



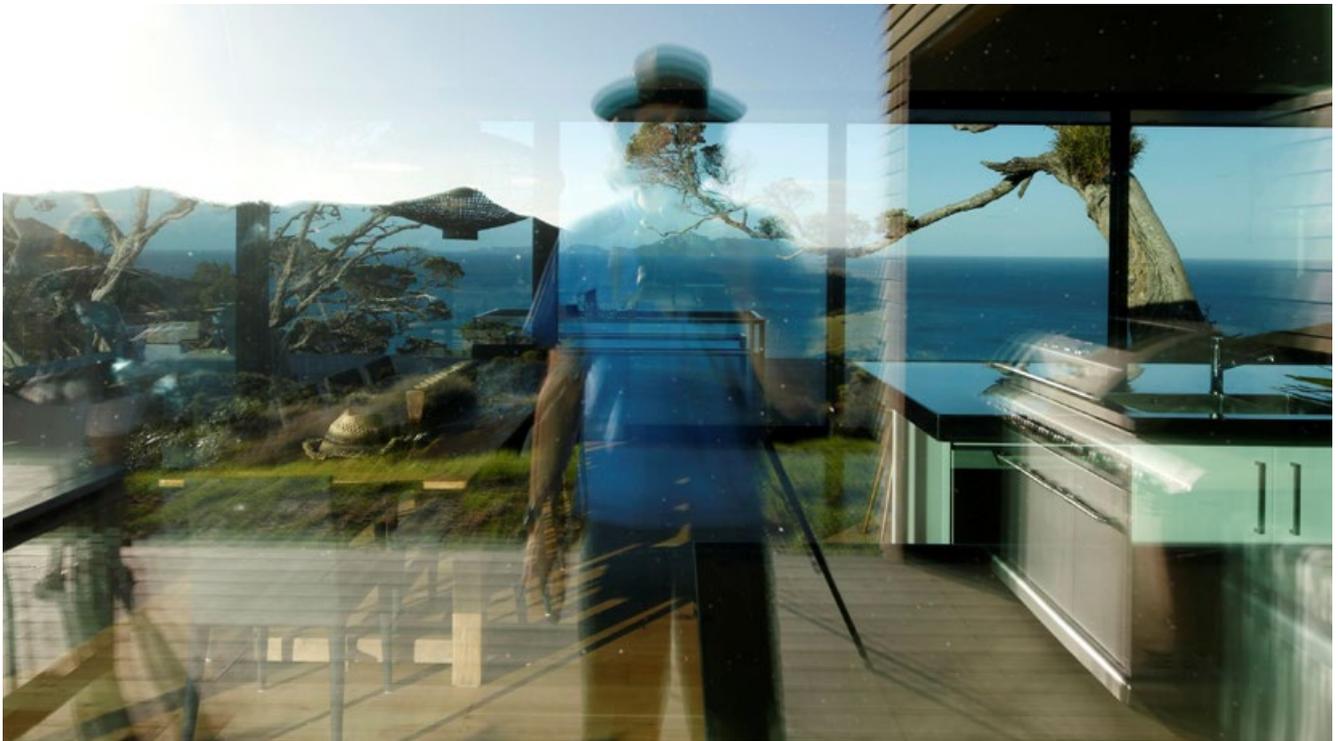
06 2014

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

BLOCK

Block Lecture 2014

Patrick Reynolds to the rostrum please



Reynolds reflects on the state of the art.

This year, the third instalment of the Block Lecture sees photographer Patrick Reynolds take to the rostrum to deliver the annual 'state of the art' address. Following in the footsteps of previous speakers - David Mitchell and John Walsh - Patrick has been invited to prepare a lecture sharing his personal reflections on architecture. As someone who sees more architecture per year than arguably anyone else, having established himself as a co-contributor to a growing number of books on the local scene, and as someone who maintains an enthusiastic media presence with his comments on the city and the forces shaping it, Patrick is uniquely positioned to share his thoughts on the profession. Add to this his lively nature and one has the makings of a great evening.

Block recently pitched Patrick a few photography related questions to help whet the appetite for his upcoming lecture:

What does (or what do you hope) characterizes your architectural photography?

