week.

Māori Architecture

Continued from back cover...

globalised environment." This evaluation lends the book a sense of completeness with contemporary practitioners being seen to face challenges with the same resilience as their forebears. For Brown, the challenging environment is a significant ground for Māori architecture.

The interest in Māori architecture coming from a challenge goes some way towards explaining one of the features of the book – significant portions of it are devoted to discussions of people and organisations. *Māori Architecture* contains an impressive roll call of various rangatira (chiefly persons), tohunga whakairo (carving experts), tohunga (artists), rūnanga (institutes or councils), kuia (elderly ladies), hapū (subtribes), whānau (extended families), and whare wānanga (schools of learning). *Māori Architecture* therefore emphasises people before buildings because it is people who face the challenges of climate, society and politics and from them architecture emerges as a response. For example, to understand the architecture of the Ringatū meeting houses built between 1869 and 1908, one must understand something of the aspirations of the religio-political leader Te Kooti Arikirangi Te Turuki because the meeting houses are, in Brown's view, "a reaction to the conflict, confiscations and loss associated with the New Zealand Wars."

Of course all good architectural history discloses something of the context, but that context need not necessarily turn around people. It can, for example, be more object focussed and consumed with theories of building or engrossed with construction technology. The sheer number of names presents Māori architecture as not being as object-obsessed as other types of architecture and history we encounter today. The history of Māori architecture challenges contemporary sensibilities that find it easier to dwell on formal flamboyance free from a meaningful engagement in the

politics, power and people that underlie our discipline. Brown is therefore to be commended for not making the story too easy and for raising the possibility that our local contribution to the wider architectural scene may be in the realm of politicised architecture that, in Māori culture at least, appears in the form of public buildings – the meeting house, the dining hall, the church, and the school. Surprisingly, this is in marked contrast to the popular idea that local architecture's most important contribution to the outside world comes from the domestic realm. The processes and ramifications of cultural encounters make our history special and this should arguably be no different for our architectural history. One problem though is that the architecture of politics and colonisation is not as glamorous as the ostentatious domestic architecture we like to celebrate as our triumph.

The dominance of names in *Māori Architecture* is sometimes at the expense of a closer examination of the buildings featured. Brown does not avoid discussing buildings and is in fact quite pointed in her observations such as with her description of the Manutuke Church (1863) where she recounts how the church was "originally planned to be 27 metres long, 13.5 metres wide, 4.5 metres tall at side walls and 8.5 metres high to the top of the gable." And of Rau Kenana's council house at Maungapohatu she says: "It was a unique and striking building, being both circular in plan and double-storeyed, which eliminated customary seating arrangements on the ground floor, although the mezzanine above was reserved for Rua and his family." These descriptions have a measured academicism. Brown captures our heads but not necessarily our hearts, for what does it mean to be in a 27x13.5x4.5 building or what was it like to be seated in this circular construction with Kenana speaking from above (if indeed this was where he spoke from. It's not made entirely clear how the building was occupied)? There was an opportunity for the author to build the story in such a way that one could imagine dwelling in Māori architecture in addition to studying it. But perhaps the book's many photographs are to encourage occupation. The pictures, which one imagines Brown took great care in selecting, play a significant role in relation to the measured text and it is good that they are reproduced at scales that allow one to get inside.

In his forward to *Māori Architecture*, Professor Mike Austin describes how there have been many scholarly papers presented at academic conferences on different aspects of Māori architecture, but Brown's book is an important summary of this work and her own studies. He proposes that the book fills a gap in our architectural and social history. It is up to Brown's colleagues, many of whom she thanks in her acknowledgements, to critique her book in terms of the events, buildings and personalities she has decided to include or exclude and they should acknowledge her contribution by putting pen to paper in a review. And for these colleagues, *Māori Architecture* presents a challenge to produce more books on the subject and to enrich the discourse by placing in the public realm more of the scholarship that Austin suggests is stockpiled in conference proceedings. SF

