



07 2012

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

BLOCK

Holy Resurrection

Sarosh Mulla and St. Thomas' Chapel

This is a long story. It covers over 100 years and as such I will only attempt a highlight reel here. My account begins with Peter Reed of Salmond Reed Architects.

Peter has been working with St. Matthews in-the-City for nearly two decades. He was instrumental in the stone and roof restoration work that resuscitated the ailing structure in the 1990's and has been involved in all manner of conservation works there ever since. One of the projects Peter had been associated with was a proposal for the installation of a new pipe organ in the loft of the church, to replace the trade show model that had been left on the floor of the south transept for over 100 years. This proposition eventually met with favour and efforts were stepped up to ascertain what constructing a brand new nineteen tonne pipe organ would entail in the age of the iPod.

So began a long period of feasibility studies, fund raising, manufacturer consultation, factory visits, parish and diocese meetings, organ research, consultation with Auckland City and the NZ Historic Places Trust among many others.



Tales from the Crypt: St. Thomas' Chapel faithfully conserved

Photo: Simon Devitt

At the same time, another element was drawn into the fray. Pieces of the St. Thomas Chapel had for over 60 years been unceremoniously nailed to the walls of the crypt. Peter, along with members of the parish, advocated for the resurrection of the chapel to be considered in the space vacated by the old organ.

Originally, the historic carved oak paneling formed the lining of the chapel on the Southern Cross V Melanesian missionary ship, under the command of one Captain Sinker (yes, Sinker). The chapel interior was removed from the ship when it was decommissioned and dismantled in Auckland (c.1934) and was installed in a new configuration in the interior of the St. Thomas Church in Freemans Bay, which itself was subsequently demolished to make way for Auckland's motorway development. Salvaged a second time from imminent destruction, the chapel pieces were brought to St. Matthews and used to line a room in the Crypt until the decision was finally made to reassemble the historic fabric in a new enclosure.

I had the good fortune of being an architectural graduate at Salmond Reed Architects at the time this decision was made. I had worked closely with Peter on a few projects and he had become one of my mentors. It was to my excitement that he asked me to help with the design of the chapel enclosure. The strategy developed was to assemble the chapel in its original interior configuration and to open this interior up to the rest of the church. This aim was achieved through positioning the chapel on the axis of the south aisle, while emphasizing the chapel enclosure as its own volume amongst the various parts of the south transept redevelopment that were occurring with the organ works. The design of the new enclosure was approached as a sympathetic, yet contemporary, use of traditional materials. It was to reflect our respect for the heritage fabric and its inherent quality, while still projecting a clear formal language that was of its time.

The design was heavily influenced by the heritage fabric available and best-practice conservation principles. When the paneling was installed in the crypt of church it was to save it for another day, rather than to faithfully restore its composition. As a result, the panels were fixed in an enigmatic arrangement that had to be deciphered before works could begin. This required painstaking documentation and research. Weeks were then spent disassembling and reassembling the interior paneling of the chapel on a mocked up chassis. Each piece was examined for markings and grain characteristics that would help identify its original position. The highly skilled craftsmen enabled forensic analysis of saw marks and nail types, helping us toward an understanding of how the paneling had been altered through its life. Discoveries led to details such as the subtly sloping floor, which recreates the shear and camber of the original chapel floor and allows for the original paneling to be accurately finished. Concurrently, the exterior enclosure was designed to allow for the internal surface to be delicately fixed first from behind. A lantern was also designed to crown the chapel. Pragmatically it lifts the total height of the chapel to that of the adjacent kitchen container and provides illumination on the altar table. Poetically, the lantern references the enlightenment that is once again offered by the use of the chapel and the ecclesiastical symbolism of the light above.

The chapel is a small project with a long history and, we hope, it offers some solace to those who seek it out. SM

The St. Thomas Chapel was recently awarded a NZIA National Award and the inaugural Supreme Award at the Interior Awards.