Secretly I am always aiming for some sort of transcendence of the subject. Something more than description, a transformation

through description.... In order to make an image of the idea of the project or perhaps the dream of the project. What does this mean in practice? It means finding the way to an image that is capable of freighting an emotional load.

What was the journey to realizing that architecture would be an important subject for you as a photographer?

Well if anything I am more interested in place than in pictures; or rather I am particularly interested the exchange between photographic representations of place and the world we inhabit. The ideal and the real; that back and forth that forms our world.

Perhaps this is a mistake to be more concerned with the stage than the text or the players! But I guess the theatre can't go on without all the pieces, and anyway I have always felt that the qualities of the stage shapes more of the play than is commonly understood.

Do you follow a process/routine when photographing a building?

I work intuitively more than systematically. I follow my heart and eye. All

Continued next page...

Block Lecture 2014 *Continued from previous page...*

the while of course still seeking to think through both the central ideas of each project and practical processes that will lead to representing them well. But it is passion and enchantment that ultimately shape the best work. How? Light is photographer's language; it's always about light. It is both the mundane and the mysterious centre of our craft.

What interest do you have in the stories that architects tell you about their buildings? Or are there more important concerns in terms of finding your own way to see a place?

I am intensely curious about the many forces that shape our world, especially our cities, and always seek to understand the road to the outcome I am charged with photographing. Building, like all human endeavour, is fraught with compromise and unintended consequence, yet, somehow, intentionally or otherwise, the dream of those who shape our built world sneaks through. In general, architects are great company, and articulate about their work, but of course what they are most certain about are intentions, not outcomes.

Is the architectural photographer in the service of the architect?

Yes. But ultimately we are both tragic figures: Photography, like architecture, desires the ideal, but confronts the mundane.

Practically of course each building precedes its photography, but then architecture, in as much as images inform its imaginative construction, relies on the more ethereal world of the image too. So we can say that each creates the other; it is an exchange. I prefer to go further and say no building, in all seriousness, is completed until it is photographed. As this enables it to re-enter that more ideal realm of the image. If the poet can be described as having the job of making the abstract, concrete, then the photographer can be thought of as working the other way; rendering the concrete, abstract. None more literally perhaps than the architectural photographer!

On some occasions do you feel the photographs of a building present a building in a better way than the reality of actually being there?

Often, constantly, almost always. The photograph has a much easier road; it is a dream of a dream, it has no plumbing to fail, nor roof to leak. It distances through reduction, a mere two dimensions, no smell or temperature. However it is precisely because of these limitations of the photograph that it leaves room for the ghost to slip through. There is always a tension in architecture between building as practicality and as imagined ideal, and it is to the latter that photography most powerfully and usefully addresses itself.

On other occasions do you feel that photography falls short of doing a building/space justice as a picture?

Often, constantly, almost always. See above.

Is it a moral dilemma when a photograph significantly improves the appearance/reception of a space or alternatively struggles to do it justice?

The camera always lies, that is its virtue.

What is a building/space/place that you would like to photograph, but have not yet had the opportunity to?

Well the ideal of course would be to properly inhabit a building and a place and have the space and access to photograph it through that experience over time. Casa Malaparte has long been the building that I think of for such a project. I imagine some kind of placement like the writers who get to go to Menton and dream writerly dreams in Mansfield's little room....

Patrick Reynolds will deliver The Block Lecture on the evening of Thursday 14th August 2014, at the Northern Club in Auckland City. Tickets must be purchased in advance and are \$95 per person. The ticket price includes a three-course dinner and drinks. For further information and to purchase tickets, please email Sean Flanagan - sean@cheshirearchitects.com

The Fine Print: June

CHAIR'S REPORT: Lindley Naismith

Auckland Urban Design Panel 10 Year Anniversary Book: This launch has been postponed from September to October to avoid clashing with the launch of the Auckland Design Manual. www.aucklanddesignmanual.co.nz. However the ADM launch could be tied in with Architecture week instead. I will follow this up and liaise with the Events team.

