



03/04 2016

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

**BLOCK**

## Great Enclosure

### Pip Cheshire on the Troubled State of Aniwaniwa

Somewhere around turn two hundred and fifty on the road east of Murapara the comments of one of the studio members came back to me. It was a review, a discussion about how things were going and the opportunities ahead given the current work load, and the myriad tasks involved in them, when he said "the problem is there are two problems". Fortunately neither problem was serious and more generally bespoke a surfeit of rich choices ahead than foretelling an incipient meltdown. But on the corrugated shingle serpent out of Te Urewera those words seemed a fitting way of thinking about John Scott's visitor centre at Aniwaniwa and the conjoined issues of architectural value and pragmatic utility.

We had gathered at the campground on the edge of Lake Waikaremoana, a name that carries with it associations of otherness, of being a gateway to a place bound in mystery. It was, to a south island city boy, like Erewhon at the headwaters of the Rangitata, a place where the clouds fold in around the steep pass through the Alps and conceal a past suggestive of hardship, fortitude, and of mythical deeds.

Some twenty or so architects from the Gisborne Hawkes Bay Branch and a few hangers on had come to visit Scott's visitor centre, to try and understand the current status of the building, and to see if we might be able to secure its future. The visit followed some seven or eight years of negotiation and lobbying by the branch led by Graham Linwood and Pierre du Toit as it sought to undo the Gorgons knot that entangle the building. These have all the aspects of contemporary heritage matters: seismic risk, ownership transfer, bureaucratic indifference and iwi aspirations. That these are all focussed on a relatively recent building adds further complexity.

In brief, the building was designed by John Scott and constructed in 1974 as a visitors' information centre and park headquarters for the then Urewera National Park, contained the McCahon painting that was stolen in 1997 and returned in 1998, then fell victim to DoC's antipathy, apparently based on both siting and its technical performance. Things get murky at this stage- is the building inherently, as the local DoC conservator stated, a 30 year old leaky building, victim of Scott's adventurous detailing? (<http://www.stuff.co.nz/national/2280811/Winning-design-turns-out-rotten>) Or has, as Gisborne Hawkes Bay Branch believes, the building been victim of DoC's poor understanding of environmental control and of its desire for a visitor centre to look out at Waikaremoana rather than be within the forest?

Whatever the cause, DoC's desire to wash its hands of the building led the Wairoa Council, the territorial authority, to declare the building unfit for habitation, citing seismic risk and deterioration of the building fabric. NZIA Branch commissioned engineering and building reports have almost certainly undone the formal restraint on its use and identified and costed the few areas where the original detailing has been found wanting. While this reversal might signal a more secure future, its long term survival rests on there being a robust sustainable use for the building, hard enough in downtown Auckland and no easy matter in the middle of Te Urewera.

The answer lies in Tuhoe's desire to make use of the building and while a local hapu might have identified some value in the building they will inevitably be reluctant to assume responsibility for a building with a possible demolition order against it. Given the lack of enthusiastic owners and occupiers what then motivates our concern with its fate?

*Continued next page...*



*Scott's singular focus on the mysteries of Te Urewera*

## GIB® PLASTERBOARD CONTROL JOINTS

For specification and installation details, download the brochure from [www.gib.co.nz/library](http://www.gib.co.nz/library) keyword: **control joints brochure**  
For more information call the GIB® Helpline 0800 100 442



The Wellington Architecture Centre has had an interesting digital to and fro in 2011 (<http://architecture.org.nz/2011/06/07/aniwaniwa>) regarding the building, its fate and its architectural merit. More detailed information regarding its design and place within Te Urewera is given in the then NZ Historic Places Trust – registration report on it ([http://www.johnscott.net.nz/extras/Historic%20Place%20Report%20Urewera%20National%20Park%20Visitor%20Centre%20\(consultation2\).pdf](http://www.johnscott.net.nz/extras/Historic%20Place%20Report%20Urewera%20National%20Park%20Visitor%20Centre%20(consultation2).pdf)) and makes the point that the very commissioning of the building “.....and approval of John Scott’s design, is a Government acknowledgement of the tangata whenua’s relationship with Te Urewera and could be seen as an initial attempt towards reconciliation.”

The symbolic place of the building within the larger Crown/Tuhoë discourse is thus significant, and its place in the Scott oeuvre further marks it of interest, but it is the architecture and location of the building that I found of interest. It is a cranky building really, a mix of noble and ignoble- in-situ pilotis rising from the forest floor to support an assembly of fibrolite clad timber frames. One might see it as a curiously regional modern building; the familiar lexicon of an asymmetrical assembly of forms, expressive concrete work, monopitch roofs and horizontal strip windows. It is, however, the intense engagement with the particularities of the site and its accommodation of arrival and welcome protocols that identify the building as an interesting and informative exemplar of cross cultural architecting.