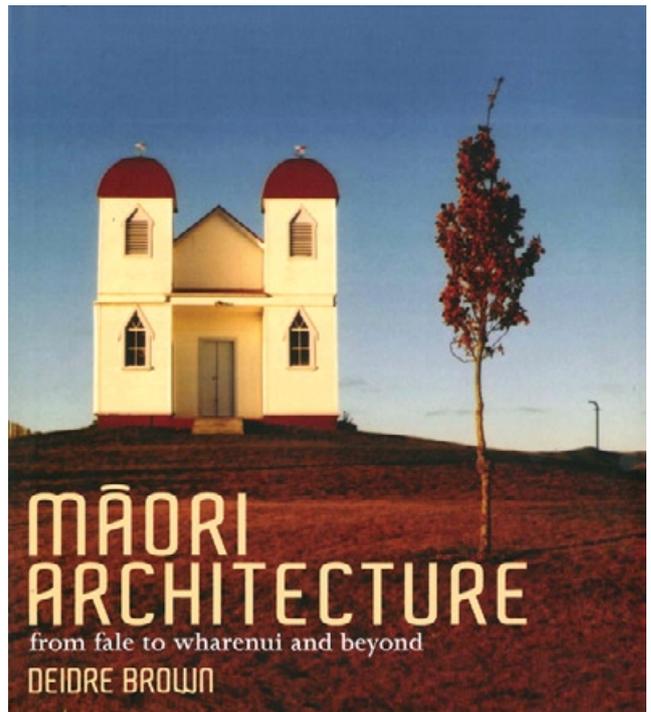


Māori Architecture: from fale to whareniui and beyond

A review of Deidre Brown's new book

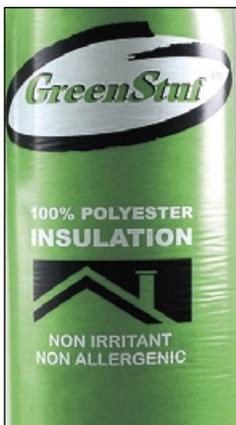
Dr. Deidre Brown's recently published book *Māori Architecture: from fale to whareniui and beyond* recounts the development of Māori architecture over a period of about 700 years from the arrival of proto-Māori Polynesian migrants through to the work of award winning contemporary practitioners. In the opening chapter, Brown sets forth one of the dominant themes of the book when she describes how the Polynesians adapted the open-sided buildings of the Pacific to New Zealand's temperate climate by adding fixed exterior wall thatching to the structure. This description of the rebuilding of a customary model in the face of a challenging climate called to mind an anecdote told to me by a Rarotongan tour operator who explained that the Cook Island greeting of Kia Orana – or 'live long' – was abbreviated by his Māori-cousins to a simple kia ora – or 'live' – because in the cold southern latitudes survival was the major concern. Down here, he implied, Māori had enough trouble living, let alone living long. Whether or not there is any truth in this line fed to tourists, the tongue-in-cheek observation shares with Brown's story a recognition of the importance to Māori architecture of adaptation and the rebuilding of customary models in the face of new found challenges, be they the changing climatic, social or political conditions confronted in Aotearoa.

Brown develops these themes of adaptation and confrontation through a chronological survey that starts with the architecture of the pre-contact period and moves to explore the changes to building in the decades of colonisation and treaty deliberations, before moving onto the period of the New Zealand Wars in the 1860s and the emergence of the religio-political movements that flourished through the turn of the 20th century. She then examines Māoris' modernity in the war years before shifting onto post-1950s urbanisation and concluding with a discussion of the recent interests in bi-culturalism in public institutions and the buildings they occupy. The book closes with a brief taster of the



work of contemporary Māori practitioners including the London based award winner Anthony Hoete, who Brown describes as one of the new breed continuing to "rebuild the Māori world to meet the challenges of the natural, spiritual, political and

Continued on inside back cover...



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PRINT DESIGN CLASSICS #12

LOVE. Robert Indiana. 1965.

First appearing in a series of poems written in 1958, this widely recognised Pop art version (left) was created for a Christmas card commissioned by the New York Museum of Modern Art in 1965 and became their most popular card ever published.

Indiana called himself a sign painter, incorporating symbols, letters, signs and words throughout his art – here stacking the red type LO on top of VE

and catching the eye with the rotated O, filling sections with blue and green.

Indiana has rendered LOVE in a variety of colours, compositions and techniques over the years – the LOVE iconography appearing in sculpture, screen prints, canvases, tapestries and postage stamps as well as being reproduced extensively throughout the world (with and without the artist's approval) in t-shirts, posters, rings, mugs and other products.



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