Students and Recent Graduates Architects Contact: It seems that after further discussion with Bobby Shen and Jonnel Mamuag, two ideas have traction: 1. A student event involving a series of 'beer and pizza' evenings hosted by architects at their own (architecturally designed) houses. More from Michael Thomson on this. 2. A recent graduate event with more of a professional networking focus, maybe in architects' offices, or at Zurich House. The main challenge I see with this one is getting the architects along. Thoughts and support on advancing these initiatives would be appreciated.

Urban Design Panel NZIA Nominees: Lisa Dunshea at Auckland City, who leads the design panels, is doing 'the refresh' at the moment and is asking for the NZIA nominees. I need assistance in putting together a list. This may involve inviting members to register their interest, which might then be considered by a sub-group. Input please.

Auckland Architecture Week 2014: Coming our way in three months. All hands to the pumps!

TECHNICAL ISSUES PORTFOLIO: Michael Middlebrook

Accessibility and Universal Design: Richard Cullingworth, Tuesday 24th June at NZIA Zurich House, 5.30pm for a 6pm start. Richard will give a presentation on universal design accessibility compliance in New Zealand. Richard is an independent accessibility consultant. He was on the British Standard BS8300 committee (equivalent to NZS 4121), a member of the Steering and Management Group for the UK Government funded National Register of Access Consultants and trained hundreds of building professionals in the UK to assess and design accessible built environments.

Technical Issues Group: We have invited a group of architects together to form a technical group. The plan is to meet regularly to review topical technical issues in our profession, building code issues and technical education. The first meeting is tentatively Thursday 12 June at Mott MacDonald's new offices on Union Street.

GRADUATE PROFESSIONAL EDUCATION: Bobby Shen

After discussing with representatives from both universities, a speculative window for running the architecture career seminar is the first few weeks of semester 2 (21st July – 11th August, for UoA and Unitec). The liaison between reps and relevant university people will continue – also a call out to architecture graduates who may also benefit.

The Auckland Region has an additional registration intake on 22nd July. Along with the Round Two intake on 16th September, this will be a high pressure period for many candidates. A notice to Auckland graduates will be put out soon to create a list of people looking for suitable study groups via NZIA channels.

HERITAGE PORTFOLIO: Adam Wild

A quiet month of heritage matters in Auckland this month. Matters worthy of our on-going attention (following last month's report) include:

Auckland City Council Civic Administration Building: The Auckland Council is considering the future of this building. It is my opinion that it is a building of considerable value for its design and technical prowess. It is time we had a higher regard for our modernist heritage.

Ciao Bella

Waiata & kórero transform the Palazzo Pisani



New Zealand's presence echoes around Venice.

I admit my training regime was pathetic, being more focussed on pushing a mouse around the desk, and only occasionally battling a surfboard out through the white water. Midway through my second run at the Giardini Biennale I began to feel like an ultra-distance runner, one of those who inexplicably take off across the Sahara in a battle against heat, and themselves. I am not by nature a robust walker and I was pleased to note that the pizza oven of Venetian sun and radiating stone paving had taken its toll on the hordes I was shouldering my way through. I suspect too the trade's propensity for black clothing was exacerbating the situation. While I was certainly one of the more florid and drippy, the early morning bright-eyed brillo of the vernissage crowd around me had become a little more ragged. Where I struggled with the trudge between France and Brazil, and sought out tree shade at regular intervals, I applied myself with vigour to the screeds of text, obtuse drawings and perplexing assemblages presented in the many pavilions.

The Giardini, a garden of national pavilions set amongst trees and grass, and the Arsenale, a collection of staggeringly long buildings at a naval dockyard harbour, are the focus of the Biennale. Scattered through the city a number of countries that were unable to find space in the Giardini or Arsenale set up shop in rented palazzos and did their best to attract the crowd. This year, New Zealand joined them. These outlying national exhibitions were joined by shows mounted by privateers; collections of individuals and organisations including, remarkably in that searing heat, the Antarctic.

New Zealand has had a number of successful architecture school based entries in the past, many under the impetus of the indefatigable Andrew Barrie and his rolling cast of colleagues. These culminated in a beautifully distilled assembly that he and Simon Twose carried to the 2012 show in a single suit case. The NZIA organised, David Mitchell directed, show this year was a

much larger logistical exercise and is our first formal national showing in Venice.

