



03/04 2015

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

**BLOCK**

## Get Your Skates On!

In conversation with Sam Jacob



Photo: Hoogvliet Villa, the Netherlands

In this second part of the Block *in-situ* interviews, we're pleased to present conference organiser Aaron Paterson in conversation with British designer, curator, academic, and author Sam Jacob. Fresh from his keynote presentation the night before, we wrestled Jacob away from the international media, took a seat in the Event Centre's "weird chat-show furniture" (his words, not ours), and tried to get to the bottom of this passion for the post-modern and his predisposition for making buildings that affront those with a stiff architectural lip. The conversation veered between the cover art of a Manic Street Preacher's album and footage of Cliff Richard skating through Milton Keynes.

Along the way we heard how architecture's strange relationship to post-modern thought grabbed the imagination of a youthful Jacob at the moment others were turning away. Very much in keeping with the *in-situ* theme, Jacob describes how the complex intertwining of architecture and culture represents the discipline's fundamental ground. And while some see his work as 'ironic' (at least that's what O'Donnell and Tuomey told him post-lecture), it's carefully considered and motivated by a generous acceptance of the multiplicity and variation that marks a post-modern world. We had a great time with Sam Jacob. We hope you do, too.

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## Get Your Skates On! Continued from prev page...

AP: Can we start with some history - your education and the making of FAT.

SJ: I studied at the Mackintosh School of Architecture in Glasgow. It was a quite straight-down-the-line orthodox modernist school run by Andy MacMillan of Gillespie, Kidd & Coia. So, quite hard-core Scottish modernists. But the architecture school was right in the middle of the art school in Glasgow and it was an amazing time. There was a lot of stuff going on, and a lot of people, ranging from painters like Jenny Saville to other artists like David Shrigley. There was a whole sort of scene, not that everybody knew each other. All of these people were there simultaneously, and that was important for me in helping form an idea of what architecture and design might be and where it might sit in terms of a way of thinking and a way of working.

I was born and raised in London, so afterwards I went back to London to do the Diploma, the second part of the Oxfordshire course. I finished at the height of the last recession, so that moment when you're supposed to leave school and get a job. But that was the moment when people were being fired from everything. So we just started to do projects together, things involving ways of thinking that we developed at architecture school. But these were not ideas about building, because at the time it seemed impossible that you could be a young architect in Britain. There was no model, there was nobody that you could follow, there was no one we said "Oh wow! We could be like them!".

So we started doing things as a big group of people, not really with any sort of business plan, and with no idea that this was a job, it was just activities. And it was much more to do with art projects I suppose, but it was often related to the city and urban ideas, but addressed these through much more ephemeral things, like bus shelters and plastic bags and business cards and all these kinds of things. That was the origin of FAT.

These beginnings meant we always had a very different approach to things. We were never really an architecture office, even though we were an architecture office, but that wasn't the intention of it originally, and we never thought we would build anything. So the fact that we actually built quite a lot by the end is really strange.

AP: Bringing things back to the conference theme for a bit, the idea of being *in-situ*, about the nature of the relationship between architecture and its context - can you comment on this?

SJ: I think context is so many different things. It is all of the things that immediately spring to mind - things to do with the environmental context, like which way is north, is it slopy, that kind of thing. It's to do with urban context and massing. But I think the more unusual part of my interest is that it's about cultural context, and it's about reading the city, understanding it as a kind of historical entity, reading the forces that are present in the site. My concern is to try and understand the sort of narrative quality of context, which is as much to do with understanding the present moment as it is to do with the geology or topography. It's to do with the climate, it's to do with the users, it's to do with the

neighbours, it's to do with the people involved in the project. It's as much about the social context of a project as it is about the physical context, and it's about trying to understand all of those things at the same time.

AP: I'd like to talk about your working processes because you're a great drawer and collagist. You've written a draft manifesto for architectural representation in the post-digital age. We're now in a bit of a drawing renaissance I think. How do you use collage as a design technique?

SJ: Originally it emerged in early days of the internet when connecting with someone in a different place was still an amazing idea. And at the same time, for me at least, digital drawing tools were emerging. And I was always fascinated much more by Photoshop than I was by 3D tools. I think 3D tools are really useful and important in that they have changed the way that we work as architects. But I think conceptually Photoshop is much more important because the digital world has transformed our relationship to images, much more than it has transformed space. And Photoshop's a tool for intervening in the surface of the image itself. It basically liquefies pixels, it's a way of making collages, but these are new kinds of collages, because they're totally seamless, there's no longer two bits of paper.

