



06 2013

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

BLOCK

From the Lab

Block Speaks to Triennial Curator, Hou Hanru



The University of Auckland Architecture Students at the Lab



Model Home: Michael Lin, Atelier Bow Wow and Andrew Barrie collaborated to create a life size paper document

The 5th Auckland Triennial is themed *If you were to live here...* and has included a series of architecture and urban design exhibits at the Auckland Art Gallery. These shows have explored diverse themes, including undeveloped sections of Auckland's waterfront, Maori celebratory structures, and suburban intensification. BLOCK spoke to the Triennial's globetrotting curator Hou Hanru, about his desire to bring architecture and urban design into the Triennial.

Q: What were your intentions for The Lab?

A: The Lab comes from several ideas or tests that I've been running in past projects. The Lab implies the experimental quality

of what we do. For me, this has always been central to art, or doing anything in relation to culture or thinking. That is always experimental – you not only have a project or an idea, but must test it out. In the process, this also opens up other possibilities, and guides us towards a processed-based approach rather than a fixed structure. For me, an exhibition claims this possibility of being continuously open. Directly or indirectly, there is also the implication of challenging the establishment. Art is about challenging the establishment in all senses – aesthetic norms, forms, institutions, art's traditions of thinking and of history, and even social norms. All these things are about challenging what is established – we need thinking outside that which already exists.

Continued next page...

Block Lecture 2013

The Block Foundation is pleased to invite Block readers to a formal lecture on the 'state of the art' to be delivered by David Mitchell, director of Mitchell-Stout Architects, NZIA Gold Medallist, and leading New Zealand Architect.

David's lecture will be delivered at the Northern Club on August 1st at 6:30pm. The evening will include a three course dinner. Tickets are \$95 and include dinner and drinks. Dress will be formal and numbers will be limited.

Previous Block lectures have been fully subscribed so we urge you to reserve your place by contacting Sean Flanagan at Cheshire Architects – sean@cheshirearchitects.com.

This kind of philosophical position is central to almost all the exhibitions I've done. With a biennial or triennial, it's even more necessary to take this approach, because the difference between a normal gallery exhibition and a biennial or triennial lies exactly in the new possibilities that it can generate, while normal exhibitions tend to have a much more fixed agenda.

In practice, I started projects like The Lab many years ago. With *Cities on the Move* in 1997 we worked a lot in this vein. In a show called *Unlimited.nl/2* in Holland in 1999, we brought the Dutch art and architecture scenes together. More concretely, the first time we really used the name "The Lab" was at the 2005 Guangzhou Triennial. We began the project 18 months ahead of the opening with a lab, and invited all kinds of people – artists, architects, researchers, musicians – to participate in activities including residencies, forums, research projects, proposals, discussions, and so on. This activity eventually translated into projects in the exhibition. We even managed to have one building built - the famous Times Museum designed by Rem Koolhaas and Alain Fouraux. That museum remains as a place of experiment, so The Lab project continues. In 2007, I worked a project called *Transient City* for the "Cultural Capital of Europe" in Luxembourg, which was a public art project very much concerned with the relationship between art and the transformation of the city in different senses. We took over an old factory and turned it into a lab in which we gathered five European university schools of architecture, design and cultural management - from Italy, Germany, France, and Turkey - to work with four different architecture practices to build a program of research. That was also call "The Lab".

Q: Was it a bit like the Rotterdam Biennale? Although that seems like it is more project focused, with all the projects focusing on the city of Rotterdam...

A: You could make that comparison, but The Lab is more open. It's not only about architecture, or not just about the design of the city. It touches on a lot of sociological issues, and on issues related to the question of how to bring artists and architects together. One very important dimension is that the projects in The LAB can be realized and tested, not only inside The Lab but outside. So this time we have these five different groups of projects, and at least one is really going to be built - that's a very interesting process. Also, through all of our conversations we managed to realize the collaborative *Model Home* project, which takes a step on from an existing project to a reinterpret or recreate the project itself. I consider this very intimately related to The Lab.

