



07 2013

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

BLOCK

Block Ballet

Pip Cheshire Laments the Gradual Disappearance of Public Infrastructure



Before and after: the Hobson Street substation now concealed behind a faceless aluminium facade

The co-ordinated movements of those engaged in slow, complex activities are splendidly entertaining, assuming you have the time to speculate on the meaning of disruption to the normal pattern of things.

We had, for a while, a studio opposite Cooks Wharf, that great flat slab of temporary carpark poking out into the Waitemata opposite Britomart. Over the months we occupied the first floor space I was able to piece together the intricate and slow moving ballet that presaged the arrival of yet another ocean-going behemoth.

The first sign that our harbour view was to be occluded by a slab-sided car carrier was the almost unnoticed departure of the little orange pilot boat, casting off then being lost to sight amid the vessels further along at the Ferguson wharf. Next a little van would drive along the west side of the wharf and its driver would place red flags at two places along the edge and the tug boats head off whirling and bouncing around like new shorn sheep.

And so it would unfold, the boats nudged into the wharf, a light line cast ashore to drag in the platted hawser and tie it off next to the red flags, the ramp lowered, rummage squad aboard, the car load of drivers racing up the loading ramp and into the black maw. Then the procession of shiny new cars and the finale – the arrival of the green grocer's van pulling up alongside a small hatch in the hull opened to reveal a conveyor belt cantilevering, tongue like, to swallow trays of eggs, vegetables and miscellaneous boxes of supplies.

The new studio has seen somewhat slower ballets out the window; the inexorable loss of our glimpse of harbour as Jasmox's NZI building rose on Fanshawe Street and, more recently, a most peculiar building housing, apparently, some critical bits of our city's electrical infrastructure. The site, lying between lower Hobson and Fanshawe Streets, is the terminus of a tunnel drilled into the city in the aftermath of the city's 1998 power outage and has long been a major substation for

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the CBD's grid. These have been housed in an odd collection of 1970's buildings- rounded rectangular towers of smooth and textured stack bonded masonry. The new construction retains the jumbled site planning and I suppose, given that we have no serious power outage, that the transformers within have remained throughout construction and constrained the architects' options for a more ordered assemblage.

We have watched construction in a sort of off-hand, distracted fashion, there being too little innovative construction methodology apparent to merit closer scrutiny, and the ballet being so protracted, so earthbound. What the enclosure lacks in finesse is more than compensated for by brute mass, evidenced by the steady stream of concrete trucks attending the site. From our vantage point in the east we have seen a massive roof of perplexing thickness, suggesting perhaps the need to contain explosive kit within. From the west though there has been some splendid three or four storey walls of in situ concrete whose geometry is so far removed from the norm as to suggest Sant Elia's prophetic drawings.

There was a stage about three months ago when this assemblage had a heroic quality – so robust, unfamiliar and visible were the walls that it was if some hitherto unseen workings of the metropolis had been revealed, the urban viscera laid bare for us to see.

We are used to driving and walking a slalom of road cones around the city, yellow tape barricades around holes in roads and pavements and newly laid paving slabs wrenched from their supine slumbers to admit yet another of the pipes and tubes that the modern city depends on.

The construction of behemoths such as we have seen across the road is though, a phenomenon we see rarely outside the education sector - the manifestations of a country building itself. To the contrary, we are more used to the inexorable withdrawal of public services from the proud and purpose built to the anonymity of main street service centres.

The Three Lamps intersection at Ponsonby Roads western extreme has seen the loss of two of its three critical markers; the great social hub of the Gluepot and humped skyline of the Hydra bacon factory. Where the sites of these are now not much more than the dull effluvia of developer works, the third, the Post Office, stands yet, though there are no stamps sold here. You can slake your thirst with imported beer within but you will need to hoof it to a post shop skulking within a plate glass retail frontage half a block away to post a letter, if one still does that these days.

The building over the road is going through a similar process of self effacement. Inexorably, over the final few months of construction, those wonderful concrete slabs and portals that seemed irrefutably to be part of the vast and hitherto unseen machinery vital to the city's heartbeat have been encased in some sort of aluminium composite. It is a most ignoble material, one that seems increasingly to be clipped over every sort of horror, and alas, in this case, wonder, in the pursuit of the low maintenance, the inoffensive and the risk free. Where there are openings there is highly reflective glass or louvres. In both cases the effect is of blind windows, though not perhaps composed as Michelangelo might have.