If you don't want to see the join, you can make it disappear. And so that was one thing. And then it was also the fact you could begin to, through images, bring together very disparate things. The idea of collage is that you take things and juxtapose them, and we talked about it a little bit last night in the lecture - an approach to making architecture which was almost like three dimensional collage.

AP: You edited an issue of *AD* (Architectural Design) with the grand doyenne of post-modernism, Charles Jencks. Entitled *Radical Post-Modernism*, it's one of the best ADs I've read in a long time. You see post-modernism as an incomplete project. What are the tactics of post-modernism you're interested in, or that you see carrying on in your work?

SJ: Well, I don't know if it was the best idea for a title, but the idea of saying 'radical post-modernism' was that post-modernism in architecture is kind of associated with Ronald Reagan and Margaret Thatcher - an architecture of the 1980s, a corporate thing. But what it came from in the '60s and early '70s was actually what post-modernism means in most other forms of culture - it's a kind of questioning, it's about a kind of fluidity of meaning. But what it came to mean in architecture was historical jokes done in out-of-town business parks. And that's what all architects hate, like "Oh God, I hate PoMo!". And even the word 'PoMo' - I don't know if people say that about literature, do they go "Oh God, it's just another one of those PoMo novels"? I think they have a little bit more understanding.

What we attempted with *AD* was to say well, is there a way that we could reclaim the idea of post-modernism because we're all post-modern, or not modern. The word 'post-modernism' is, certainly for me, about an idea of complexity, an idea of doubt, an idea of struggling to understand multiple meanings all existing at the same time.

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## Get Your Skates On! Continued from prev page...

And this is a really important thing for architecture to engage with because in architecture so many different forces come together at the same time. It's where the political, economic, social, aesthetic, spatial, material, and technical converge. And in that sense it's a place where all kinds of questions are inevitably asked. And so even buildings which are not explicitly dealing with those issues will in some ways express those issues.

AP: And that is not necessarily acknowledged in the contemporary discourse about post-modernism?

SJ: Yeah. At the beginning we thought it was so hilarious. I used to live near this bargain bookshop, and I'd go in there and in the architecture section there'd be these books on post-modernism. This was in the mid '90s, it was the lowest point for the reputation of post-modernism. So I bought these books, and I turned up at the office basically kitted out with this library of every book about post-modernism in architecture you could possibly imagine. And then we were sort of like "Well, actually this is really interesting. And it also relates a little bit to that and that" - we were thinking about the likes of Robert Venturi talking about TV and public space.

We became committed to something we hadn't been taught at school, because it was so despised by that time that no one even admitted it existed. And then we came across it and we came to it completely blind. We didn't know what it actually was about. But we saw something in it which was different to the battles which had characterised it in the 1980s. It also got a bad name in Britain because it got tied up with arguments with Prince Charles about architecture and tradition and heritage and so on.

And of course at that moment when the internet was changing so much about the way people were thinking and the way people were experiencing things, we thought post-modernism was probably much more relevant than it was in 1968. Then it was about a world which was falling apart, or beginning to fall apart. Now the world has totally collapsed, and the boundaries between high and low don't exist anymore.

AP: I'd like to talk about the *Clockwork Jerusalem* exhibition you curated for the British Pavilion at the recent Venice Biennale. It's a great exhibition that spans a huge period of time, and yet despite these disparate references it managed to put up quite a coherent argument about British planners looking to the past for ideas and inspiration. What were the deeper truths you were interested in people seeing in the exhibition?

SJ: I guess there are a few things. One is the relationship between visions of the future and social reform, how closely connected they were. The second was where those visions came from, and what we found and what we explored with the visions about cities, about architecture, about planning, which came from people who weren't architects and planners. They came from very many other sources. They came from people like William Blake, the outsider artist. They came from radical designer socialists like William Morris. They came from novelists. They came from so many other sources. Ebenezer Howard was a failed farmer who became a journalist, who then invented what became the most important idea in 20<sup>th</sup> century planning. I think that is interesting.

Also, where those projects ended up was in the world of other people, outside of their profession. People who lived there, people who experienced it, but also musicians, photographers, filmmakers, novelists and so on. We wanted to say "Well, look, architecture and planning, they obviously are professional and disciplinary and so on, but it is always important to remember their connection to the wider world, that it is not a thing in and of itself". It is part of and subject to the rest of the world. And so that engagement with a much broader definition I think was a subtext of the show. That's why it had Cliff Richard in it. It's why it had the Joy Division in it. It's why it had H.G. Wells in it, it's why I had Friedrich Engels in it, it's why it had all of these figures who had nothing to do with architecture on the one hand, but everything to do with architecture in another sense.

AP: Did you suffer any criticism for reaching outside of architecture in a professional sense?