You will know that Biennale director Rem Koolhaas required that participants respond to his provocation that ".....architectures that were once specific and local have become interchangeable and global. National identity has seemingly been sacrificed to modernity." Mitchell's response proposed that architecture in New Zealand might be understood as having a common thread of expressed and resilient post and beam construction that has informed our way of building, and our way of architecture. You will also be familiar with the content of the show: Tupaia doing a deal with Cook, Tristan Marler's robustly carved whatarangi holding a 3D printed Auckland Museum, followed by a number of more recent examples of the 'resilient style' striding through the subsequent century, culminating in the drawings and models of Francis Cooper that suggest a possible future.

This is interesting territory as we struggle to engage, or disengage, in issues of identity within architecture. Though many of us are content in the knowledge that, no matter how engaged we are in an international discourse on theory, the mere act of making architecture in Aotearoa will be so implicitly coded with social, cultural and climatic context as to be irredeemably marked as regionally specific.

Others stumble for more overt regional identity through rapprochement with the iconography of tangata whenua. We are familiar with the various ways that this is attempted, the appropriation of patterns and their reuse in unfamiliar assemblages, the use of weaving designs as paving being an all too familiar strategy in design competitions. These are troubled waters, culturally risky at best and invariably producing indifferent work.

Mitchell's printed fabric flaps, suspended from and touching the palazzo ever so lightly, hint at a whare no more than a colonial tent and suggests that in the conjunction of a fragile tension structure of wires and weights and a familiar cross section there might be some common cultural ground. In doing so the project manifests a tradition of resilient lightweight building that has its earliest expression, in the show at least, in the fale and bure of the South Pacific.

The show has been well received, there are a steady stream of visitors and the visitors' book records many good responses to the exhibition. Those of us in town for the opening event, a time of partying and speech making throughout the various locations, were however able to experience a more comprehensive engagement of culture and architecture than any exhibition display might offer.

Even if Venice remains as yet unvisited you will be familiar with the labyrinthine nature of the city from film and book - the web of narrow lanes formed by the close packed buildings suddenly giving onto intimate campos offering yet another web of lanes plunging off in all directions. This is the stuff of the souk, of crowds

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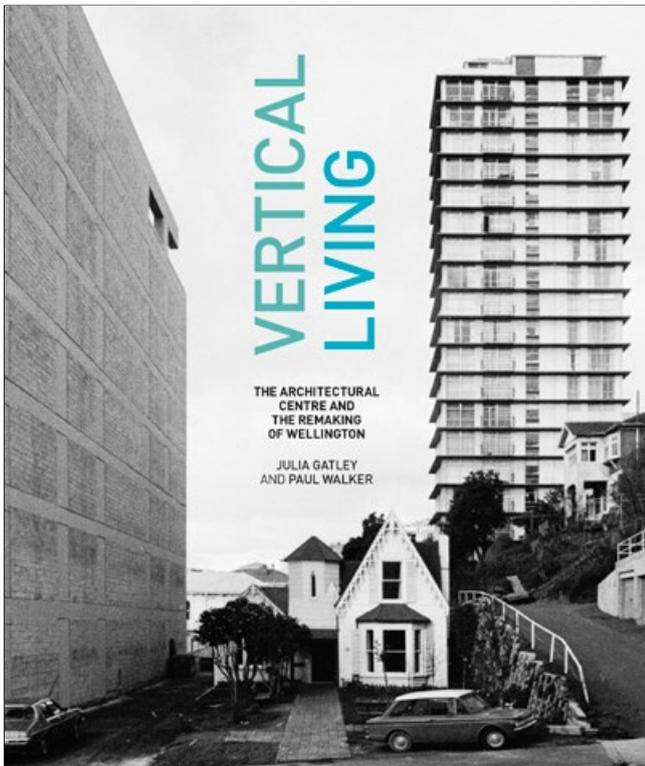
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BOOK LAUNCH: Julia Gatley & Paul Walker

Celebrate the launch of Julia Gatley and Paul Walker's new book, *Vertical Living: The Architectural Centre and the Remaking of Wellington* (AUP). The book examines key concerns of the Architectural Centre from the 1940s to the present day, ranging from inner-city 'slums' and suburban sprawl through to the motorway cutting through the city and the opening up of the Wellington Waterfront. It starts 'writing the city back into the history of architecture in New Zealand'. *Vertical Living* will be launched on Tuesday 29 July in the University of Auckland Engineering Neon Foyer from 5 p.m. Following the launch, Paul Walker will give a lecture titled 'Demolishing Brutalism: John Andrews and the Sydney Convention Centre'. The lecture starts at 6 p.m. in Engineering 1.439. Copies of *Vertical Living* will be on sale on the night via John Balasoglou of Aalto Books.