I think the relocation of the post shop and the building over the road are both sad losses in the legibility of the working of our city. The provision of the nation's machinery has a proud tradition of strong building, be it the superb conjunction of form and function of the Waikato River power stations or the more modest local transformer building eulogised in Nathan Horn, Jared Kennard and Tyson Schmidt's 'The Body Electric', though in the Post Office's case the diminution of the service's status occasioned by its relocation may well be reflective of the recent reduction in delivery service. Let us hope that the blanding of those few traces of electrical infrastructure do not foretell a similar reduction in supply. PC

The Fine Print: July

CHAIR'S REPORT: Richard Goldie

Direction: As mentioned last month, the new CE mentioned at the AGM that we need to coordinate the NZIA's views of the most salient issues for the Institute to focus on and for her to lever her existing Wellington relationships. I have now received the following preliminary thoughts from Teena: working with Members to scope the NZIA web presence; working with the Council-appointed organisational review sub-committee to define scope of work, approach and programme (this may well include surveying the Membership, but it could also include interviews, etc., with timing and scope to be agreed by sub-committee); working with the Council at the September meeting to identify the 'big' strategic issues for the Institute (e.g. affordable housing); updating the NZIA strategic plan based on the organisational review outcomes and strategic issues discussion in September; communicating with Members the plan ahead, priorities, progress, successes, lessons learnt. So the big issues are to be worked through in September. If anyone has anything to suggest then they should bring this forward to the Branch Committee where it can be elevated to Council, or you can harass the Councilors directly!

Auckland Council Liaison and Legislative Input: John Albert will meet with Ian McCormack, Bob De Leur's replacement. We will receive an update on this from John shortly.

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; everyone is rested. What next? It has been reported that the NZIA submission was comprehensive and professional, and we now need to follow up. There are plenty of matter getting a good hearing. We need to make sure the NZIA's position - and more critically its expert insight into the plan and what will result from the rules proposed - is heard. More to come. Members are again reminded that they are encouraged to submit, or back up their current submissions, in the formal Plan Notification process.

New NZIA Premises/Members: I have met with John Balasoglou last week and he is preparing a program going forward of Branch events. Some of these fall clearly into the National Office camp, so we'll give them a push along too. John is away on leave this week so we will update this report next month. Christina van Bohemen is organising the annual student/NZTAB/NZIA registration membership drive for UoA students, and this will then be followed up with a similar function at Unitec.

The Institute and the Auckland Branch are hosting an Open Late Night at the Auckland Art Gallery on Tuesday 6 August. 5.30-9.00pm. There'll be some talks on the connections between Californian modern movement architecture and New Zealand, and on the subject matter of the exhibition by Bill McKay (Auckland University School of Architecture & Planning), Ron Brownson (Auckland Art Gallery), Neville Price, Architect, and Marshall Cook, Architect. Drinks, nibbles, and guided tours of the *California Design 1930-1965: Living in a Modern Way*. Thanks to John Walsh for arranging this.

Local Awards: Last week Megan Rule, the awards convener, and Daryne checked out Shed 10 and are happy with this venue, which will be discreetly modified to match the audience. At this stage the date is Wednesday 18 October. Mt Eden Hall was explored as this was significantly cheaper than Shed 10 and would have allowed for entertainment as well, but was considered too small with the area required for display panels. Megan's view is that in future it might be a good idea to save space/costs and redirect funding to some entertainment. We have been advised however that the awards format is to remain as is. Anecdotal feedback on the Local Awards suggests that the format, attendees, and overall impression have perhaps become a little musty, and we encourage the awards committee to further consider this. To get their creative juices running I can suggest as a backdrop to their next creative session the excellently humorous 'Black Mould' by our very own Phoenix Foundation <http://www.youtube.com/watch?v=WxfShygZ1aQ> Megan has a jury identified and this is to be confirmed soon. Shed 10 looks like a great venue.



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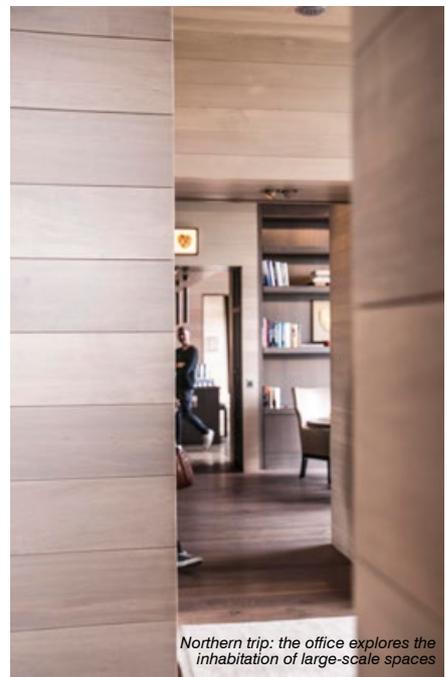
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Comings and Goings

Sean Flanagan on the Inhabitation of Large Spaces



Northern trip: the office explores the inhabitation of large-scale spaces

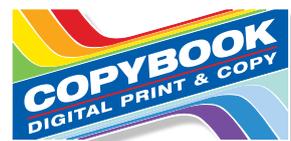
It was near mid-winter when we shifted into our new house. From 40-square metres in Freeman's Bay to something nearer 150-squares in the suburbs. Having made the move, we spent the first couple of months camped in an upstairs bedroom, partly in response to the climate— we hadn't yet learnt how to warm the place – and partly in response to a touch of agoraphobia. How were we to fill such space?