SJ: Yeah, we did question why Cliff was in it quite so much. He was in it about three or four times. But it was like "Well, that's how it is!". He's a very, very important figure, it turns out. We got comments from British people saying "Why have you got Cliff Richard in it? What's the rest of the world going to make of it?". But we took so many people around the exhibition, we took the Curator of the Korean Pavilion around, and he was like "Oh my God, Cliff Richard. Oh, my Mum, she loves Cliff Richard", so I was like "Well, there you go".

AP: But it was also about ideas of radical architectures becoming part of popular culture as well, wasn't it? Cliff Richard roller skating through Milton Keynes was a merging of radical architecture and popular culture?

SJ: Yeah, yeah. It shows a permeable boundary - there's not architecture here and the rest of the world over there. But it also shows a relationship between radical ideas and architecture in populist images. You might not need to dumb architecture down in order to communicate it to the wider world. It might just be about finding the right way of communicating. It might mean getting some roller skates on. But also to take that Cliff Richard stuff seriously, to give it equal weight - that it's not about a difference between the stuff you tell the people, and the stuff you do that's professional. Actually, both of these things are equally as important, and it's about the connection between the two.

AP: I think you said last night in your lecture that you thought British planners through to the 1980s were maybe onto something, that it didn't get pushed far enough or maybe we stopped trying to have radical solutions for housing, we've just accepted some status quo in housing.

SJ: The story *Clockwork Jerusalem* told ended in Britain in roughly 1979, and we chose that year because that was when Margaret Thatcher was elected. And basically from that moment there was the privatisation of two things - one, housing, and two, architecture itself. By 1975, 50% of architects worked in some form of government employment, like central or local government. Now it's 3%. So essentially half of the profession has been privatised. Everybody is a company, everybody is competing for the work, which changes your relationship to the job I think.

At the same time, in Britain I guess one example is what's called 'the right to buy', which was Council tenants were given the right to purchase their house or flat at a decreased rate, paying a third of the market rates, and this was a central plank of Thatcher's election manifesto in 1979. This was basically designed to encourage what she called the "property owning democracy". And this was the idea of the home as, on the one hand, a financial investment, and on the other hand, a way of legitimising your citizenship. And the conflation of those two things is what you could argue has continued exponentially since that period, and is exactly the cause of the financial crash and so on - this relationship of the home to a complex financial product is what blew everything up.

So at the same time as the exhibition, I could think of the world which all of those early radical people were responding to was a world of the industrial city, it was the city Charles Dickens would describe of *Oliver Twist*, of slums and disease and rookery and incredible poverty, as well as the incredible wealth of imperial Britain.

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Oh God, I hate PoMo! Sam Jacob in-situ

Photo: David St. George

## Get Your Skates On! *Continued from prev page...*

In London at that time and in many other cities, they had this real disparity of wealth, incredible concentrations of wealth next to disastrous politics. And it became quite appalling, and motivated people like Dickens, and many others, to campaign on those kinds of issues. That was the origin of all of these movements of social reform that in the post-war period were finally released, finally becoming the central attitudes to how the country would be remade.

In many ways people argue we're returning to that kind of Victorian situation, with the shrinking of the welfare state, the rise in inequality of wealth. And the question then is whether we're facing exactly the same question that Ebenezer Howard asked at the beginning

of *The Garden Cities of Tomorrow*, the book which launched a movement – where will the people go? I'm sure it's the same situation. I know from talking to people about Auckland that affordability of housing is an incredibly pressing issue and it is causing really massive changes in the nature of cities, determining who can live in them and what you can do in them.

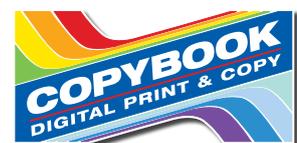
I think in a way we need to face up to these challenges. That was really what the end of the *Clockwork Jerusalem* was asking people to do – to begin to address those same issues. Obviously, though, it's the easier thing to ask the question than it is to answer it. *Aaron Paterson*

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# The Fine Print: March

**CHAIR'S REPORT:** Lindley Naismith

*NZIA Strategic Plan Update to Branch:* The Strategic Plan has been published (refer to *The Bulletin* Friday 6 March). The President and CEO will discuss it at the AGM this evening, and copies will be available. See Christina van Bohemen's and Tim Melville's report.

*In:Situ Conference – Supporting Events:* Big thanks to Marsh and Prue Cook for opening their house for the 'do' the Branch was privileged to host for the international speakers. Those present enjoyed the spaces and hospitality of a quintessentially Auckland house fully expanded for the balmy summer's evening and a convivial crowd of locals and visitors. The Pathways event kicked things off prior to the keynote Sou Fujimoto lecture, timed to suit students and graduates attending the conference. See Bobby Shen's report. Architecture+Women hosted a breakfast at Soul Bar and Bistro to introduce mentoring as their next focus. This also provided the fuel for the branch volunteers led by Bobby and Sam Aislabie who acted as tour guides for the fully subscribed city tours.