Take control of hot water and the bank balance



Evaluating Architecture: The Reasons Why and How

Sean Flanagan Reviews Julia Gatley's latest, *Athfield Architects*

When it comes to reviewing books by Julia Gatley, it is hard to stay ahead of the pack. Given her earlier achievements, any new release tends to be well received and widely reviewed in the media. With *Athfield Architects*, by the time I had unwrapped my copy there were already lavish reviews in the Sunday papers and Metro magazine. Heading to the back of the literary queue, I convinced myself that here was an opportunity. Firstly, there was no need for a blow-by-blow account of the book's contents. Typically this is the most trivial task for any reviewer, but thankfully one dispensed with here by the coverage to date. Secondly, here was an opportunity to read and set to work the other reviews. Collectively, they help us grasp the book's leading ideas. They foreground the reasons readers have – or should expect to – find the book memorable and so an opportunity is presented to explore the book's reception and consider how this may (or may not) differ from the author's aspirations.

Athfield Architects follows a format tested in *Long Live the Modern* and refined in *Group Architects* – a number of short essays interspersed amongst a catalogue of architectural works. There is a familiarity to this approach that means that by about page 12 one knows exactly where one is heading over the next 300-pages. But while there is predictability to the format, it is surely one that allows Julia to exercise her talent as an archivist. It is daunting to think of the material she must have worked through to shape a coherent story of Athfield's long and extraordinary career. And one imagines the well-rehearsed format of one-page-per-building with brief commentary helped her survive the task. Knowing early enough where she was heading (and therefore knowing the kind of material to collect) arguably steadied the nerves during days spent buried in Ath's archive. The predictability of the format offers the lay-reader comfort too, with the easy page-turning rhythm and succinct summaries encouraging a search for similarities and differences, themes and ideas, without the task feeling overly burdensome.

Athfield Architects is a very generous book and Julia has spent much effort in binding together the Athfield oeuvre. She has performed a public service by collating the material of one of the country's leading architects and, in so doing, has made a book that offers other

researchers many points of departure. But where does this generous undertaking lead us? What do we learn about Athfield? And via Athfield, what do we learn about architecture?

The answers to these questions are many and varied, especially so given the nature of Julia's brief building descriptions. They are very particular. Each dwells on the client and their participation in the process, site planning considerations, building planning, material selection, relationships to other works, and the place of the project in the broader scheme of Athfield's career. By being particular, Julia encourages us to see each building as something that emerged from its own rich world and so she complicates expectations that buildings should stand as representative of a more heroic idea. The way Julia works, buildings come across as having a tangential relationship with ideas – being consumed with their own causes and effects as well as tipping their hat to loftier aspirations. As a result, we occasionally see Ath's buildings as signs of something greater – such as an 'Athfield architecture' – and we also recognise their ordinariness, their being just another building done in a busy office with lots of other projects on the boards.

Alongside the particular focus though, *Athfield Architects* still turns around a leading idea that binds the buildings together. The idea in this case is that Ath is our "foremost architectural provocateur", that he challenges the status quo and deliberately causes annoyance and arouses anger or another strong emotion (even sexual desire according to the OED). This characterisation is not new. As Julia acknowledges, Gerald Melling floated it back in the mid-80s, but the recent success in popularising the provocateur can be gauged by the number of reviewers who seize upon the notion. Accounts of the architect's anti-authoritarian behaviour anchor most reviews and perhaps quite rightly so given Athfield's regular anarchic pronouncements. With Athfield therefore, we are dealing with a provocative character, a larrikin, the riff-raff of architecture. The idea is rich and reviewers have coloured the characterisation as they choose. Or, like that architectural tome, *The Women's Weekly* and their article "Rebel, Innovator – Or Just Plain Eccentric?" they deploy a range of provocateur meanings.

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Evaluating Architecture Continued from p.2...

The provocateur characterisation anchors many reviews, but it is of secondary importance to the relationship between Athfield the character and Athfield Architects and the buildings they make. That is, just because Athfield is a provocative character, does it necessarily follow that his architecture also challenges the status quo? Or, to turn the question round, if Athfield's architecture arouses strong emotions, is this due to his personality?

We are dealing here with questions of ground, questions about what underlies Athfield's work, questions as to how and why it is special. And whereas I believe Julia tries to complicate the grounds for Athfield's work by attending to the particular, there is in *Athfield Architect's* still an implied linearity, an easy and smooth association, of Athfield's character and the buildings produced by the firm.

This favouring of an easy line between architect and architecture is perhaps best demonstrated by the anecdote about Ath's use of the twin-chimney as a double finger salute to authority. Julia recounts this anecdote on more than one occasion and many critics replay the episode in their reviews. It is but one small example of the author's and reviewer's tendency to draw Athfield's buildings close to the architect, favouring a model of personification; a model that says personal grounds underlie architecture, that Athfield's architecture is provocative because Athfield is a provocateur.