Good buildings ask questions of their inhabitants and the question here was one of largesse. Did we have it in us to live a plentiful and abundant life, one full enough to fill the space on offer? Questions like this engage the imagination, which is arguably what a good work of architecture should try to do.

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IT'S A BUOY!

The most exciting thing to happen in any of the America's cup races so far has been the way the boys have gone around the buoys at the rounding of each mark, performing a perfected foiling gybe every time. For those if you not familiar with the rudiments of sailing this is as spectacularly difficult as driving around the Panmure roundabout in a de-powered Austin A35 on two wheels at five o'clock in the afternoon - one mistake and you're history! But as we have become accustomed to watching a copybook performance from Grant/Dean and the crew, so should you expect the same from the Copybook crew in Greys Avenue. If you haven't enjoyed the experience as yet - please come aboard! Oh Please! Does copy-writing ever get worse than this?



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Comings and Goings Continued from previous page...

But if 150 square metres is a challenge, then what about something in the order of 1500 square meters? On a recent excursion north I visited one such extraordinary house that offered insights into the nature of inhabitation and shaping of space for it.

In a large house one can see the settings for life. Whereas in my house it is one or two steps between, say, living and dining, in a large house it is many. There is a space between settings. And when wall thicknesses are measured in the many hundreds of millimetres, it is possible to stand between settings, in the thickness of the wall, and to be outside one and not yet in another. In these extraordinary places, one can see a room ready for inhabitation and observe the curating of furnishings in a way that it is not possible in a conventionally scaled building. This is not to say that settings are any less important at a conventional scale, but rather that when living and dining are separated by the narrowest of margins, one can overlook the significant distinctions between one place and the next. The distinctions arguably still exist, but the boundary between is so liminal, almost beyond the sensory threshold, that one does not consciously register the crossing. In large residences, when they are handled well, crafted settings come to the fore as a way of shaping human experience amidst the expectations for the large scale.

Standing in between rooms, I looked upon the settings at first with a sense of abandon: no one sitting in chairs, no one taking a book down from the shelf, no one stoking the fire. The place felt like a memorial to a past life. But equally, the scene was set in anticipation, marked by a dream of someone soon sitting and reading by the fire. The settings for life were furnished equally by memories and dreams, much as it is, I now see, in my own place. My house is just as empty. Neither my family nor I can be everywhere at once. Our rooms are, for the greater part of their lives, empty – either recently abandoned or so soon to be filled. Our settings are marked by memories and dreams of inhabitation, by our comings and goings.

The settings for our lives are strange documents of mobility. They turn around our comings and goings. In the making of a rich and imaginative setting, mobility plays a key role. And indeed, mobility and the imagination are fundamentally intertwined. The imagination can mobilise us, while mobility calls on our imaginative resources.

To understand this relationship and to judge its fundamental significance we need to step back some 60-80,000 years to the adventures of modern peoples leaving the Great Rift Valley of prehistoric Africa. From here started a long, slow journey with many comings and goings; a journey made by successive waves of people whose anatomically modern fossils identify them as our most distant ancestors. Often referred to as the journey 'out of Eden', modern humans emerged out of Africa and radiated out across the Middle East and Asia, venturing into North America and then further south. Some 33,000 years ago, later waves of migrants took a more western turn out of Eden, pushing through north and south of the Black Sea and in to Western Europe.

Speculating on the motives for this great movement, historian John Andrews recounts typical functionalist explanations – inadequate food resources and the fact that Africa was not an easy place to live. But, he says, there is another reason for human migration and dispersal, an explanation drawing upon the idea of curiosity and acknowledging movement as something motivated by the imagination. Andrews says:

"There is another, possibly understated, reason for human migration and dispersal – that of simple curiosity. Historically humans have shown an almost insatiable curiosity about the world beyond the horizon – a desire to look around the next corner, over the next range of hills, or further up the river – simply because these things were there. Why not our ancestors?"

Michael King makes a similar point when discussing the incredible ocean-going voyages of early Polynesian migrants. What drove their voyaging? Again, one can reason such things in terms of environmental pressures like over crowding, a lack of gardening space, the depletion of lagoon resources and the threat of war. But, King says, it would be a mistake to overlook the power that the east, easterly directions and easterly things held over the Polynesian imagination. They saw the east as a place of spiritual significance. To prove his point, he describes how early burial sites had corpses *"trussed into sitting positions and facing east."* The east captured the imagination and while there may be all manner of pragmatic reasons for explorers to hoist sail, we cannot overlook the role the imagination plays.