Q: What are your ambitions for The Lab? What could it do, or perhaps start?

A: For me, it's ultimately about providing another kind of structure for research and education. It refers to the existing structures but is different - it becomes a kind of temporary university. It doesn't have the academic or bureaucratic constraints, but follows the spirit of the academy in the Platonic sense – a place where people can gather, talk, exchange ideas, spend time, and live together. It's almost a free university in the heart of the city, and in the heart of an institution that is based on the logic of museological division. The question is how to insert The Lab into the very established structure of the Gallery. I don't know if it's an ambition, but I think it can somehow help us to rethink what the institution is, what the museum or the gallery is.

The Fine Print: June

CHAIR'S REPORT: Richard Goldie

AGM and Elections: As noted last month, the new CE mentioned at the AGM that we need to coordinate the NZIAs views of the most salient issues for her to lever her existing wellington relationships. We await discussions as to what these may be. It does seem that with Teena's leadership we are certainly gaining ground and profile in many areas - thank you Teena and well done. I suggest however that we need to perhaps ration our resources, as there is serious risk of exhaustion by the contributor and the generation of a new syndrome: 'practice collapse'. Time to take those discussions forward, methinks.

Auckland Council Liaison and Legislative Input: We are aware that our go to man at Council, Bob De Leur, Head of Building Strategy, is soon to depart Auckland Council for the greener pastures of Kerikeri. Bob has been invaluable to us in being able to cut through the red tape and give us all sorts of sensible off-camera advice – it is Bob who told us to respond to Council officers requests for Producer Statements with the reply that 'they have no standing in law'. Useful! We are seeking to establish a similarly good working relationship based on common sense and trust with the new person, whomever that may be.

Building Consenting: Again more follow up needed. This is a passion for Mike Middlebrook, so his energy will be appreciated.

Unitary Plan: The NZIA response to the Draft Unitary Plan has been submitted. This was an enormous task undertaken by a group led by the indefatigable Barry Copeland – thank you Barry. A very big thank you also to the team – Christina van Bohemen, Peter Hollenstein, Adam Wild, Julie Stout, John Walsh, David Gibbs, Graeme Scott, Charles Allison, Teena Pennington (and me). The submission was very well compiled and professionally presented, and will form a very useful platform for the upcoming formal submission process. Copies of the Institute's submission are available for reading at National Office. Members are reminded that they are of course encouraged to submit, or back up their current submissions, in the formal Plan Notification process.

New NZIA Premises: More shoulder rubbing: John Balasoglou is organising more events in the new offices, these include: sponsors and patrons Allied professionals (feedback I have received is that the Allied Professional Membership is invisible to outsiders. Here's a chance to make it right); student piss up (in my view we need to get more of these energetic future architects closer to the Institute); BYO nights (another idea to get members to visit the national office / Auckland Branch Clubrooms!)

Local Awards: Finding a venue is hard, but there is progress. With a little shuffling of the awards budget (less on venue more on festivities) I have the sense that this year's awards evening will be a true celebration- watch this space

Architecture Week: Courtney Kitchen, the A+W liaison, will report separately on progress here.

Squirrel Fund: Standing message- got a worthy cause with a compelling story?- please share. Andrew Barrie has a pretty good template for an application. Please contact him or me. a.barrie@auckland.ac.nz or richard@peddlethorp.co.nz.

Fellows: We have received some proposals for Fellowship, and will be making a final recommendation to Council today. We have awarded a Fellowship to Syd Young. Due to Syd's poor health, the award was made at Syd's home by Patrick Clifford with a small group of friends and family present on Tuesday 21st May 2013. In recognition of the Institute's help in arranging the award, we have received a note of thanks and a copy of the Pat Hanly book produced by Ron Sang. We thank Ron for his kind gift and are

Continued on p.4...