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Ciao Bella *Continued from previous page...*

compressed into narrow passages, sharp divisions of shade and light, smells, sounds and enticements at every hard paved echoing footfall, but here in Venice that is softened by an extraordinary underlay of water and water born traffic.

The Palazzo Pisani that New Zealand has hired for the exhibition is deep within that labyrinth. Each visit we navigated by means of markers; past the tourist glass and tee shirts at the Rialto Bridge, under the archway past the café in deep cool gloom, into the campo with the guys selling masks and the café on the right setting up tables, plunge into the lane past the shoe shop I never had time for, a right turn at the real estate showroom then into the Campo Santa Marina. And there, amid that cruise ship fuelled horde of strangers, familiar faces leaning back with spritzers in hand, awaiting the welcome and opening.

If the surroundings were unfamiliar, the welcome and opening of the show was anything but, and offered an interesting insight into the unique manipulation of space that Maori welcome involves. The campo is some forty meters by twenty, two meter wide lanes in and out at each corner, a well in the middle and a parish church on the west side, the spritzer bar to the north. The exhibition palazzo is about fifty meters down a lane to the south, over a canal bridge, a short canal side walk, another bridge, a 1.5 meter squeeze and then into a door to the exhibition.

I am not sure what the locals with their shopping baskets passing through the campo made of the quite formally dressed mob noisily greeting each other, but it all seemed comfortably familiar to us. It was the karanga calling us down that narrow calle and echoing off the buildings that instantly gathered us up into a single group, an extraordinary moment of coming together and an affirmation of a national identity that was at some remove from the sprawling opening speeches and drink sessions that tumbled out from the pavilions in the Giardini. Not that we were without speeches, of course we thanked one and all and acknowledged the very many people who had conspired to get us to this point. Yet, again, it was the structuring of space, hosts on one side, visitors on another and the energising of that structure through the formality of a commonly understood protocol and the sequence of speech and waiaata, within the context of the faded palazzo walls that was so profoundly moving.

I was reminded of the transformation of space that a commonly understood protocol makes possible, those moments on a marae when the straightening of a skewed tie, the clearing of the throat, the kids stop playing footy and an open space becomes as formally organised as a house of parliament. It is this appropriation of space, the transformation of common ground from the informality of daily life into structured ceremonial space by the location of those within, and the protocols of arrival, welcome and acknowledgement that seem a much richer vein to investigate than the facile transposition of motif at competition time. As always, it is the human condition and the dramas we play out that are indelible memories, but in Mitchell Stout and Rick Pearson's gentle assemblage, and the noble volumes of the Palazzo Pisani and the Campo Santa Marina, we see the ease with which an architecture of formal clarity embraces and facilitates this drama no matter how far across time, space and culture it has come. PC

NZIA Calender: July

Thu, 3rd	1:00 – 3:00 pm	Winter Lecture Series Fairway Lodge, 7 Argus Place, Glenfield
Tue, 8th	7.15 – 8.45 am	Arbitrators' And Mediators' Institute Of New Zealand Auckland Breakfast Meeting The Northern Club, 19 Princes Street
	2.15 – 4.00pm	SITE TOUR Waterview Connection - Completing the Western Ring Route Richardson's Tavern - 211 Richardson Road, Mt Roskill
	5:45 p.m.	EIG – Project Rating Tools: NZGBC GreenStar + NABERSNZ + Living Building Challenge NZIA Office, Level 5 Zurich House, 21 Queen Street
Thu, 24th	12.30 – 1.30pm	UNITEC SCALA SEMINAR - Te Wananga Whenua Building 1, Room 2075 (Lecture Theatre 1, level 2) Unitec, Entry 1 Carrington Road
Thu, 24th	9.00am – 6.00pm	Property Council New Zealand Retail Conference 2014 SkyCity Convention Centre, New Zealand Rooms - Level 5, Federal Street
Sat, 26th	10.00am - 4.00pm	ADNZ Seminar – So You Want To Go Out On Your Own? The Floating Pavilion, 220 Quay Street, Viaduct Harbour