In March this year, journalist Paul Salopek commenced a 7-year assignment to recreate the journey out of Eden and to the Far East, across to the Americas and down to Tierra del Fuego. Speaking to National Geographic, Salopek described those who had walked out of Eden as some of our first great explorers and risk takers. On their way, they had to eat previously unseen plants and animals, they learnt to cross deep waters by designing and building sea-worthy craft, and they had to find ways to stay warm or cool in varying climates. They had to be resourceful, creative, and imaginative – all things that Salopek is discovering as he retraces their steps. John Andrews similarly celebrates the modern human's adaptability to multiple environments and their capacity to overcome distance. And he applauds their fortitude, their resilience to advance, retreat, and advance again. He draws attention to the strength of their imagining of the world to be a certain way, their imagining that there was somewhere other than Africa, somewhere, they likely hoped, better. Their imagination fuelled their will to explore and played an important role in then aiding exploration.

Just as mobility and the imagination are intertwined, so too are mobility and furnishings. In *At Home*, Bill Bryson wanders through the history of the English domestic dwelling, recounting the often unusual circumstances from amidst which the now prosaic elements of the home emerged. Along

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NZIA Calender: August

Wed, 7th	6:30 – 7:30 p.m.	Fast Forward Lecture: Pip Cheshire – Rammed Earth And Carbon Fibre: One Project Up North Engineering Lecture Theatre 1.439, 20 Symonds Street
Thu, 8th	5:00 – 6:00 p.m.	Seismicity: Joseph Becker – Lebbeus Woods & Architecture's Fault Lines Auckland Art Gallery Auditorium, Auckland
Wed, 14th	12:35 – 1:35 p.m.	Unitec Scala Seminar: Rau Hopkins – Te Whare Wananga o Awanuiarangi - Whakatane Campus Building 1, Room 2075, Unitec Institute of Technology, Entry 1, Carrington Rd, Mt Albert
Wed, 14th	6:30 – 7:30 p.m.	Fast Forward Lecture: Takaharu and Yui Tezuka – Nostalgic Future Northern Club – See front page ad for more details
Wed, 21st	6:30 – 7:30 p.m.	Fast Forward Lecture: Lance Herbst – On Context Engineering Lecture Theatre 1.439, 20 Symonds Street
Mon, 26th	12:00 – 4:30 p.m.	NZIA APL Architects Design Series 2013 Pullman Hotel, Princess Ballroom, Cnr Waterloo Quadrant and Princes Street
Wed, 28th	12:35 – 1:35 p.m.	Unitec Scala Seminar: Lindsay Mackie: MIHARO – A New Music and Arts Centre for Young People Building 1, Room 2075, Unitec Institute of Technology, Entry 1, Carrington Rd, Mt Albert
Wed, 28th	6:30 – 7:30 p.m.	Fast Forward Lecture: Dr Michelle Dickinson - Thinking Small, Building Smart Engineering Lecture Theatre 1.439, 20 Symonds Street

Comings and Goings Continued from previous page...

the way, Bryson offers some intriguing anecdotes on the history shaping the key spaces of his own Norfolk residence – the kitchen, the drawing room, the study etc. In his account of ‘the hall’, Bryson describes the highly mobile nature of the Medieval estate or what some scholars refer to as the ‘itineration’ that characterized the bourgeois lifestyle of the Middle Ages. To summarise, he says that medieval households were forever on the move.

With properties scattered all over England, the Lord of the manor and the household would lead an itinerant life moving from one property to the next in the name of good governance (to keep a close watch over happenings on the estates) and for the sustenance of the household. This was a time before modernization radically improved long distance communication and before the industrialised transportation of food from source to market. Under these circumstances, says Bryson, it was just as easy to take the household to the food as it was to bring food to the household. Consequently, “*motion was more or less constant, and everything was designed to be mobile (which is why, not incidentally, the French and Italian words for furniture are meubles and mobile).*” Here, Bryson identifies to the close relationship between mobility and furnishings.

Designing for mobility explains a lot about the history of furnishings, whether it be with travel chests and their domed or vaulted lids designed to shed water (a feature subsequently refined by the likes of Louis Vuitton long after horse-drawn transport ceased) or the development of drawers in the 1600s – as a means of dealing to that bugbear of chests, how to reach something at the bottom when all manner of stuff is piled on top. And aside from features explicitly concerned with aiding movement, the heavy, immovable, four-posted beds and the built in cupboards (*armoires*) common to estate furnishings are also part of this mobile mindset. As archaeologists from the British Museum explain: “*Built in furniture was not likely to be stolen while the owners were away and its solid appearance could easily be disguised by being draped with textiles when the house was occupied.*” By its very weight and in-built nature, the immovable is drawn into a discourse on mobility, and so too it seems are textiles and other soft furnishings. Soon enough, everywhere one turns, our settings appear to be rich repositories of memories and dreams of mobility.