NZIA Calender: July

Mon, 1st	6:00 p.m.	Triumph of the City Lecture Theatre OGGB5, Level 0, Owen G Glenn Building, 12 Grafton Road
Mon, 15th	12:30 – 4:30 p.m.	NZIA Jacobsen Practice Series Rendezvous Ballroom, Cnr Mayoral Drive & Vincent Street
Wed, 31st	12:35 – 1:35 p.m.	The Sacred Landscapes Of Tibet Building 1, Room 2075, Unitec Institute of Technology, Entry 1, Carrington Rd, Mt Albert
Thu, 1st Aug	6:30 – 11:00 p.m.	BLOCK Lecture – David Mitchell Northern Club – See front page ad for more details

Instagrams From America

Dispatches From The Bottom of a Vodka Glass; Act One: a TXT Message, The City Consumes You

NC: We are in bushwick, between an operational quarry and a huge meat processing plant. Everywhere else is broad empty streets except for big rats. The huge block-sized buildings are either derelict factories or old warehouses carved into cheap flats, the occupants of which fill their hallways with bunk beds, then build walls around the bunk beds and put little stairs outside with a door and a lock and rent each bunk as a room, for living in. We are in a little bar on one of these dark empty streets nowhere. It is called Tutus. There is a man in stilettos wearing a grey curly wig dressed as a seven foot grandmother, except the wig comes down over his nose. So his eyes are painted on his cheeks. Below us is a bare concrete basement with two fluoro lights and a stereo. No DJ. Men in leather chokers and bloodied faces and women spiked like porcupines dance alone. There are maybe twelve of them. Upstairs the bar is warm. My glass of vodka is as big as my glass of water. Outside are only the police, but only rarely. Six hours ago we finished fifteen courses of lunch on Madison Avenue. One of them was an entire miniaturized picnic spread across the table, delivered in a hamper, with crumpled paper plates cast in porcelain, to take bespoke cheese the rind of which was washed in the also bespoke beer that whetted this course twelve, another was a glass bell jar filled with smoke that eventually revealed two bites of halibut and two half-spears of peeled asparagus. It took four and a half hours, in a seven meter high room, looking out through steel gridded windows to only the pointed end of the flatiron building above blossom laden trees lashed by a deafening lightning storm. It is now 2:43am and I am just really waking up
NM: I see.

Act Two: The Future of The Art Musuem, A Stroll Down The Bowery



I find Sejima a perplexing sort of genius. New York's New Museum is a project by SANAA, Sejima's collaboration with fellow avant-garde Tokyo kid Ryue Nishizawa, but I always revert to Sejima. Call it reverse discrimination – forgive me. I'm sure Ryue and the others won't mind.

Falsificationism is an old model of scientific philosophy. It asserts that the greatest leaps in science occur when a widely accepted truth is disproved, or when a radical speculation stubbornly fails to be disproved. I've always thought this useful for architecture, and it seems like Sejima to a tee.

Sejima runs her studio like a factory. Design as an iterative study is pushed to an extreme as she searches amongst the snow-drifts of study models. She's canvassing the obvious and the oddball for something genuinely freakish. This is a hunt for the one diagram that might synthesize fifty programmatic and ideological imperatives in a single deft move.

She's deploying a process of mass-production to discover a few rare radical postulations within modernism. She's keeping that factory running at full-speed to hyper-refine her speculation – as if fearful she might miss even a single useful strand among a billion possible futures. And she's running that factory beyond exhaustion until the radical has been so fused with the rational that all possible refutations too are exhausted.

This is revelry in the maddening plurality of our post-Einsteinian future, the obvious sequel to the Newtonian singularity that hung on long enough to still define Modernism. So what? It's intimidating, because they work so much harder than we do. But is it worth it? One would quietly hope not, so that we might get on with our barbecues and our baches and still pretend to the throne of world-changing architecture.