As with all of Scott’s work there is little by way of explicit motif suggesting an overt Maori sensibility and while the sequence the visitor is moved through on approach has the sculptural play of say, Corbusier’s Carpenter Art Centre, it is not simply the correct and magnificent play of masses brought together in light. We gather and pause in a whataroa, proceed into the tree tops as the land falls away, then turn to ascend to the entry under the gaze of a large round window. This is ‘Rua’s eye’ gazing through the forest, perhaps to his sacked marae at Maungapohatu in the far distance.

The troubled state of ownership precluded entering the building this trip but squinting through the taped up and overgrown windows rekindled memories of an earlier visit, before DoC had decamped and McCahon’s somber tryptic still hung in the welcome hall. If the forms indicate a modernist influence from outside, the enclosing and intimate cellular spaces within belie that influence and in doing so establish a contrast with the tangle of forest beyond the glass. We are reminded that this is an occupation within, and celebration of, Te Urewera and not a place from which to gaze at wide open lake vistas.

DoC’s expectation of a visitors’ centre located so as to afford the grand view is apparently at the heart of antipathy toward the Scott building and is powering along what will almost certainly be a fine new building by Tenant Brown on an open sunny site a bit further down the road. I reckon you go a long way to find a view that’s not improved by a decent bit of architecture but in this case I’m not so sure. I have the uneasy feeling that we might be trading a provocative engagement with the wonder and mystery of the forest for just another great lake view and fear that perhaps the foreground might yet sprout one of those picture frames the old ARC erected in regional parks to remind you, in case you missed it, that you have a great photo op in front of you.

There are a world of differences here, not of Maori and pakeha, but of the way in which we experience things and the degree to which architecture might lead us to reflection and engagement with mystery. It is not as if Scott’s building is very complex or layered with mysticism, just a measured and carefully articulated processional arrival, clever use of sloping topography to lift us into the treetops and a well-developed sense of enclosure within the greater enclosure of the forest. Despite this modesty of device Scott has fashioned a building of rare singular focus, that of Te Urewera, the totality of that vast bush clad land, exemplified by the close examination of the particular, the immediate particularities of the site. It is a focus arising from meditation on the complexity of the intimate immediate, rather than observation by an all-encompassing gaze. We should do all we can to ensure its survival. *PC*

## The Fine Print: February

### CHAIR’S REPORT: Lindley Naismith

New Auckland NZIA Councilor: The successful candidate out of nominees Marko den Breems, Peter Townsend and Courtney Kitchen will be announced at the AGM tonight. We look forward to knowing who will be joining us on the Branch Committee.

The Auckland Awards: 106 entries were received - down on last year, but up overall on a normal year’s submissions (2015 had the bumper year due to the 15 month break in awards cycle). Housing had the largest number of submissions following by Commercial, Housing - Alterations & Additions, and Small Project Architecture. The jury for 2016 Michael O’Sullivan as Convener, Patrick Sloan, Briar Green and Anne Salmmond embarked on a 7-day tour in March. The details of the awards and the event at the Auckland Heliport (Architect: Bodie Maxcey) on Thursday 28 April are now being finalised. Last year’s successful format will be repeated – i.e. cocktail drinks and canapés prior to a seated formal presentation. It will include the awarding of Rau Hoskins President’s Award, who was unable to attend the New Zealand Awards event in November, a Fellowship to Hunter Gillies, and the Auckland Branch Cup for which Wendy Garvey was the inaugural recipient last year. The festivities will continue after the presentation accompanied by music from Emma Paki. Tickets are now on sale at \$20pp. This committee is now tasked with selecting this year’s Auckland Branch Cup recipient (see Michael Thomson’s report) and providing volunteers for help at the door on the night.

The Committee for Auckland: Michael Thomson represented NZIA Auckland Branch at an annual catch-up meeting with CE Heather Shotter last week. The Committee for Auckland has received Stage 1 of its AUT-commissioned study “Auckland’s Governance Five Years On” and is forming a sub-group of CFA members to receive and review the report and determine the next stage in this important review. Julie Stout has agreed to represent the NZIA at this group, which meets for the first time this week.

Auckland Architecture Week 2016: AAW16 is programmed for 19 – 25 September. We are looking at a similar format to the previous two years and as previously the main events taking place at AUT’s Sir Paul Reeves Building on Friday evening 23 September – international speaker and cocktail party, throughout the day on Saturday 24 September – Architecture + Women talks and party plus exhibitions, and Sunday 25 September – exhibitions and pack-down. The new events team will be starting in earnest on this this month.