*Local Awards:* Entries closed on 20 February and convener Tony van Raat advises his jury has finalised their shortlist with jury tours commencing this month. Jess Barter and I visited the MOTAT Aviation Hall with Daryne Begbie the awards organiser to assess its suitability as a potential venue and were very impressed. This venue is now confirmed and the award function date set for Thursday 28 May. The entries will remain on display at least over the weekend. It is envisaged the event will be ticketed but that multiple visits back to the Aviation Hall – and you'll want to go back - will be included in the ticket price for the duration of the awards display.

*AAW 2015:* Auckland Architecture Week 2015 will revert to September and not shift to coincide with the Awards as earlier planned as it was not possible to secure the AUT venue for the earlier dates.

*Live Auckland Branch Calendar and Events Schedule – Up for 2015:* Jennifer Myers has successfully got online Cloud-based shared-calendar [www.teamup.com](http://www.teamup.com) up and running. A temporary link is available to all committee members. It is simple to use and is already proving a really useful planning tool for next year.

*Architecture+Women:* planned between the conference and September are the proposed talks by winners and finalists of the A+W•NZ Awards 2014.

*Committee for Auckland:* Mike Thomson and I met Committee for Auckland CE Heather Shotton for a bi-annual catch-up. Their latest research is published in the document "Auckland as a Creative City", current research is on Auckland's relationship with China, but their document 'Three Waters, Auckland as a Maritime City' published in 2013 and presented in the Branch's Winter Lecture Series is probably the most topical.

*Future Auckland Leaders Program:* For the Branch to have continued access to the excellent FAL program we must remain members of the Committee for Auckland. No progress as yet on FAL Marianne Riley efforts leading a group of FAL 'alumni' to work out a way to support the Branch's contribution.

*Cultural Itineraries/Design and the City (DATC):* This is an architectural advocacy project being advanced by Jo Aitken. Jo and I met Teena Pennington to discuss her work and how it might mesh with the NZIA effort, particularly with respect to the new website. See Jo's report.

*Sky City Convention Centre and Ports Expansion:* There was a flurry of media interest around this earlier in the month when SkyCity's request to the government for funds was declined and I was pressed into service as a spokesperson. This issue has subsequently been eclipsed by the ports expansion plans, with Julie Stout in the spokesperson role. See next.

*Auckland Branch Annual General Meeting 2015:* Start time is 5.30pm for pre meeting drinks with the AGM starting at 6pm sharp and taking about an hour. NZIA President Pip Cheshire and Chief Executive Teena Pennington will report on important current matters for the NZIA membership including the Strategic Plan, the proposed name change, draft changes to the Rules, the website update, and the Venice Biennale. The meeting will conclude with a presentation by Julie Stout on the Ports' expansion plans ending about 7.30pm. Julie will be inviting those that are interesting to remain after the AGM to discuss ideas for continuing the campaign to halt POAL's Bledisloe Wharf extension plans.

*A+W.NZ Report:* Following a well received A+W.NZ Black Friday Breakfast to host several international speakers during the recent successful NZIA In-Situ Conference, a direction was paved towards finding ways to strengthen leadership mentoring within the industry and profession. A+W.NZ plans to support several events spread through this year and highlight mentoring opportunities: Interstices Symposium, Auckland, April 2015; Hays NIWAC National Construction Awards, Christchurch, May 2015; Diversity protocol & Social mentoring event during AAW 2015, Auckland, June 2015; Rewrite History Occasion with Wikipedia Auckland for Suffrage Anniversary, September 2015; Ongoing research for University Gender history development, 2015; A+W.NZ Awards, Wellington, 2017. Follow the A+W.NZ Face Book for more details

<https://www.facebook.com/pages/Architecture-Women-NZ/248360245223057>

**COUNCILLORS' REPORT:** Christina van Bohemen & Tim Melville

*Strategic Plan and Council Focus:* The Strategic Plan has been published (refer to the Bulletin Friday 6 March), and copies will be available at the Branch AGM. The President and CEO will discuss it then, along with some NZIA rule changes that will be circulated in the forthcoming papers for the May AGM. Following the establishment of a strategic direction, Council has agreed to the allocation of portfolios to Councillors that address the five key areas that the plan establishes: 1) Strategy; 2) Advocacy