But it is. Sorry. Sejima's New Museum has been kicking around and enlivening The Bowery for a while now, and its not getting any worse. Its a strangely fragile, paper-thin building in an otherwise monolithic village. There's a picture printed on this page, so I don't need to describe it – that's what magazine journalists are for. Needless to say it plays beautiful games with the Hugh Ferriss ziggurat that makes the New York skyline so good. It finds new territory in a genre long thought exhausted. It brilliantly refutes too the idea that the only future for post-Seagram big architecture in New York is the curtain-wall (forget the melted ice cream side-show of late-period Gehry – bring back the chain-link!). The wiggly offsets aren't just for civic fun – they create just enough clearance from the floors above to naturally illuminate each floor of the gallery. If Zumthor at Bregenz

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Top: New Museum
Left: L5, MOMA
Above: L5, New Musuem

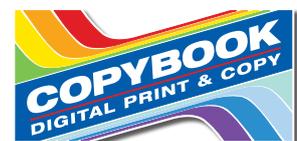
Grape=art, snifter=other stuff

KEEP CALM and CARRY ON?

You must be joking!

If you're not getting the service you want from your current plan printing, scanning, copying, binding and suit pressing supplier - then why put up with it? Keeping Calm and Carrying On is all very well when things are cruisey - but when the excrement hits the ventilator you want someone who'll divert the brown stuff and perform miracles on your behalf. So, don't be a hero.

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The Fine Print Continued from p.2...

pleased to let the membership know that this very fine book is available for perusal in the Institute library. Ron's card has been attached in the frontispiece. Thank you again Ron, and thank you to all members who knew Syd and brought this worthwhile initiative forward.

HERITAGE PORTFOLIO: Adam Wild

Mt Eden Pacific Island Presbyterian Church: This important pair of historic buildings remains at risk
Heritage And Character In The Draft Unitary Plan: Review of the draft Unitary Plan with respect to heritage is underway. I note that the Auckland Council has introduced a much more involved overlay of historic character in comparison to the controls for heritage *per se*. Of some note Council has said that it will abide by the decision of the Environment Court concerning its decision on the PC163 Residential 1 and 2 matters, but should the Court side with the appellants then this could risk undoing much of the Unitary Plans assumptions on heritage (and character) management. The Environment Court, having heard the case for PC163 now, is likely to take another 2-3 months before its decision is released. In the meantime the Unitary Plan introduces a blanket control over all pre-1944 building in all zones not otherwise subject to heritage or character overlay controls. The NZIA's submission marks the end of the beginning. Now to get ready for the notified version of the Unitary Plan marks the next formal step; our best opportunity comes in between.

TECHNICAL ISSUES GROUP: Mark Mismash

Dan Wallace, from Trimble Geosystems, will give this month's TIG presentation. Dan is the General Manager for Trimble's Geographic Information Systems Division, which develops handheld GPS hardware and software. Trimble is a US-based technology company that has been developing Geospatial solutions for 30 years in various industries. Dan will be talking about the advantages and challenges of using BIM and other advanced software in the design and construction of one of Trimble's new office buildings.

Dan has worked for Trimble for over 15 years and is based out of Christchurch. Dan earned a MBA from University of Colorado, a Bachelor of Surveying from Otago University and a Bachelor of Science in Information Systems from Otago University.

COMMITTEE FOR AUCKLAND FUTURE LEADERS PROGRAMME: Alexandra Lee

CfA Talking Heads Session: Pauline Winter is the current CEO of the Ministry of Pacific Islands Affairs and AUT's Director of the Office of Pasifika Advancement. Having worked in both private and public sector, Pauline is in a unique position to understand the needs of both sectors as well as identifying opportunities for how the two sectors could learn from each other. She shared an inspiring anecdote about her career beginning with a receptionist role at a construction firm, breaking through the glass ceiling and becoming one of the most powerful Pasifika woman leaders in NZ politics, and a strong advocate for Pacific Island communities in New Zealand. Pauline strongly believes in mentoring and education of the next generation of young Pasifika leaders to improve the economic wellbeing and living standards for Pasifika families and communities.

Guerrilla Playspaces (GPS) General Update: The team is actively progressing on the 6 shortlisted projects that we have chosen to pilot by November 2013. Conversations have begun with shortlisted locations in public spaces and the project ideas are being developed in partnership with volunteer designers

Continued on p.6...