Improving Collaboration Between Architects and Engineers: On IPENZ Auckland Branch’s invitation Michael Thomson and I attended their March meeting to discuss opportunities for joint events in 2016. Already achieved this year have been: the Wind Tunnel site visit, mutual promotion of IPENZ/NZIA events (IPENZ by Facebook and the Engineering Bulletin, NZIA by Events), Engenerate’s (engineers under 30) Annual Young Professionals Ball. We proposed programming an event to coincide with AAW2016. An interesting IPENZ suggestion is an event related to the series of Grand Designs NZ with host Chris Moller.

Auckland Urban Design Panel Governance Board Meeting 12 April: These twice-yearly meetings concern themselves mainly with the functioning of the Urban Design Panel at a macro level. They provide a forum for updates on Auckland Design Office (ADO) matters, Board briefings, data reporting and recommendations. The NZIA is represented by the President and the Auckland Branch Chair (and those of the other participating professions), so this will be Pip’s last meeting.

### UOA REPORT: Michael Milojevic

This is mid-semester crit week at the School, and so an important marker in the academic year. 4 futures, the School’s annual NZIA CADimage Finalists exhibition, is on at the George Fraser Gallery on Princes Street until 16 April. The re-installation of these projects is also the occasion for the judging and awarding of the Stephenson and Turner Prize which was won by Katie Turner for her thesis *The Fictional Generator* based on Eleanor Catton’s *The Luminaries*. Professor Kester Rattenbury [U Westminster] gave the most recent Fast Forward autumn Wednesday evening lecture and opened *Trial and Error*, the exhibition of her

## Full of Grace & Charm

### Tom Kundig Leaves SGA Wanting More

To glimpse inside the mind of Tom Kundig is an alluring prospect. On his recent trip to New Zealand we keenly gathered at Auckland University in anticipation to learn more of his unique approach to architecture, made iconic by his context driven dwellings – often at the mercy of their environment. His buildings respond to the landscape in the way that the human body interacts with the space and mechanics of the environment – tactile, cognitive and revealing – would he expose himself to us in the same way?

In Jeremy Hansen's notorious conversational format, getting to know Tom Kundig felt intimate, natural and cool, like a hearty discussion over the dinner table. We enjoyed learning about him as a person; how his love for mountaineering and mechanics have influenced his work, his pathway to architecture and initial resistance to it. It prompted many of us to think about what has influenced us, more than just architecture itself.

Kundig spoke with that inimitable American enthusiasm and came across as a humble, good-natured man. Clearly, his warm personality has been critical to his success. He emphasised that good architecture is to be celebrated, a moment when the stars align, that his best works are a product of a positive relationship with his clients, and likewise that he can't do a good building with a bad client.

His respect for his residential clients audacity to build something bespoke and experimental was something we immediately bespoke and experimental was something we immediately connected with, but somehow he made the process sound like a walk in the park (mention said American enthusiasm). Perhaps it is his personal analogy of likening the process of architecture to mountaineering that gives him the strength to relish in the overwhelming monster that is the process, "How you get there is more important than getting to the top." His insightful comments about the value of simple graces, and nurturing of project-related relationships, were enlightening and refreshing to hear. Relative to our own office (albeit a much larger scale!), is the collaborative spirit in which he and co-partners manage the practice, Olson Kundig Architects. Following a philosophy that good architecture comes from an understanding of the whole process, Kundig described that they ensure that everyone in the firm, from partners down to graduates, are exposed to all facets of architecture. It is affirming to see a practice of their status and size invested in their employees' personal development, rather than pigeonholing individuals to maximise profit.

Naturally, we were eager to find out more about how the firm operates. We have heard that they, too, have a weekly all-office project critique. With more than ten times the staff it is difficult to comprehend how that could work, yet it is certainly reflected in the consistent architectural language of their body of work. The directors at our practice often liken themselves to sprinting decapitated chickens; Kundig looked nothing of the sort, youthful at 61 years with a full head of hair. How does he get around 150 staff, how is his hand present in such a breadth of projects, small and large?

Alongside the discussion, a free running slideshow ran like a scenic road trip through his large portfolio of work, enticing and beautiful, but in a flash, gone. The disconnect between image and tongue forwent opportunity to expand on specific challenges faced and how they were overcome – and for that reason the evening dialogue was perhaps not as revealing as we may have dreamt it to be.

Many questions surrounding our fascination with Kundig's 'devices', inspired by his interest in mechanics and a pursuit for architecture to adapt and open to the forces of nature, remained unanswered. Undoubtedly a signature of his work, it was entertaining hearing about his fear of them being interpreted by client and architect as gimmicks, 'Can't wait to see what GIZMO you will do for us Tom!' We can all relate to this, most architects have a material palette they like to use or form they continue to adopt. It just so happens that Kundig's architectural language is particularly distinctive and unique.

We walked away genuinely liking Tom Kundig as much as we admire his work. The conversation was a charming overview of his architecture, ethos, and office set up – great for individuals less familiar with his work. But for us fans that have followed his projects over the years it felt like we only began to scratch the surface of what he has to share. Seattle here we come?