Such linearity between personal character and architectural quality may be something Julia values, though we cannot be sure as she does not directly address the issue. Alternatively, this may be a relationship she was not aware she was favouring. Perhaps it is a consequence of historical methods or narrative structures that arguably favour personal accounts, for people always tend to be more interesting than buildings. Whatever the case, one must question the value of this type of story (which many reviewers found memorable) and question the value of understanding architecture in this way. As Michael King noted, there are many versions of history and there are many ways of approaching history, but it is a mistake to think these many versions and approaches are all of equal value, for they are not. I believe an easy relationship between architect and architectural quality underlies *Athfield Architects* and that this belies some of the richness of architecture.

A contradiction marking a number of reviews raised my suspicion of these easy relations. Praise is heaped upon the clarity of Julia's prose more than once, with one reviewer going so far as to declare it *'mercifully free of jargon and academese'*. Jargon we know is a derogatory term for the special language of a profession, language that is difficult for those outside the profession to understand. It is surprising then that the same reviewer should later nigggle that *"there are plenty of elevations but hardly any plans, so the buildings are hard to read."* Architectural plans are arguably one of the most abstract and specialised depictions of building. In fact, one could say they are the most jargonistic way of picturing building. That a reviewer should both celebrate the repression of special language and hanker for some of architecture's most special language offers the possibility that jargon itself is not inherently bad. Special language, which may prove difficult at the outset, can ultimately foster a rich understanding of a subject when a writer engages the audience's imagination to the extent they enter into that language and take it on as their own. One only had to turn over a few pages from the review in question to the review of the All Black's thumping win over the Irish to see the power

of jargon. Rugby writers litter their accounts with the special language of football but are not criticised for its use. Their talk of 'running lines', 'swift incisions', and 'fly-halves offloading' do not raise ire, but inspire the imagination. One person's jargon is, it seems, another's poetry.

In light of this realisation, the continuing praise of Julia's clarity made me suspicious about what was being missed due to a 'merciful' casting aside of jargon and, more generally, due to the widely acclaimed clarity. I do not disprove of Julia's clear diction, but remain wary of the side effects of clarity's dominance when an emphasis upon being clear cuts short opportunities to engage the public imagination and draw them into the special language and special discussions that characterise our profession. It is important to remain wary of the praiseworthiness of a text's clarity at the expense of introducing an audience to the jargon and the ideas such language conveys. Roger Horrocks maintains a similar wariness. In his assessment of the New Zealand intellectual, he identified the sidelining of jargon as key tenet of an anti-intellectual undercurrent in New Zealand culture. Historically, he says, Kiwis have not spared much room for *"a lover of big words, a show-off who gives himself away by his or her 'cult lingo', a specialist in 'bullshit' or 'crap' (terms that spring irresistibly to mind whenever one hears pretentious talk)"*.

Wary of *Athfield Architects* making things too easy, I found myself rethinking the clearest and easiest part of the book – the implied relationship between Athfield the provocateur and his provocative architecture. If we accept that under the right circumstances the public can deal with jargon and are willing to enter into the special discussions, then what opportunities are presented for the grounds for Athfield's work? If we are suspicious of the clarity and ease in aligning Ath's provocateur character with his provocative architecture, then where do we turn to understand the 'how' and 'why' of his work?

A recently published book *"On the Origin of Stories"* by Brian Boyd – a colleague of Julia's from the English Department at the University of Auckland – offers one line of thought. Boyd posits that evolutionary forces motivate fictional creativity:

"Fiction enormously enhances our creativity. It offers incentives for and practice in thinking beyond the here and now, so that we can use the whole of possibility space to take new vantage points on actuality and on ways in which it might be transformed ... The ability to imagine the world as other than it is underpins pretend play, and the ability to conceive of alternatives underpins all modelling."

To crudely summarise Boyd's thesis, humans have never and will never be the fastest or strongest animal, or the one with the biggest and sharpest teeth, but we are a very social animal with a highly developed brain that feeds on a capacity to learn, remember, and imagine worldly experiences. The more we can imagine possible worlds, possible scenarios, possible relations, possible emotions and conversations, then the better prepared we are for making our way through life. And this is the reason why fiction can be so gripping. We get to live in another world and live another life and the human brain finds this experience vital and exciting at an evolutionary level. Generally speaking, good authors have the capacity to garner and sustain our attention because of their capacity to draw us into possible worlds.