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Instagrams from America Continued from previous page...

is the master craftsman who spent years crafting the most sophisticated and beautiful day-lighting strategy you've ever seen – or felt in your guts, it's that strong – then Sejima is the nimble ninja who nails it with one flick of the wrist.

If there's any consolation here for those in favour of work-life balance, it is that there is no – almost no – material present here. Hence the perplexing genius. Sejima's buildings are so beautiful in the abstract, as ideograms of architecture, as photographs even. But in the flesh there's so little...flesh. There's nothing to catch in the grooves of my fingertips, no subtle shifts in smell, nothing to make me shiver. Just like the paper and plastic models that pour out of her studio like smoke, the buildings seem to just be sort of glued together. Its kind of incredible for a while, walking around inside life-sized models, but soon it all feels a bit empty. There's no nourishment to keep you going. It's what Stephen Bambury describes as a "Wow! ...Huh." moment. As opposed to the more exhilarating and sustaining inversion: "Huh? ...Wow!" I get mad at her for this.

In an art museum though, I love her for it. Having finally discovered that MOMA is actually an art gallery, and that beyond the soaring atria, concourses, double-height viewing platforms, skyline viewing windows and cafe concessions that there are some little pictures stuck to the walls of its appallingly-installed, barely-larger-than-a-monk's-cell galleries, I had feared gravely for the role of architecture in the world of art. I ought not to have worried.

Here, in The Bowery, art takes over. Sejima allows – and maybe even forces – it to. Although technically it starts with the building's lapel pin, it starts getting personal with the filthy iridescent orange carpet that lines the freight-sized elevator floor (here the back of house is the front of house). You should have known it would be an installation by a German. By the time you step out at level three, it doesn't really matter what you know. Now you're in it, and what you don't understand you're just going to feel anyway. Which is fortunate, because for all my years of art theory, I still don't understand anything. Which in turn doesn't matter because, in a gallery as good as this, art feels really, really incredible.

This is perhaps one of the greatest rooms I've ever stood in. At the time I was pretty sure it was golden in both section and plan, but then I felt guilty for trying to dissect it, and just went back to the work.

The filthy orange carpet now covers the entire floor, and it has collected the crap off all of our shoes for weeks. A column of light falls from the ceiling and spills about the floor a little. It's Felix Gonzales Torres (the pile of candy guy) and it turns out it's just a string of festoon lamps from the hardware store. It doesn't matter: it's devastatingly beautiful.

He also did the huge super-zoomed storm-sky-with-birds photo that covers the entirety of two walls, but falls away slightly at one corner. This is even better. Remember the walls are at least five meters high. Between this room of perfect volume, saturated flat ground plane, razor-sharp junction between that floor and wall-of-photo, unusually good soundtrack (I don't have too much patience for spoken word sound art but the woman quietly chanting here was somehow both haunting and comforting) it was like being in an open-sided room somewhere between ten thousand feet and twilight; as good, for me, as a great church. If not a cathedral. I've never felt anything like it.

The most vociferous complaint of this most intelligent of buildings is that its circulation sucks. Particularly its stairs: they're too narrow. Like, way too narrow. Like, so narrow that they have little passing bays so that you can get past fat people. And then they put art in those too, so that now you can't get past, and you have to squeeze a little, and it's kind of awkward.

Oh, but I love this. It means a bizarre and unexpected back-alley negotiation between we who in our sudden communion feel like fellow members of some special little art club with impossibly deep pockets – a wildly unexpected public intimacy in this sort of city. Most importantly though, all this compression of personal space leaves room for what we had forgotten was important: genuinely good, big rooms to support genuinely great curation. You can stuff your atria: this is an art museum, not an assertion of civic wealth and pride.

Sure, MoMA and the New Museum are buildings with markedly different audiences, agendas and ambitions for art. It's just that I can't help feel we should save the big beautiful expensive civic museum for our one greatest treasure – the entire Louvre for the Mona Lisa – so that our art galleries might get on with just being really, really brilliant at making good art great.