The idea of a setting – whether it be a living room, dining room or library – is typically a fixed idea. It is often concerned with putting something (chair, table, bookcase) in a particular place; situating or fixing it, much as one would set a precious stone in jewelry. But this fixed idea is questioned by the triadic relationship that exists between the imagination, mobility and furnishings. If a good setting engages the imagination, then one of the opportunities for doing this in architecture is through the careful arrangement of furnishings, for furnishings are intricately related to memories and dreams of mobility and it is mobility that captures the imagination. But where in the idea of ‘setting’ does mobility lie? It lies in a place familiar to explorers – that of the setting sun or moon; the apparent movement of a celestial body towards and below the earth’s horizon.

With this ‘horizon’ model of thought in mind, the suggestion is that in making a setting the architect must do something in addition to fixing furnishings to accommodate activities. In making a good setting, the architect needs to address both fixity and mobility. They are, in many ways, responsible for setting a scene of hesitation, for in a moment’s hesitation, one knows neither whether one is coming or going. “*The real gift of the best architects*” says the theorist Mark Wigley, “*is to produce a kind of hesitation in the routines of contemporary life, an opening in which new potentials are offered, new patterns, rhythms, moods, sensations, pleasures, connections, and perceptions.*” Such hesitation is responsible for encouraging inhabitants to see things differently and it stems from thinking of the act of setting as one of horizon-making. In keeping with this model of thought, the architect, through the careful curating of furnishings, turns inhabitants into explorers. SF

The Fine Print Continued from p.2...

Architecture Week / A+W: Courtney Kitchen, the A+W liaison, will report separately on progress here. We have been exploring sharing the A+W work on the challenges of the part-timer with the broader membership.

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 recommendation to Council soon.

New President Elect: Congrats to Pip Cheshire on his election to this lofty office. I haven’t been able to congratulate him personally yet and was waiting for an opportunity to ‘shake that man by the hand’. Pip’s active, energetic mind will bring lively insight to the post, and its comforting to know too that while he’s engaged his practice is safe in the hands of the younger Cheshire! Well done.

NZIA COUNCILLORS’ REPORT: Christina van Bohemen & Tim Melville

Note: much of the Council discussion/National Office activity is now reported via *The Bulletin*, so there is some repetition below.

Branch Media Support: Council agreed that media training would be beneficial for Branch Chairs and work is being done to determine the best means of delivering this.

NZIA Organisational Review: Council agreed to progress with this and a subcommittee has been appointed to refine the brief and scope of the review with the intention that it should be undertaken this year. The subcommittee members are David Sheppard (President, Christchurch), Pip Cheshire (President Elect, Auckland), Gerald Cogan (Councillor, Western Branch) and Christina van Bohemen (Councillor, Auckland).

Website Review: Council supports a review of the website as part of the overall communications strategy. Accordingly there will be a scoping exercise involving members to consider the design and systems for effective communication to all stakeholders. This will be followed by a report for Council to approve any refresh.

Venice Biennale: As reported in *The Bulletin* on 21 June, Council has agreed that New Zealand should be represented at the architecture biennale and that NZIA should lead that representation. To that end, a Venice Biennale Committee will be established including Tony van Raat (chair), Patrick Clifford, NZIA President or nominee, and representatives of the schools of architecture. This committee will establish terms of reference, agreed membership, agenda, reporting parameters, etc. Given the short time frame until the 2014 Biennale and related funding issues, the entry will be a modest one, and possibly in collaboration with the Australian entry.

NZIA Local Awards: Discussion about this was focused on the desire by some branches to link the awards evening with other activities. The conclusion of the discussion does not change the framework for the Auckland awards – the branch is to work with the NZIA Awards Secretariat to decide on the venue and logistics. The principle of keeping the evening as an open entry (i.e. no entry admission) was endorsed.

EVENTS PORTFOLIO: Andrew Barrie

The Events Committee is continuing to work in support of Architecture+Women to develop the Auckland Architecture Week program. We’ve secured Yui Tezuka, of Tezuka Architects in Tokyo as one of the keynote speakers for the symposium. Events will run from 19 to 29th September, and a detailed schedule will be forthcoming shortly.

UNIVERSITY OF AUCKLAND REPORT: Mike Davis

The LAB at the 5th Auckland Triennial (located in the Level 2 Chartwell Gallery at the Auckland Art Gallery) will close on the 11th of August. We will be celebrating the success of work from Kathy Waghorn (with Teddy Cruz), Andrew Barrie, and Sarosh

Ghosts of Modern Architecture

Megan Rule Reflects on the Role of Women in Architecture in 2013



Site meeting for amphitheatre project in UK

“Women are the ghosts of modern architecture, everywhere present, crucial but strangely invisible.” Breatriz Colomina in *With or Without You*, MOMA, 2010

What’s happening now?