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## NZIA Calender: May

<b>Mon, 4th</b>	1:00 p.m. – 4:30 p.m.	<b>NZIA Jacobsen Practice Series 2015</b> Pullman Hotel, Princess Ballroom C, Cnr Waterloo Quadrant and Princes Street
<b>Tue, 5th</b>	4:30 p.m. – 8:00 p.m.	<b>Paradigm Shift – Usman Haque</b> Shed 10, Queens Wharf
<b>Thu, 7th – Wed, 20th</b>		<b>Resene Architecture and Design Film Festival</b> Rialto Cinemas Auckland
<b>Wed, 13th</b>	6:30 p.m.	<b>Communiqué – Severin Soder (Architectus) – Image</b> Engineering Lecture Theatre 439
<b>Wed, 20th</b>	6:30 p.m.	<b>Communiqué – Julia Gatley (UoA) – Reflections on a Provocateur: Sir Ian Athfield</b> Engineering Lecture Theatre 439
<b>Wed, 27th</b>	6:30 p.m.	<b>Communiqué – Jinhee Park &amp; John Hong (Single Speed Design) – Micro Urbanism</b> Engineering Lecture Theatre 439
<b>Thu, 28th</b>	5:30 p.m.	<b>2015 Auckland Architecture Awards</b> MOTAT Aviation Display Hall, Meola Road

and Relationships; 3) Professional Support and Education; 4) Communications and Marketing; and 5) Finance, Risk and Audit. Councilors will have responsibility to report to the wider Council on priorities and progress in each area. This assumes both support from National Office staff and national engagement with members with interest and expertise in different areas (coordinated by National Office). Councilors will continue to represent their region, but it is anticipated that the depth of engagement and discussion around the Council table will increase with more in-depth knowledge of areas of focus in the Strategic Plan. The details of governance responsibilities will be available on the new website.

*Legislative and Government Issues:* Risk based consenting is a focus of attention in Wellington, with the government keen to implement this new process - initially for particular types of projects, but with a mind to roll out a version for all projects across the country. NZIA and NZRAB are working with IPENZ on a coordinated response. Representatives of NZIA have been involved in a pilot of the regime that is running in Christchurch.

Another topic of interest and activity in Wellington is occupational licensing which the Minister is focusing on. His focus has moved from engineering (in the wake of Christchurch), to an industry wide review of licensing and disciplinary processes. While in the early stages, the indications are that the Minister wants the issue sorted out this year. Again NZRAB and NZIA will work together on developing a position in preparation for and in response to position papers that MBIE publish.

Discussions continue with the Ministry of Education in developing a Memorandum of Understanding with regard to weathertightness remediation, procurements of services and procurement policies and strategies. In addition to this NZIA representatives are working on a review of the Ministry's project management and scope of services strategies.

*Architecture Aotearoa Trust:* The formalities establishing the Trust are complete. The purposes of the Trust are to be an advocacy vehicle for promotion of the value of architecture, and to provide support for education, publications, exhibitions etc. In this capacity the Trust can receive donations and raise funds to support its purposes including, for example, the funding of the Biennale exhibition. The Trustees are the NZIA President, Jasper van der Lingen (Christchurch), Matt Watson (Christchurch), and Dame Jenny Gibbs.

*Architecture Awards:* Council agreed to the Awards Committee recommendation to create named signature awards, which will be awarded to the winning projects in the housing (single and multi unit), commercial and public categories of the New Zealand Architecture Awards. These projects, along with winning projects in other categories, are all considered as contenders for the New Zealand Architect Medal. In addition to honoring the practitioners after whom they will be named, the awards will assist in the promotion/communication of the awards to the media.

*CPD Review:* A focus on improving the profession's performance and reputation is the focus of the CPD Program review for this year. The importance of agreements for service, good communication, and the management of cost control are not unique to architecture as a professional services industry. However, complaints fielded by National Office indicate there is room for improvement and wider awareness by the profession of the impact of inadequate or poorly managed service, as this reflects on the whole profession.

*Graduates and CPD:* It has been agreed that graduates will be able to log their activities on the CPD site although logistical issues are not yet finalised. Once this is sorted, graduates will be able to log in and record their activities. The key purpose of this facility is to both encourage the habit of active professional development by aspiring architects as well as including them in the educational processes a recognised and valuable cohort of our professional group. Apart from the knowledge gained by attending CPD activities (and the collegial networking opportunities), participation does not change the criteria or assessment for initial registration.

*Website Update and Marketing:* Work on the website is heading for a May launch of the new site. There are currently some logistical issues resulting from managing the transfer/links of the material on the current site. HO is working to ensure any website breakdowns are fixed ASAP. The new website will reflect the direction of the Strategic Plan. It will be more welcoming to the public, have Branch pages/activities as well as continuing to provide information and professional services links. In connection with the websites rationalization, new advertisements have been developed and are being placed in a number of magazines (Home, Design Guide).