Also, when you go out with clients afterward and they drink wine and you match them drink for drink with neat white spirits, remember that an American spirit free pour is equivalent to about four million litres of Chardonnay. Just saying. NC

The Architects' Feedback

The NZIA Response the Draft Unitary Plan



The NZIA's feedback on the draft Unitary plan turned into a monster document, with contributions from a number of members of the Urban Issues Group. This is a 'lighter' summary, which may tempt the masochistically inclined to read the full version (which has been posted on the Institute's website).

In preamble we acknowledged the leadership of the Mayor and Deputy Mayor, and recognized the huge undertaking for Council to produce the draft plan in online format within a challenging timeframe. We went on to emphasize our support for the high level strategies of the draft Unitary Plan and its 30-year outlook - they follow the direction set by the Auckland Plan to which we actively contributed and endorse.

To preserve both Auckland's unique physical environment and that of the rural hinterland, it is necessary to limit outward sprawl of the city. Although superficially expedient to continue building new rural suburbs, the hidden cost of expanding outward is huge. Against this cost should be weighed the enormous benefits in focusing the momentum of the City's economic, environmental and cultural activities within existing city limits. The concept of a compact city inside a set Rural Urban Boundary achieves a balance between outward and inward growth.

We contributed feedback on three specific platforms:

One: Stimulating Effective Intensification

The drive towards a more compact city presents huge social, environmental, economic and cultural opportunities. The inevitable changes in existing developed areas will only become manifest one small step at a time - building by building, neighbourhood by neighbourhood. The details are not just details - they fundamentally shape the outcome.

With a 30-year outlook, it is vital that the intensification areas are correct from the outset. We identified numerous examples where significant inconsistencies, anomalies or inappropriate areas in the draft zoning maps are open to criticism. More considered analysis is needed here.

Decreasing the number of plan zones has been a great step forward. This reduces complexity and simplifies decision-making. The development control rules, many inherited from previous plans, should be simplified also. For example, the same development controls should apply across the different zones as far as possible. The current complexity of the rules section we believe is a serious shortcoming. The Institute by invitation is currently assisting Council to formulate improvements.

Another important issue, seemingly neglected in the current draft, is the importance to encourage greater synergies with multi-mode transport systems in zones of more intensive development.

Two: Enhancing Auckland's Unique Character

Auckland's volcanic cones, urban forests, harbours and waterways, its places of heritage and character, are enormously valuable. It is essential that the Plan safeguards them. We advocate retaining and reinforcing controls such as view shafts that preserve and enhance the city's character.

Heritage is a difficult subject where more work and consultation is required. Rather than adopting a blanket approach, heritage needs to be mapped on an individual site basis if it is to usefully inform sensitive regenerative development.

Dilution of current controls should not be pre-assumed as a necessity of intensification - on the contrary, the unique features of Auckland should be seen as the armature around which more intensive development can be successfully absorbed.

Three: Fostering Creativity and Quality

The draft Unitary Plan does not say how a 'Quality First' City will be delivered. Nor do we know whether the promised Auckland Design Manual, being a guiding document only, will ensure quality and creativity or will make the planning process more efficient.

We think now is the opportunity to consider whether the planning process can be quicker, less costly, and have more predictable and effective outcomes than at present. We seek and would like to discuss an approach that will bring about the sought quality and creativity in the most productive way. The objective is to find a mechanism that produces the best and most innovative urban design at the earliest opportunity and in the shortest possible time.

We put forward the idea of a "Partnership Memorandum" between Council, professionals and the community that will set down the way that the Unitary Plan is to work in practice, for all parties to clearly understand and buy into. This binding document would sit alongside the Unitary Plan and thus can be independently reviewed and up-dated to suit the city's needs.

The Memorandum would package issues such as the frequency and scope of periodic review of the Plan; a model procedure for individual planning applications; the scope to be covered by each application as appropriate to the scale and potential impact of the proposal; the encouragement of good outcomes and the discouragement of bad outcomes; how the community is to be engaged (with for example the development of Area Plans and Precinct Plans); procedures for expert peer review including via the Urban Design Panel; and for projects with significant effect on the public realm a model process for design competitions.