The Fine Print *Continued from p.2...*

PRACTICE PORTFOLIO: Neil Martin

Auckland Council Customer Advisory Group: The Auckland Council Customer Advisory Group meeting held on 27 May 2014. This was the first meeting for a while due to the restructuring of the Auckland Council Building Control Department. These meetings will now be held every 6 weeks. The next meeting is on 22 July 2014.

The new Building Control department structure unifies consenting processes across the Auckland region to reflect the new super city structure. Building inspections will retain a localised delivery structure for practical reasons. Three new department managers were introduced. Ian McCormick, overall manager of Building Control. Doug Naylor, Manager of Consenting and Tim Weight, Manager of Inspections. Ian McCormick reported on aspirations of the new department emphasising the intent to work with industry representatives to streamline consenting processes. He also related his view on the strong advocacy position that Auckland now had with Central Government and the opportunity that provided the Customer Advisory Group participants to influence regulatory/legislative framework and in particular risk based consenting related initiatives.

Across the board risk based consenting structure in Auckland is some way off. Doug Naylor is piloting initiatives that may inform how this process may eventuate. In his report he emphasised the 'partnering' approach they had taken with standard dwelling providers in South Auckland.

Other matters: I met with John Albert to catch-up on Practice related NZIA initiatives underway at present. We covered a lot of ground but the stand out items for me were:

- The AAS working group still exists but there is no activity at present. JA was interested in starting meetings again to continue work on the document. For expedience the group could be Auckland based architects reporting to members in Wellington and Christchurch, to start with, until initiatives gained traction. I expressed my interest in joining the group.
- JA commented that the number of architects not establishing written agreements with clients on day 1 of the project and then not delivering to key project brief requirements continued to be alarmingly high. This message needs to continue to be headlined and additional tools developed to assist if possible.
- Updating the 2007 scale of fees, the standard design workstages and work on the observation phase were other items the AAS group could address.
- Practice issues communication: Headlining the work the institute is doing e.g. 7 submissions to government this year already. What are they... summary of implications? Is there scope for more focussed communications on practice issues other than the weekly NZIA newsletter.
- Building Science: What is the state of Building Science education in our Architecture Schools?

DESIGN – ENVIRONMENT: Hannah Penlington

Design Environment - Presentation Timber Innovation: Jason Guiver, Tuesday 10th June at NZIA Zurich House, 5.45pm for a 6.00pm start. Presented by Jason Guiver of Nelson Pine, this presentation will explore the innovative use of timber, covering four of the latest massive timber buildings under construction now, as well as a discussion of the future potential for timber structured multistory buildings that are both innovative and sustainable. Jason Guiver has been involved in the Structural Timber Innovation Company (STIC) since its inception, as General Manager of Hunter Laminates he manufactured the first buildings using this technology, then as Technical Director for NZ Wood and now consulting with Nelson Pine Industries he has been able to stay at the forefront of the technology and advances in CNC and engineering.

Design Environment – General: Although not hosted by the EIG there are frequently other presentations covering the topics of

Environment and Sustainability (hosted by both the NZIA and other organisations). Not only could we collaborate regarding these events to increase attendance. We could also consider providing a forum to advertise all 'environment' presentations, enabling members to see them all in one place and keep up to date, particularly between EIG presentations, and avoiding clashes.

I have been discussing the Design Environment Portfolio with both Alec Couchman and Megan Rule (previous portfolio holders), and there are some exciting presentation opportunities coming up.

AUCKLAND WINTER LECTURE SERIES: John Balasoglou

This event has been postponed for two weeks at the request of the sponsor. It now begins on Thursday 26 June, and is followed by two more Thursdays. The three speakers for the 26th June have been confirmed – Mark Todd Ockham Group, David Irwin Isthmus & Bill McKay Auckland University. The search for possible venues continue.