In Boyd's term, creativity must be seen as being something vital at an evolutionary level. Following Boyd's model, one no longer needs to see Ath's provocateur character as the ground for his provocative buildings. The compulsion to be provocative – and now we can also talk about the compulsion to be creative, to challenge the status quo in building

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NZIA Calender: August

Mon, 13 th	1:30 – 5:00p.m.	NZIA ASSA ABLOY Urban Design Series 2012: Andrew Barclay, Kevin Brewer, Elizabeth Farrelly Rendezvous Hotel http://www.nzia.co.nz/
Tue, 14 th	7:30 – 9:00a.m.	NZIA Auckland Branch Committee D72
	5:30 – 7:00p.m.	NZIA Environment Issues Group D72
Wed, 15 th	6:30 – 7:30p.m.	Fast Forward: Of ruins and unfinished buildings University of Auckland http://www.creative.auckland.ac.nz/uoa/fast-forward
Tue, 21 st	5:30 – 7:00p.m.	NZIA Urban Issues Group D72
Wed, 22 nd	6:30 – 7:30p.m.	Fast Forward: Messiness, complexity and opportunity: recovery and rebuilding in Christchurch University of Auckland http://www.creative.auckland.ac.nz/uoa/fast-forward
Tue, 28 th	5:30 – 7:00p.m.	Technical Issues Group NZIA Auckland
Wed, 29 th	6:30 – 7:30p.m.	Fast Forward: "Why aren't the books enough?" New Zealand's Literary House Museums University of Auckland http://www.creative.auckland.ac.nz/uoa/fast-forward

as Ath does so well – is something that reaches beyond the personal; something one experiences every day in a studio filled with people of all guises.

Creativity is, in Boyd's view, vital to humanity. The clear and easy link between the architect's personality and architectural quality is problematised. Instead of saying/implying that Athfield makes provocative buildings because he is a provocateur, one must now consider that he makes provocative buildings because at an evolutionary level that is what architects do. While authors explore possible worlds in words, architects explore possible worlds in buildings and we are compelled to do so because thinking about buildings beyond the here and now satisfies an evolutionary compulsion.

I am not looking to champion Boyd's theory, but rather to scratch at the ground beneath Athfield's buildings, to see if there is something below the topsoil, something of more substance than the personal provocateur proposal. With Boyd, we are quickly forced down avenues of reason that are not so clear and easy, and we come across some confronting lines of thought. We confront the idea that Athfield's architecture is special not because of something wholly personal to him, but because he is doing very well something that the rest of us should be doing – making provocative buildings, challenging the status quo and imagining possible worlds. And I wonder what kind of book *Athfield Architects* would have been if it developed this idea, if the 300-hundred pages of wonderful buildings was presented to the public as a demonstration of what all architects should do and should be able/allowed to do – challenging, provocative, creative and strange buildings. Instead we have a book that leads reviewers to conclude that Athfield's buildings "contain things no other firm would have thought of doing." The lasting memory for many reviewers is that Athfield is like no other architect. Is he therefore an architect at all?

On one level I may be being disingenuous to Julia by drawing her into questions of how and why, questions of the grounds that underlie Athfield's work. My criticism is directed towards enriching the story of Athfield Architects in the hope that a lifelike account of one of our leading practitioners will help instil rich ideas of architecture in the public imagination and therefore foster a more knowledgeable audience. But as an architectural historian, Julia need not stand up to the demands of an architect. She is not bound by any agreement to serve architects nor prep the marketplace for provocative buildings. Nonetheless, one wonders whether questions of how and why can be avoided when discussing architecture. As Martin Heidegger noted, the question of ground is fundamental:

"We may or may not know it, we may or may not pay particular attention to what we know, but our stay in this world, our sojourn on earth, is constantly under way to grounds and reason. We get to the bottom of what we encounter, often really only getting to the foreground; sometimes we even venture into the background, and seldom enough to the edge of the abysses of thinking."