We believe such an approach will integrate the goals of 'top-down' planning with the benefits of positive 'bottom-up' community initiative and response.

What now?

This early period of consultation has highlighted two key factors: One - there is a lot more work to do on the detail, and Two - the community is inextricably involved. We have offered to help wherever we can, and Council is consulting with us further - so far on specific issues such as development control rules, universal design and heritage. It is not yet clear when the final document will be ready.

For architects, the thorny question remains - how to maintain character, quality and creativity while the development of the compact city gathers momentum? As it must.

The Fine Print Continued from p.4...

from Architecture for Humanity Auckland Chapter. AUT creative technologies students are also making a great progress on their independent Guerrilla Play projects, which you can see via our Facebook page: <https://www.facebook.com/GuerrillaPlayspaces>

GRADUATE PROFESSIONAL EDUCATION: Courtney Kitchen
The NZIA Auckland GDP weekend workshops have taken place over the weekend and were very well attended by an interested and vocal group of graduates. The new presenters brought an interesting fresh perspective.

It should be noted that the new fees for registration and re-registration have been announced, and updates to the RAB website now indicate a word limit of 6-10,000. Brief discussion was given to the word limit noting regurgitation of statutes and definitions was not case study material. Discussion with RAB conveners reveals case studies have become unnecessarily long and applicants have treated them as an opportunity to demonstrate all of their knowledge, rather than to document their experience (which is what the RAB want). Assessors need to be satisfied that applicants meet the competencies in the assessment (face to face & case study), not in the case study alone – as the case study is not assessed.

Suggestions for future GPE events are welcome.

ARCHITECTURE + WOMEN: Courtney Kitchen
Australia's voice of women in architecture, Parlour, and the University of Melbourne recently held a discussion day *Transform*, which was well attended by NZ delegates, including our own NZIA CE Teena Hale-Pennington, and Megan Rule of NZ's Architecture + Women. Parlour and the AIA are developing guidelines for equity and diversity in practice. A copy of the draft guides and feedback forum can be found at <http://www.archiparlour.org/parlour-guides-call-for-feedback>. Architecture + Women will cover this further in their upcoming newsletter.

Organisation of various aspects for the exhibition and Architecture Week continues, with activity expected to grow in intensity as we approach September. Regular meetings with the Architecture Week group have commenced: venue confirmed as Silo Park, Auckland Waterfront; financial targets on track; symposium speakers largely confirmed; keynote speakers are in the finalities of confirmation; Dates to remember: Friday June 28th - next Mega Meeting 12.30pm; Monday July 15th - all sub-group work submitted; Thursday August 15th - all individual work submitted; Thursday September 19th - OPENING NIGHT; Saturday September 21st - Symposium 'Expanded Fields'

For more information - architecturewomen@gmail.com

ENVIRONMENTAL ISSUES GROUP: Alec Couchman
Working with NZGBC and NZIA to establish a NZ Sustainability Prize with a substantial cash component. Now likely to get underway in 2014 due to commercial considerations. Renegotiating with Resene and Interface.

Confirming lecture programme for 2013. Following speakers confirmed, including Vo Trong Nghia Architects out of Vietnam, who are an exciting young firm. Sponsors confirmed (Resene) and potential speaking engagements to include Hamilton, Wellington and Christchurch.

Month	Speaker	Topic/ Comments	Confirmed?
Mar 12 th	N/A	Weather way too nice...	Yes
April 9 th	RTA Richard Naish	C3 House	Yes
May 7 th	TBC	TBC	TBC
Jun 11 th	Jerome Partington	Tuhoe Parliament, Ureweras	Yes
July 9 th	JASMAX	ASB Bank Building	Yes
Aug 13 th	E3BW Jo Woods	Zero-Energy House	Yes
Sep 10 th	Brenna Waghorn	Waterfront Auckland	TBC
Oct 9 th	TBC	TBC	TBC
Nov 12 th	Von Trong Nghia	Latest work in Vietnam	TBC

Liaising with AC to get them to expand on the environmental objectives around the Auckland Waterfront and Auckland City in general.