Time has gone by, but what has changed in the 20 years since 1993’s *Constructive Agenda – 60 Years of Women in Architecture in New Zealand* exhibition?

A member of the public calls their contractor and engineer to a meeting to discuss a veranda relocation, but not their architect. Is the demise of the architect’s role related to the increasing diversity of our society and client base? Or does it reflect the recognition of collaboration rather than sole “star architect” or “man alone” scenarios?

Architecture+Women have searched for a suitable venue to hold an event, one designed and built by women, or a project with a woman lead. There are almost no obvious options. A public loo perhaps? We often ask how many women were involved in a project and how they contributed. Who were the decision makers? We are left asking why women allow men to design or take charge of the design of their environments? What do men know that women don’t – aside from each other? Equally, why don’t men allow women to design for them? Why are women in the engineering and construction business so few and far between?

When they serve as educated clients or in complimentary specialisations, women with architectural training have an appreciation of the cultural values that assist in the creation of architecture, but often now are less involved at the coalface of building.

Has anything changed, and does it matter?

It seems the answer is yes and no. Gang Studio, led by Jeanne Gang, recently completed a skyscraper in Chicago and became the first woman-led US practice to complete a tall building. One can reel off many such positive-sounding statistics, though the reality closer to home is found in less encouraging anecdotal evidence.

Just as temperature and comfort do not always equate, so statistics and everyday experience do not always match.

How does one get that critical job assignment that leads to further opportunities and leadership roles?

A colleague in practice mentions that while there are several women on staff in their firm, they are not visible in leadership roles. They are not asked to take these on. They just don’t seem interested. Research suggests that women want to be 90% certain of their ability before taking on a task, while men who are only 60% certain are often willing to take on similar challenges. Women may be more selective or value-based, while men are more likely to take risks. Women may fail less, but miss more opportunities.

Awards could offer a new and diversified way of looking at architecture and rewarding “expanded fields” of operation. Why should dramatic, demanding architecture be rewarded ahead of pragmatic, harmonious and enduring outcomes that can seem unassuming to passers by? It is no coincidence that the rise of the environmental movement parallels that of feminist thinking. Both have their origins in a desire by women for safer and less resource-hungry environments, and perhaps for less risky or daring propositions.

Shari Graydon of the *Bitch Media* website (July 8) asserts there’s a four-to-one gender imbalance within the public intellectual tradition. Researchers examined the male-to-female ratio in major newspapers, radio programs and television talk shows, and found a large disparity in the voices represented through these outlets. “The truth is that male scholars may also feel pressures, may not feel that they are the best person to respond to a particular journalist’s question. But a male expert will rarely if ever say the words, ‘I’m not the best person’,” said Graydon. “Not because he always thinks that he is, but because he knows that he knows more than the majority of readers or listeners or viewers and, yes, he has a PhD, he has 10 years’ experience in the field, and yes, of course he will comment.” Graydon’s current initiative, the *Informed Opinions* website, aims to lessen this gap by training women intellectuals in media skills. This will guarantee better opportunities and more exposure for the work of these intellectuals.

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Ghosts of Modern Architecture Continued from prev page...

So women must take the opportunity, as Sheryl Sandberg says, to “lean in” or step forward for roles regardless of whether we are asked or feel we are good enough, because we are bound to get better with practice. As Eva Jiřičná stated in *AJ*, “Women should take risks in architecture.” (27 June 2013).

What's really happening?

It is not just women that contribute a voice and leadership to the design and construction of our nation's built environment, but their roles and talents do need to be equally recognised and advanced. Women need to step forward confidently, and regardless of whether or not they are asked. At the same time, why not invite women to contribute or lead in direction.

There is still a sense that women sit on the edge of the profession and construction industry. It has been almost 20 years, since a gathering of women got together to cause a fuss over where they are in an industry largely run by men.

Call for Entries

With a membership of over 330, and growing daily, the Architecture+Women website demonstrates clear interest from women in increasing their visibility and promoting collaboration. Our goal has been to gain a broad representation of women with various levels of participation (including the most time-stretched of us) in the industry, and to offer involvement at various levels, particularly to those that have been lurking out-of-sight for a while. A constantly updating pie chart on the website's front page indicates that around 27% of participants are Registered Architects, while a similar number are non-registered graduates. A search of the database by “decade of graduation” reveals no graduates from before the 1970s, with a gradual ballooning in numbers in the following decades.

It was envisaged that our upcoming exhibition, being run as part of this year's Auckland Architecture Week, might attract 6 to 10 large-scale built projects in addition to a large number of individual submissions from our members. However, the response to the first submission round in July was outstanding, drawing over 30 proposals. The diversity of the projects is a great fit with the Silo park venue, one of the few projects in the landscape arena that can claim a woman-led design team.