*Branch Interest Allocation Fund:* Council decided last year to make any branch's share of \$2,500 or more of the interest allocation fund contestable. Auckland's total share of the fund is \$6,834 that means that other branches may apply to Council to use the balance of \$4,334 for an appropriate purpose. The onus will be on Auckland to make timely application to secure these funds if the branch can identify a suitable use.

*Ath:* The Council paid tribute to Ath, noting the enormous contribution that he made to the discussion of architecture and the city in NZ. Council acknowledged the work done by the staff at National Office with the media material, coordinating the memorial service and in compiling the commemorative booklet and movie. It was agreed that informal memorial events in Auckland and Christchurch would provide an opportunity for local members to remember and celebrate his life.

*In-Situ:* The conference had the highest attendance of any conference and the feedback has been positive. Planning is underway for 2017.

#### **UoA REPORT: Michael Milojevic**

The School has once again roared into action to start the year with an orientation welcoming a very talented and capable new cohort of first years, as well as many others transferring into the MArch(Prof) degree and the School's other postgraduate programs. This semester, as is usual, over thirty local architects and academics are contracted to teach core subjects, electives in history and theory and also media and technology as well, of course, as contribute a diverse range high quality design studios to the permanent staff programs. In particular this semester Nicole David-Rees, an Austrian architect, will teach an intensive design studio with Elisapeta Heta. Studio Iberia heads for the Universidade Autónoma de Lisboa for five weeks on 21 March. This month *Communiqué* evening lectures features exciting new work by Gregor Hoheisel / GRAFT and Chris Bosse / LAVA and the intensive studio: please find the program details online.

#### **UoA STUDENT REPORT: Sam Aislabie**

The inaugural SANNZ meeting took place during Conference week, when some events and initiatives were outlined. As it is now free for students to join the NZIA. You will no longer need to 'sign up' as a member of SANNZ and instead are a de-facto member if you 'like' the SANNZ Facebook page which this week we have doubled in likes to 750 people - higher than the NZIA Auckland page. We will still be regularly pushing for students to join the NZIA.

On Saturday March 14th a workshop will be help with the representatives from the 3 architecture schools to lay down a definitive program of events for the year, a budget and a working document on how SANNZ will be run. A preliminary line up of events include: Monthly life drawing classes, a private film screening/discounted tickets at the Architecture/design film festival, pub-quizzes, Superstudio 24 hour design competition and cross-school crits.

The first event for the year is a life-drawing class between UoA and Unitec students this coming Thursday. Pip Cheshire will be there as the guest architect to impart some drawing wisdom and SANNZ will provide drawing supplies, wine and snacks. Does the committee have any recommendations on future guest architects for this event?

We will also be organizing a contingent to travel to Melbourne in July for the 2015 Australasian Architecture Student Congress which is this year to be looking at 'People' - seeking to "investigate questions of spatial relations, architectural anthropology, humanitarian architecture, advocacy and intervention."

SANNZ is also organizing some involvement in the AASA (Association of Architecture Schools of Australasia) conference happening in October in Christchurch this year. More info to come later in the year

We are also keen to have some presence at the Auckland Architecture Week. Some initial discussions have centered around the idea of a publication of student work, or perhaps, as the NZIA committee has proposed - some sort of small scale, collaborative build project in a public space.

We are excited to get SANNZ up and running again and are looking forward to a busy year!

#### **UNITEC REPORT:** Tony Van Raat

*Activity at Unitec:* Student numbers this year run to about 135 in year 1 of the BAS and about 48 in year 1 of the Professional Masters. This meets our budget targets and provides the prospect of further competition to the existing practice community... We welcome Dr Alberto Calderoni who is a Visiting Professor in the Department assisting in the delivery of two different projects in Studio. Dr Calderoni comes from the University of Naples and has just finished a year in the London office of David Chipperfield. He is something of a replacement for Dr Bogunovich who is at the Politecnico di Milano for the next four months.

A group of students is preparing to go to Colombo in Sri Lanka to develop a build project in the low-income district of Slave Island. This is being carried out in collaboration with local architects and architecture students.

Other teaching activities carry on more-or-less as usual. Less usual (actually I'm not sure that it is less usual) is that the Department confronts a round of restructuring early in the second semester. We will weather this with our normal aplomb.

#### **UNITEC STUDENT REPORT:** Jonnel Mamauag

March is the start of the semester for both schools of architecture in Auckland. Anxiety is apparent for both new and old students as this year, for UNITEC at least, there are a few administrative changes (*though put as minor by some*) will 'cause ripples to the way that architectural education be taught at the tertiary institution. Tony van Raat, being head of school 'till mid-year, addressed the 1st year Master students regarding the coming year and the expected changes.