UNIVERSITY OF AUCKLAND REPORT: Mike Davis
The 5th Auckland Triennial continues, with Oh.No.Sumo founder and UoA PhD candidate Sarosh Mulla having just completed his

tenure in The Lab. Andrew Barrie's exhibition will run in July-August, following on from the Unitech and AUT teams. The design studios have come to a successful conclusion with exhibitions and reviews taking place last week. We are now working through all the usual end of semester administration and looking towards Semester , including finalizing out public programs for the second half of the year. One of the highlights will be the visits of Takaharu and Yui Tezuka (Tezuka Architects, Tokyo), who have been appointed as out International Architects-in-Residence for 2013.

EVENTS REPORT: Andrew Barrie
Progress is being made towards Architecture Week. The program is being assembled and we're negotiating with keynote speakers. The plan is to tour our main speaker to lecture in Auckland, Wellington, and Christchurch. We have a few technical issues to sort through, most notably the AW website, which needs rebuilding. A detailed program will be forthcoming shortly.

URBAN ISSUES GROUP: Barry Copeland
Unitary Plan: NZIA submission ('feedback') was made on 31 May, on the deadline date. Thanks and congratulations to all involved. The next stage over the next few weeks during which Council work through the feedback is all-important. We are expecting to be involved in key discussions with Council officers and other stakeholders for example Property Council during this period.
Housing Affordability: The present cost of housing in Auckland has become a big political topic, tied up with the Unitary Plan discussions. NZIA need to decide whether we become actively involved in this debate, and if we do, what is our message?
Next UIG Meeting: Scheduled for 18 June at 5.45pm. Hope to have had further feedback on the feedback by then!

UNITEC REPORT: Tony Van Raat
The end of the semester approaches in a series of alternating and closely spaced rushes. Life, in fact, seems to replicate that of the infant Moses.

Alberto Foyo, from Colombia University, speaks at the NZIA at 6 Wednesday evening. He's been visiting and running an Elective and a Studio on Cultural Sustainability. Caterina Steiner from Siena via Zurich finishes her studio project on a Cultural Centre for the Chinese population of the Tuscan city of Prato. That, and the students who did it, are travelling to Italy on Saturday to present it to the locals.

Rau Hoskins, Carin Wilson and students from Te Hononga are proceeding with an ambitious project for the waterfront, part of the Auckland Triennial. Holmes Consulting came to the party big-time with structural design. Just as well because it's big and one would hate to see it fall over.

Dave Strachan's Studio 19 group have a commission from Housing New Zealand to design and build a social housing unit in Blockhouse Bay in the second semester. This will be a new (and improved?) version of the two units they built in Henderson this year.

Julie Stout has just finished a project with Year 1 Masters students on K' Road and is likely to move on to Ponsonby Road next year for a new project to be run with Richard Naish. It's possible that with this rate of progress she'll end up in Point Chev by about 2029.

UNITEC STUDENT REPORT: Stu Penno
Crit week has arrived for most of Unitech students. This sees next week as study week, followed then by exam week. However, unlike the other years, 3rd year Bachelor students will not be having crit week. To allow for a greater focus on studio, students sat the core subjects, excluding studio, in the first semester. Studio will be undertaken solely in the second semester so other subjects will not distract from it. This does not include electives that are taken at choice in either the first or second semester.

For final year Master students planning to examine in November, mid year crits will run for the week beginning June the 24th. No crits however for those final years who will be examining mid year. Examinations will occur in July with examiners set.

2012 Studio 19's project with SGA was officially opened by Housing Minister Nick Smith and Mayor Len Brown on the 22nd of May. The 2 and 4 bedroom rental houses for low-income families were a collaboration between Vision West, Unitech and Strachan Group Architects.