The exhibition lead up in Christchurch was pre launched with a Polaroid Party Friday 2nd August. The Wellington exhibition, being organised by a team of four locals, is being run in collaboration with Victoria University. Our Southern branch's are planning a networking event that will expand across several provinces. *MR*

Architecture + Women • NZ Symposium: *Architecture in an Expanded Field* Saturday 21 September 2013

The boundaries of what constitutes architecture, and a career in architecture, are constantly being tested, with crossover categories between disciplines occurring often. Architecture can be seen as a mobile discipline operating on the edges of other barely contained fields; architecture absorbs and is absorbed into film, fashion, art practices, engineering and writing.

There are many women architects who operate in these productive margins of architecture, possibly because the traditional career path is often broken (for academic, travel, family reasons) and then re-stitched in non-traditional ways.

The symposium *Architecture in an Expanded Field* will examine the many expanded fields in practices around the country and the world today, and how the participation of women in these areas of architecture have a productive and positive impact on the wider profession today.

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Mulla, amongst others. International Architect-in-Residence this coming semester will be Takaharu and Yui Tezuka of Tokyo based Tezuka Architects. The Tezukas will also give lectures in Auckland and Christchurch: <http://www.tezuka-arch.com/english>. Under the direction of Associate Head: Design Kathy Waghorn, our large scale fabrication studio will this year be a project to reactivate a particular retail area in New Lynn. Dr Alessandro Melis has joined our staff from the University of Applied Arts in Vienna. Alessandro has taken up one of the two positions in Sustainable design. An appointment into the second position is imminent. The School is looking forward to the return of Diane Brand who will take up the position of Dean of NICAL in the near future.

UNITEC STUDENT REPORT: Stu Penno

Semester one has completed at Unitec. While holiday mode has kicked in for most, those second year Master students completing their thesis in mid-year do not have that luxury. Their examinations begin on the Monday the 22nd of July. This date also coincides with the beginning of semester two. The 2013 Studio 19 real build project with Dave Strachan and SGA begins in the second semester. Continuing with the success of last year's partnership with Vision West, the 2013 project will again provide social housing for the community trust. A change from other years sees the 2013 studio only occurring in the second semester due to the restructuring of the Third Year Bachelor course undertaking an entire semester of studio.

Matariki Paparewa, a structure created by Unitec's 2013 Te Hohonga / Maori Studio is currently exhibiting at Silo Park. Part of the 5th Auckland Triennial Lab, the structure uses textiles and bamboo elements to engage with the park's gantry structure. The design draws cues from the historic 'Hakari stages'. The structure will be open to the public until the 26th of July.

Two groups of students are currently abroad. One group of 2nd and 3rd year Bachelor students are exploring urban density at the Sino-Finnish Institute in Shanghai. While another group of students are in Prato, Italy undertaking a project for a Chinese cultural centre within the city. Their return coincides with the beginning of the 2nd semester.

URBAN ISSUES GROUP: Barry Copeland

Unitary Plan: So far since May 31st NZIA representation has been made at Auckland Council working groups/workshops on: development control rules (GS), universal design (BC) and 1944 demolition control overlay (AW and BC). Other than these contacts, information from Auckland Council has been sparse, and it is unclear when and whether any further input will be solicited from us. We need to review if NZIA should further communicate our views (via media opinion, articles, etc.) in the meantime, or if we should wait until the final Unitary Plan is notified before making formal submissions.

Housing Affordability: No further information received

ARCHITECTURE REPORT: Andrew Patterson

On Monday 24 June, 2013 Pete Bossley and I attended an afternoon Unitary Plan Advisory Board workshop with principal community interest groups. The main issues were: the redistribution of the terrace housing and apartment and mixed housing zones; the reworking of the mixed use zone provisions; clarification of unclear provisions; opportunities for staged and confidence building implementation.

ARCHITECTURE + WOMEN: Courtney Kitchen

Architecture + Women Exhibition and Architecture Week: MegaMeeting04 took place on 28th June. The exhibition offers a framework opportunity for all women members to present on

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one or several levels. Key submission dates as follows: 15 July - large submission ideas; 15 August - individual submission deadline; 20 September - opening night. Details on how to submit to exhibition, along with venue logistics can be found at: <http://www.architecturewomen.org.nz/news-events>
Budget sponsorship now achieved 75% - thanks to fantastic business support. Media promotion of architecture and events is underway and ongoing. A+W is currently enlisting volunteers for Exhibition/Symposium/Survey – get in touch at architecturewomen@gmail.com
Architecture + Women: A+W website is now asking for completion of Mentoring Survey before July 30; the survey can be completed here: <http://www.architecturewomen.org.nz/survey>. A reminder that 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>. Feedback closes August.