Questions from the students regarding Van's immediate future were thrown in, with reassurance that really Van won't be running out of things to do. Informing the students in the variety of activities he is engaged this year, one of which is being the chairman for the "Architecture Awards" of the NZIA.

The Student Architecture Network of New Zealand [SANNZ] held a BBQ event to start the first week of semester. It is aimed to be a meet-and-greet for the new students, and catch-up with old classmates that decided to come back this year. A successful event in terms of numbers, and I hope to see more activity from SANNZ throughout the year, as it has been silent for quiet some time. The revival of "super studio" - an annual competition held by the organisation between the three schools of architecture - is hopefully in the works again, and I am personally keen to participate.

Last year's activities involve mainly the regular report to the Auckland branch committee on campus news, student issues that they deem could affect the architectural education and the following batch [of students]. For this year I hope to continue the same activity, pushing toward increase student involvement and

visibility with the NZIA through guest reports from fellow student, and facilitating the revival of SANNZ in conjunction to the institute's regular activities.

#### **DESIGN ADVOCACY, AAA LIASON:** Jo Aitken

*Promoting Design:* Social Media and Online The principal aim of the DATC project is to make a key contribution to making New Zealand the most 'liveable' country in the world. DATC aims to improve public awareness of how important design oriented thinking and architecture are for shaping our cities and our lives. It also aims to encourage 'cultural' tourism from both National and International visitors.

The 'DATC' project is well underway with a lot of activity this month. We met with the NZIA CEO to discuss the DATC project and general direction of the NZIA this year. The DATC project generally aligns with the future direction for the NZIA.

As a dynamic project it will continue to be tweaked to support the new NZIA website and other promotional activities as they develop.

*New Zealand Institute of Architects Conference - IN-SITU:* The NZIA's National Conference, INSITU, was a sell-out success, with positive feedback all around. Congratulations to the NZIA and Conference Committee who worked tirelessly over the better part of a year putting together the programme and attracting sponsors. The speakers inspired a lot of reflective thinking about how we practice and how we can better make use of our skills, as architects, to make a positive impact on the world around us. The NZIA have now uploaded videos of the sessions to allow those who missed out or those who want to revisit the chance to see them.

*Advocating design through the Procurement process:* Changing the procurement process ---The need for a Design based assessment (DBA), in addition to or in lieu of the Qualification based assessment (QBA) - this idea is still very important and needs to be pursued.

*New Ideas for 2015:* Once the NZIA launch their new website and their new direction is clearer we will work to come up with new and supporting initiatives.

*Auckland Architecture Association:* Alastair McKenzie has stepped down as CEO for 2015. The AAA are looking for keen new volunteers who would be keen to work with the AAA on sponsorship and event organisation.

#### **URBAN ISSUES GROUP:** David Gibbs

*Urban Works Series:* Simon Harrison organised a talk on 17 February by Carl Ellaway, Senior Geospatial Analyst, Auckland City on the modeling that he and others have prepared to determine the capacity that may arise from implementation of the Unitary Plan. Contrary to our understanding this work is not related to Council's *Capacity For Growth Study* which is the basis for Council's evidence before the Unitary Plan Independent hearings panel. It remains a puzzle why the sophisticated model that Carl explained was not developed further by Council to be the prime tool to predict Unitary Plan enabled growth in lieu of the more generalised and problematic model that Council ultimately proceeded with.

*Ports of Auckland Reclamation:* Recent activity of many members of the committee has focused on the imminent threat to Waitemata Harbor posed by the granting by Council of a non-notified consent for two "jetties" extending almost 100m into the harbor from Bledisloe Wharf. POAL admit this is part of their ultimate plan to reclaim 3ha of land between the jetties. This is further compounded by Council having changed its stance before the Independent Hearings Panel (PAUPIHP) on reclamation from Non-complying to Discretionary. Plans attached to Council's position statement show an alarming extent of reclamation is being sought by Ports and supported by Council beyond that discussed above.

Julie Stout and Barry Copeland are at the forefront of opposition to this. UIG will consider how they can support action on this at a meeting immediately after the Branch AGM.

*Auckland Unitary Plan:* In my last report I noted that our activity on the Unitary Plan would be increasing, and so it has. Adam Wild has been attending to a heavy workload of hearings related to heritage topics. Richard Goldie, Julie Stout, Graeme Campbell, John Mackay have been participating in hearings on commercial and city topics. Christina van Bohemen and Kevin Brewer are about to enter the fray. David Gibbs and Julie Stout attended a two-day mediation on the Ports and Central Wharves sections of the Unitary Plan, which will lead into hearings on those topics in a few weeks. As noted above, there is a significant threat arising from POAL's aspirations and Council's turnaround on reclamation. Melanie Whittaker has been doing a splendid job for us liaising with the PAUPIHP and coordinating our collective efforts.