Julia and Auckland University Press must put a stake in the ground. They have at their fingertips a successful publisher-author relationship, a well-received book format, a proven track record to aid funding applications, an interested audience, and a bunch of reviewers ready to provide publicity. But there remain questions about the value of their making books about architecture and the architectural values those books set forth. What are their grounds for publishing? *SF*



Photo: Asumi Mizuo

Pictured above is one of a series of six architectural interventions entitled, *Bare walls, empty room*, by recent Cavalier Bremworth Design Awards student grand prize winner Dino Chai. The exhibition continues with two further installations on Saturday 11th and 18th Aug at Split/Fountain, 3C/23 Dundonald Street, Eden Terrace. Open Saturday 1-5pm or by appointment.



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2012 Timber Design Awards

'Second stage' closes
7 September



NZ WOOD congratulates the Auckland-based architect finalists in the **2012 Timber Design Awards**. They are:

FJMT & Archimedia - Architects in Association
David Loughlin
BVN and Jasmx
Cameron Pollock Studio
Hillery Taylor Architecture
Athfield Architects, Clendon Burns & Park
Cronson Clarke Carnachan Architects
Herbst Architects
Bull + O'Sullivan Architecture



For more information go to www.nzwood.co.nz

The Fine Print: July

CHAIRS REPORT: Richard Goldie

Correspondence: We have arranged for Block to be sent to each of the NZIA Regional Chairs. The Branch has received formal thanks from A+W for the financial contribution to the A+W website.

Committee: Suggestions for Branch functions hosted and focused on that 'Issue Group' that each of us is coordinating are welcome and should be inserted into the Branch calendar. Ideas so far: in July, an all comers event with Auckland Council, BEU, ACENZ, IPENZ, Property Councils, LAINZ, DINZ, GBC (suggestions of invitees welcome); in August, UDP Governance Board, UDP panelists, Council, Local Board Reps, Waterfront Auckland etc. (suggestions of invitees welcome); in September, Heritage Advisory Panel, BEU; in October, new National Office-warming; in November, a combined UoA-Unitec post-exam function for final year students.

The NZIA voice is to be inserted into the Branch calendar Ideas so far: Heritage and Character - what's this all about; densification- what does it mean, dispelling the myths; restricted building work - a consumer's guide.

The Branch Calendar will be coordinated and issued by Sarah Haydon monthly, and will be published in Block (thanks to the Block team).

Vacancies: The Branch Secretary/Treasurer/Calendar-Keeper position has been filled by Sarah Hayden from Jasmx. Welcome and thank you, Sarah.

Urban Design Panel: The Urban Design Panel Governance Board met on 6th June and has agreed the panel members. NZIA Auckland endeavored to provide the necessary balance of experience on the board with new blood, with emphasis on experience/skill particular to the now amalgamated Auckland and the challenges this provides in terms of regions initiated in the UDP process, and urban regeneration and densification. The NZIA Auckland panel members are as follows: Greg Boyden, Lance Herbst, Shannon Joe, Andrew Patterson, Christina Van Bohemen, John Wardle, Brian Aitken, Kevin Brewer, Pip Cheshire, Patrick Clifford, Andre de Graff, Graeme Scott, Jane Mathews, Jeremy Salmond. The BEU has informed the successful and unsuccessful candidates. Congratulations/condolences as appropriate, but thank you all for volunteering your time.

Local Awards: The venue for this has been confirmed at the Viaduct events center, and the Convener is Blair Farquhar of Wingate Farquhar.

Other: The Institute have confirmed that they will be moving to new premises at 21 Queen Street and hope to occupy at the end of October.

DESIGN ISSUES - ARCHITECTURE: Andrew Patterson

Architecture: Not a lot to report. The AAA construction site tour for Turua Street is organized and the visit to the ASB Building now scheduled. We are working on an Open Day for NZIA Award winners as part of Architecture week.

Unitary Plan: No meeting this month.

ENVIRONMENTAL ISSUES GROUP: Alec Couchman

Auckland Council: Auckland Council have recently promoted ZEB housing via the Bill Dunster lecture. Shows a growing commitment (at local authority level, at least) and awareness of environmental issues at city level. Are NZIA willing to be part of the debate?

Presentations: EIG has confirmed the 3H lecture series for August, September and October 2012. We have gathered and persuaded 3 different architects/ engineers to discuss their recent work, including, in order: August - Net-Zero House: Joanna Woods, an engineer from E3BW will discuss her own family house, currently under construction, which is aiming to be a net- zero energy house. Recently extensively covered in the media. Shame this was not an architect doing this!; September - Darren Jessop will discuss the PassivHaus house project currently under construction in Glenfield. This is set to be the first PassivHaus certified building in New Zealand; October - Pat De Pont of SGA will discuss their recent social and low energy housing projects.