UNITEC STUDENT REPORT: Jonnel Mamauag

June signifies the end of the regular classes of Semester 1 at UNITEC. Hand-ins are a week apart so it is "crunch time". Bobby Shen (GPE) and I have been liaising on a possible "Architecture Career Seminar" series for this coming semester. Times and locations, along with possible speakers are tentative, and will be updated as soon as details are confirmed.

Lastly, restructuring is common to any enterprise and UNITEC is subject to that. As the current UNITEC Student Rep, several students (past and present) have contacted me regarding the redundancy of the library staff at the Mount Albert campus - specifically from Building One where the Department of Architecture resides. Brendan Smith, the information librarian, is the initial port of call for architecture students for research. Having worked for several years, his knowledge and expertise of information on specific topics, which is time consuming and laborious at best, is invaluable which no form of e-book or online resource can replace.

There have been changes of late within UNITEC, but so far none have affected the Department and students so directly. As such, students are running a petition, starting on 9th June, which can be passed to the administration of UNITEC to further the dialogue in terms of rehiring valued staff that are of real help to students. There is a need to emphasize that the importance of this is not only to architectural education, but also to education as a whole. Business cannot come before the greater good of education.

You may ask what the NZIA can do in this type of situation? That is unclear at the moment. The only clear request that the students have is for this development not to be left un-noticed. The NZIA being committed in creating greater awareness of values and benefits that outstanding architecture brings, can very well start in supporting school staff who also value it highly.

UoA REPORT: Michael Milojevic

The end of the first semester of the year comes with a hiatus in the public lecture series but a significant influx of local practitioners and colleagues from sister programs reviewing over twenty-five BAS and AD1 studios in the School. Indeed the School is very appreciative of the time so generously offered by so many busy local architects and academics, on whom the School depends to judge how it is doing semester-by-semester.

Mid-year Thesis reviews for the MArch(Prof) program just preceded those for the rest of the School, and these were attended by numerous local practitioners as well as our international independent assessor Martin Axe, who has just tabled his report. The MArch(Prof) thesis program has also just had its first Graduating Year Review, involving open student and staff consultation sessions with the panel.

Throughout the coming grading and grading moderation weeks, plans are being finalised for the public programs in second semester. In particular we are working on the annual Fast Forward

The Fine Print *Continued from previous page...*

series of speakers and book launches, as well as firming up plans for summer schools in Darmstadt, Christchurch, and a study abroad program in Samoa in August.

UoA STUDENT REPORT: Adam Hunt

The University of Auckland is in the final weeks of semester with final crits taking place last week; with students completing all remaining assignments. Thesis students enrolled in the Masters of Architecture professional course have completed their mid year critique and are beginning to structure their introductory chapters.

Following the inter semester break second year students will begin their 1:1 built design studio. A highlight of the degree, it provides an opportunity for students to work at a real world scale with real world forces. Details for their final exhibition or showcase will be provided when confirmed.

The pace for most students (not including those in thesis) has diminished as they turn their attention to enjoying their break.

PORTFOLIO: FUTURE AUCKLAND LEADER: Courtney Kitchen

The "Getting to Know Auckland" lecture program continues, with an excellent recent presentation from Auckland Council on Local Governance. Next up is a seminar on Leadership and Governance from Simpson Grierson, and the second leadership workshop with Dr. Lester Levy. The sessions continue to be immensely engaging and cover huge breadth of issues with reflection on Auckland's specific issues. There is growing interest amongst the group for attendance at ACC's Auckland Conversations Series.

For more information on the program and this year's participants, please visit the website at <http://www.committeeforauckland.co.nz/programmes/future-leaders>

TREASURER'S REPORT: Michael Thomson

Expenditure: This is on target. The Council approved \$5,000 to fund our contribution to the Urban Design Panel 10 year anniversary book. Note that there is still at least \$2,500 earmarked for Auckland in the "Squirrel fund", but we need to apply for it to get it, so think of something worthy quickly.