*Liaison with other groups:* Our efforts on the Unitary Plan has seen us forge new relationships with Urban Auckland, Auckland District Health Board, Generation Zero and continue our very productive and successful relationship with the Urban Design Forum chaired by Graeme Scott

#### **DESIGN PORTFOLIO:** Adam Wild

*Proposed Auckland Unitary Plan:* Topic 0101 (RPS - historic heritage), topic 29 (special character), topic 030 (pre- 1944 demolition control), topic 031 (historic heritage), topic 032 (historic heritage schedules), topic 079 (special character – individual properties)

*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. If our concern for the "celebration of architecture" and the "elimination of bad building" (two of the nine tenets of the Architecture Centre's original manifesto) are reflected in the Branch's concern for the Civic Administration Building then they must equally apply to this abandoned and boarded up Category A Symonds Street Flats (Housing new Zealand; Frederick Newman designed 1939, built 1947 building. If an application for demolition of such a high ranking place is a prohibited activity then perhaps its neglect should be equally unconscionable? If we are to learn from the Architecture Centre then we must be proactive in defense of architecture. "Controversy has a positive role in architecture" – the Architecture Centre manifesto.

*St David's Church, Khyber Pass Road:* A number of factors have seen the threat of demolition of this important building increase to a point that demolition appears imminent without wider public pressure on the Presbyterian Church, Council, and Heritage NZ. Auckland's traditional demolition season (the Christmas/New Year period) is fast approaching. An organisation, the Friends of St David's, has formed and rallied strong support. Their website provides useful background to the issues as they stand today: [www.saintdavidfriends.org.nz](http://www.saintdavidfriends.org.nz)

We are actively supporting the Friends of St David's.

*Brake House:* Heritage New Zealand have written to the Branch to confirm the final registration of the Brian Brake House on the Register as a Category I place. To ensure the long-term conservation of this place Heritage NZ will recommend to the Auckland Council that the place remains scheduled as a Category A\* place in the District Plan.

#### **EVENTS & FACEBOOK:** Jess Barter & Maggie Carroll

*FB & Events:* Next in the events portfolio is the Auckland Local Awards presentations, these have been confirmed for Thursday 28th May and we will be working to assist Daryne on behalf of the branch. The management of the Facebook page is under review – we will continue to manage this now in conjunction with NZIA communications. A meeting has been booked for later this week with Michael Barrett to discuss how we might promote attendance to branch events and what functionality the new website will have to support this. Hopefully the Team Up calendar and co-ordination of events will help this.

Architecture Week has been booked for September 23rd-27th the location being the same spaces within the AUT Sir Paul Reeves building as last year. Given other commitments Maggie and I are unable to commit to organising this year but happy to be involved in

the handover / laying down the beginnings of the 2015 program. We are now looking for someone to take over this position, if there is interest within the Branch please let us know. We believe if possible it would be good to get an international speaker to 'headline' the event and will look to setting up collaborations again from other organisations such as Auckland Conversations and Pecha Kucha and HOME magazine.

Due to other Institute commitments in the year to come Maggie will be stepping down from this joint role but will continue to support Jessica behind the scenes.

#### **SPECIAL EVENTS:** John Balasoglu

*Architects Tennis Tournament:* On this Thursday afternoon 12 March. We have had a record number of entries this year and just hope that the weather is fine. Join us for the after match socializing from 4pm and encourage your friends and workmates to support their teams.

*Winter Lecture Series:* Still planned for mid to late June. We begin preparing in May. It is intended to sound out Auckland Art Gallery as possible venue

*MVRDV Visit:* Jacob van Rijs and Nathalie de Vries. Still awaiting date confirmation from them but planned for July/August

*John Pawson Visit:* Still in the "dream" sphere, however I will touch base with them this week just to make sure they know we are still very keen.

**New Zealand  
Architecture  
Awards 2015**



## **The Auckland Branch of the New Zealand Institute of Architects and Resene invite you to the announcement of the 2015 Auckland Architecture Awards.**

**5.30 – 8.30pm Thursday 28 May**  
**Awards presentation starts at 6.15pm**  
**MOTAT Aviation Display Hall**  
**Meola Road, Point Chevalier**

**Tickets are \$20.00pp.**  
**Registration required**  
**– go to [www.nzia.co.nz](http://www.nzia.co.nz)**  
**and click on NZIA Events**

For further enquiries regarding Local Awards functions, please contact:

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