HERITAGE PORTFOLIO: Adam Wild

The Mount Eden Pacific Island Presbyterian Church: This important pair of historic buildings remains at risk. Discussions with Richard Goldie have been considering targeted NZIA Auckland Branch support.

Heritage and Character in the Draft Unitary Plan: Barry Copeland and I were invited to represent the NZIA at a workshop on these matters. There appeared to be unanimous rejection of the pre-1944 controls and a desire for Council to be more rigorous with an upfront review. There remains an important distinction to be drawn between heritage and historic character.

COMMITTEE FOR AUCKLAND FUTURE LEADERS PROGRAMME: Alexandra Lee

Guerrilla Playspaces (GPS) General Update: We are charging ahead with all six of the pilot projects side by side for them to be constructed in time for AAW 2013. GPS will aim to deliver at least four playful installations in various locations in the CBD, such as Aotea Square, the Waterfront, Sky City, Wynyard Quarter and Quay Street. The installations are to be on site for at least three days a week over a four week period from Monday 12th of September to Saturday, 12th October 2013. This is intended to overlap with AAW and the Term 3 school holidays. Where possible, each design will have a New Zealand influence. As Guerrilla Playspaces is a pilot project, data will be collected regarding the effectiveness of the installations in bringing play and a sense of wonder to the placement locations. The data will be used to provide information to the future owner of Guerrilla Playspaces regarding the best ways to engage visitors in play at those sites. A number of these designs will be installed to be showcased with Architecture+Women theme at Silo Park in the waterfront, five of the six project ideas are being developed in partnership with volunteer designers from Architecture for Humanity Auckland Chapter. AUT creative technologies students have just completed their independent Guerrilla Play projects, which are available for immediate installation and can be viewed on our Facebook page: <https://www.facebook.com/GuerrillaPlayspaces>

Hit the Floor: Hit the Floor is an easy to learn, fun to master, music based installation. It has six interactive dance pads to allow users to make their own music by stomping on the grounds of their own turf – Auckland's own public spaces.

Box Planter: The Box Planter is a walk-through interactive green-feature. As people pass through it, some of the plants respond with movement, light and sound. The feature is designed to intrigue passers-by and encourage people to take a path through it, potentially redirecting some foot-traffic.

Lonely Pavlova: The Lonely Pavlova is a pavlova shaped seating opportunity with fruit-themed pillows. If no one is interacting with it, it croons to passers by, encouraging them to come and keep it company.

REGULATORY ISSUES PORTFOLIO: Michael Middlebrook

Auckland Council Reviewing Building Controls: Auckland City have set up a Customer Advisory Panel to help improve Building Consenting and Controls across the Auckland Region. The panel has across industry representation including Michael Thompson and myself from the NZIA Auckland Branch. One of Auckland City's initiatives is a new unified electronic consenting system they call New-Core. Once set up, New-Core will facilitate regional consistency particularly in technical decision-making and streamline building processing. One aim is to provide Building Consents within 5 working days and to provide same day issuing of Code of Compliance Certificates. Another initiative is to provide an option for an increased level of service with the ability to tailor services to meet customer deadlines. There was a lot of discussion around improving empathy and customer focus. To improve this Auckland City will provide case managers who will be responsible for managing a project through the entire consenting process and who will be the primary contact point from project lodgment through to getting a CCC.

Bob de Leur Retires: Bob de Leur, who was the Principal Building Officer at Auckland City, retired last month. Bob has been a strong and tireless advocate for improving management of building compliance with an innovative and consultative approach. His flexible and consultative approach has won him huge respect across the building industry and we wish him well in the future.

NZIA Universal Design Policy: We met with Richard Cullingworth of Barrier Free New Zealand earlier this month to discuss the state of Universal Design in New Zealand. From being world leaders twenty years ago we now face legislative inertia and are failing to retain focus on the issues and to meet changes in user expectation. While overall our buildings are improving in compliance, there are still significant buildings that meet code requirements but present major access difficulties for a range of building users. We are failing people and the code needs urgent updating. The Universal Design approach moves the focus from providing facilities for people with disabilities to designing buildings that accommodate all users. We believe that the NZIA should have a policy on this so that we present a clear and consistent view on Universal Design and so that we can better advocate for legislative improvements.

Call for Nominations

The Branch will present nominations for Fellow of the NZIA to the National Council's meeting in September.

The rules are: Council may admit as a Fellow any Architect Member or Retired Architect Member who has: achieved a high standing in the profession or obtained a degree of eminence therein; or given meritorious service to the profession of architecture or to the Institute; and been engaged in the practice of architecture in any capacity or sphere of endeavor for a period of at least seven years. We invite everyone to please submit nominees for fellowship to the Branch, together with a brief summary of their 'seven years'.

Please send nominations, with a 50 word outline of the candidate's worthiness, to Richard Goldie at richard@peddlethorp.co.nz.

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