Sponsorship: As noted in last report, we need to co-ordinate sponsorship with National Office so we do not trip over each other. I have met with John Albert and these are current National Sponsors that we have agreed not to approach at Branch level: Architectural Profiles, Ardex NZ, Assa Abloy, GIB (Winstone Wallboards), Graphisoft, Jacobsen, James Hardie, Resene, Thermosash. In addition, John Balasoglou has current arrangements with PSP and NZ Steel. John Albert has given me a list of potential sponsors and contacts so if looking for sponsors come and talk. The national office is looking at sponsors for the Conference early next year so I have agreed to let John know of anyone we are looking to approach in case they have them in their sights. Please let me know if you are thinking of anyone.

Student Events: The Chair has noted the proposed student function ideas (particularly for first years). Propose we discuss further at the meeting and try and set some dates.

ARCHITECTURE + WOMEN: Courtney Kitchen

The first A+W AGM was held on Thursday 29th May, reporting a successful year to date and outlining aspirations for the coming year. To note:

- A+W currently hold a list of research categories members are encouraged to assist with, if of interest. Contact architecturewomen@gmail.com for more information.
- An A+W Awards Initiative to recognise women in our profession is being developed, with the core aims yet to be finalised.
- Two areas of A+W policy development currently under way

are: 1. NZIA - Practice Guidelines; and 2. Jasmax – Workplace Awareness Initiative

For more information please visit the website at www.architecturewomen.org.nz or contact architecturewomen@gmail.com.

DESIGN: Jo Aitken

Promoting Design: Cultural App: As proposed at the last meeting, the development of a Cultural App is a key aim for this portfolio this year. This will enable people to find out what is on in their area, through an event calendar and location-based application, as well as propose a series of cultural itineraries around Auckland, which may be location or theme based. While history-based itineraries may not change, other itineraries may change from time to time. It is proposed that the app will be for both locals and tourists. Content from already established sources will be utilised where possible. Funding possibilities to be explored this month - any suggestions welcome.

Procurement Process: Advocating design: Changing the procurement process was another key item suggested for the portfolio, in terms of promoting and advocating design. The need for a Design-based assessment (DBA), in addition to or in lieu of the Qualification-based assessment (QBA), at the first stage is important for getting the best design outcomes for our built environment. This is starting to happen in certain areas, such as Wynyard Quarter, but it should be a city-wide requirement for public or commercial developments that are over a certain size or value. While this has been agreed to be an issue that expands beyond this portfolio, it is still on the table as an issue that needs to be addressed.

Auckland Architecture Association: Since the last meeting, AAA have organised a Waterfront discussion group evening on Monday the 9th of June. Joel Cayford is to present a 30 minute slideshow, then Q & A, then general discussion. The goal is to establish a Waterfront watchdog-type group to monitor progress and advocate for good design. Refer: <http://aaa.org.nz/2014/05/auckland-waterfront-issues-where-is-our-comprehensive-plan/>

Behind the scenes, the AAA are continuing to organise the Unbuilt Architecture Awards, looking to change the name to Visionary Architecture Awards. Currently AAA are securing another year of sponsorship with Cavalier Bremworth. The date for the Awards will be mid / late November, and we have booked the Neon Foyer at the University of Auckland again.

FACEBOOK & EVENTS PORTFOLIO: Jessica Barter & Maggie Carroll

The Facebook Page now has 322 followers. It will be a great forum for the promotion of the upcoming winter lecture series and Architecture Week. We now have a preliminary schedule for Architecture week. We have had lots of interest and are in the process of fine tuning dates based on the availability of venues and a few key events. We will present draft schedule at the branch meeting tomorrow.

URBAN ISSUES GROUP: David Gibbs

The address by Judge David Kirkpatrick on 15th May on *The Roles and Processes of the Auckland Unitary Plan Independent Hearings Panel* was well received by an audience of approximately 210. The Auckland Council is due to release the summary of submissions and relief sought on the Auckland Unitary Plan on Tuesday 11th June. Reportedly over 9,000 submissions were received containing more than 100,000 individual requests. There will be a period of one month to make further submissions. The subcommittee working on NZIA's submission has a major task ahead of them sifting through the summary and making decisions on what submissions to support or object to. The last UIG meeting on 21st May was well attended. The focus of that meeting was on identifying a list of topics of talks.