EIG Meeting: NZIA EIG proposing to meet up with all interested architects on Tuesday 14th August (after the talk by Jo Woods) to plan a way forward and to develop a strong NZIA Environmental Policy, if the will is there...

UNIVERSITY OF AUCKLAND REPORT: Uwe Rieger

FESTA Christchurch: In cooperation with Unitec, AUT, Victoria University and CPIT, the School is preparing a large-scale fabrication studio as part of the Transitional Architecture Festival in Christchurch (FESTA).

Studio Christchurch: In cooperation with Unitec and Victoria University,

the School is preparing for a Christchurch-based summer studio that focuses on practice-oriented outcomes.

UoA STUDENT REPORT: Jordon Saunders

The second semester of 2012 will start next week with what seems to be another exciting diverse term ahead. With Martin Axe and Peggy Deamer offering innovative and intensive studios, we look forward to the design propositions and collaborative sessions to come.

The 1-to-1 studio, which has become a popular fixture of the second year calendar, will once again be offered. This year it will take place in Christchurch as part of a festival of architecture. Including students from AUT, Victoria University, and CPIT, it promises to build on the reputation of past studios and provide some exciting outcomes.

HERITAGE PORTFOLIO: Adam Wild

Auckland Council Urban Design Panel: The Branch Committee has again been asked to nominate candidates for the UDP and has again included an interest in adding to the heritage expertise available.

Auckland Council – Auckland Plan: Our heritage interest remains connected to those other disciplines and skills promoted through the Branch liaison with the Mayor's office. Contributions to the NZIA position continue in accordance with the Branch's special committee. *John Scott's Te Urewera National Park Visitor Centre and Headquarters:* The NZHPT has called for submissions on the proposal to register the former Te Urewera National Park Visitor Centre at Aniwaniwa as a Category 1 historic place. I have a copy of the NZHPT proposal that I am happy to distribute to anyone wanting to read it. I have sent a submission on behalf of the Branch in support of the proposal to register this important place as a Category 1 historic place.

Heritage: Auckland Council's Cultural and Built Heritage Department's Steve Curham has expressed an interest in helping to provide heritage and conservation CPD activities. An immediate subject may be a conversation about how Council interpret the line between heritage and special character. This could help clarify the NZIA position on this matter as espoused by the Queen's Birthday weekend article by John Walsh and may be timely following the environment Court's recent decision on "character buildings" in the Wynyard Quarter and the upcoming hearings before the same Court on the PC163 Residential 1 and 2 zones.

TECHNICAL ISSUES GROUP: Mark Mismash

The June TIG presentation on solar power and heating was well received with a lot of audience engagement. June's presentation concluded the presentations directed at residential design for the year. TIG will switch focus to commercial design for the rest of the year's presentations. There is no TIG presentation scheduled for August.

UNITEC REPORT: Tony van Raat

The Department managed two overseas courses in Italy over the mid-year break. One was on sustainability for students and another on conservation for architects. The latter was an initiative sponsored by our partners in Tuscany. Both were successful and are likely to be repeated.

In association with other schools we are planning a raft of studio projects in Christchurch next semester. This is likely to be followed by a summer school there in the New Year. A new course on digital mapping run in conjunction with Trimble is being prepared and will be offered to practitioners interested in this technology. The new program on building conservation is on track for delivery from the start of 2013. Peter Beaven managed to complete most of the text for his upcoming NZAPT book before his death and the project is therefore certain to proceed to completion. An author has been commissioned to start research on a new book on Gummer and Ford. Other projects are in hand.

UNITEC STUDENT REPORT: Matthew Roberts & Stu Penno

Architecture students from all years have submitted white, card models that are to be part of an exhibition in the Architecture Biennale in Venice from 29th August to the 25th November 2012. It is an understatement to say this is an incredible opportunity for students to have their work seen on an international scale.

Kathryn Collins, a Second Year Masters of Architecture (Professional) student, in collaboration with John Taliva'a and Alaistar Storrie, is currently undertaking a design project lead by Dr. Christoph Schnoor and Adam Wild from Archifact. The aim is to promote preservation of a heritage building, the original courthouse, in Apia, Samoa. This work is to be exhibited in the courthouse itself from the 29th July to the 4th. August 2012.