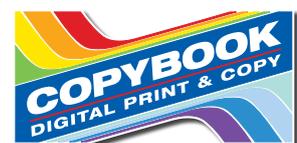
*Doing it in style; no wonder Kundig's in no hurry to get to the top*

# NEED HELP? DON'T COME TO US!

**... JUST GIVE US A CALL AND WE'LL COME TO YOU.**

You're too busy and time is a precious commodity these days so, if you need help or advice with any of your printing, scanning, copying or presentation requirements, please just call us and we will send a knowledgeable person who will attempt to help in whatever way they are able.

Their advice is free but tea and biscuits are always appreciated as they don't get them at home.



*On Mayoral Drive in the City*

Ph 303 4716 [copy@copybook.co.nz](mailto:copy@copybook.co.nz) [www.copybook.co.nz](http://www.copybook.co.nz)

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

exceptionally productive intensive design studio, on the same day last week. Next up in the FFA series Taking on the City / Taking on Practice are Allan Matson, Anne Cunningham, James Jacobs and Mario Cucinella from, respectively, Auckland, Christchurch, Wellington and Bologna. The Expert Series, The Domestic+ on Tuesdays at 12 in the Exhibition Studio, is drawing a strong in-house audience but indeed it is a public event. In the next weeks Kathy Waghorn, Farzaneh Haghighi, Aaron Paterson and Ross Jenner will speak about a domestic theme of their choice and their favourite house ever. The School is now preparing for two reviews in the next months: an in-house University review of the programs and the National Visiting Panel.

### **UOA STUDENT REPORT:** Sam Aislabie

Our best thesis students of 2015 show their work at the Four Futures exhibition at the George Fraser Gallery until Saturday. It is also mid-semester critique week at the School. The third year intensive studio with University of Westminster's Kester Rattenbury finished last week, producing some exciting installations and working drawings.

Last weekend the SANNZ student representatives from Wellington briefly met with us here in Auckland to discuss the agenda for 2016. Building on the success of SANNZ last year we plan to have more events, with a few changes based on what worked well and what did not in 2015. Last year a journal of student work was published three times, each issue edited and distributed by one of the three main schools. This year we have decided that a SANNZ Instagram account is a more dynamic free alternative, and it is proposed that the resources used for the old journal will be redirected into creating a student writing competition. The first is likely to be at the end of April/beginning of May.

Plans are to redevelop the SANNZ website that is currently not particularly user-friendly. We have allocated \$600 of funding to this and are developing concepts to create something that includes a blog-style feed of student work and easily updatable information pages likely to include a calendar, contacts, and perhaps even an opportunities/job/advertising page.

A significant chunk of our funding is spent on bringing in an international speaker. SANNZ Wellington is currently in talks with a prominent American academic. Other events we will be looking forward to later in the year are the successful 24-hour student design competition held last year, and the offroute 'mini symposium' which we have penciled in for late July.

### **UNITEC REPORT:** Peter McPherson

The Department is preparing for the mid-semester break and concluding the first large round of crits for the academic year, an important time for all and useful benchmark for the year ahead. The first round of SCALA Seminars have also completed bringing Peggy Deamer, Kester Rattenbury and Walter Klasz to, respectively, speak about 'Lobbying for Architecture', design education and 'Self-formed Spaces'.

Dr Dushko Bugunovich and Matthew Bradbury are running a combined Architecture and Landscape Architecture project with Masters-level students. This project has been well supported by experts from outside of the institution including the Auckland Council. We plan to display this work through Auckland Architecture Week later in the year. Mark Mismash continues to work with a group of students to develop a masterplan and buildings for a community in Vanuatu. Third year students have been engaged on a community based project with a co-housing group for inner Auckland. Rau Hoskins is taking a group of students for follow up and preparatory work at Te Pūti Marae in anticipation of a larger group later in the year.

We are pleased to announce Dr Hugh Byrd in the role of Adjunct Professor. Dr Byrd will bring an integrated approach with his focus on technology and sustainability to both architecture and landscape architecture disciplines.

Building work at Unitec is progressing with the new 'Hub' space and Trades and Engineering building started. It is expected that work on new architecture premises will be initiated at the start of 2017. Interviews and negotiations for the new Head of Practice Pathway: Architecture

and Dean have concluded. Both appointments are internal with Peter McPherson taking up the Head of Architecture position and Renee Davies (ex HOD Landscape Architecture) becoming Dean. The new leadership structure is due to commence May 2 with further roles in the Department (now Practice Pathway) to be determined shortly after. The new Practice Pathway includes Architecture, Landscape Architecture and Interior Architecture with close links to the Building Construction and Services Pathway. It is anticipated that the new structure will enable greater collaboration across the old Departments with increased levels of co-operation already taking place.

### **UNITEC STUDENT REPORT:** Sianne Smith

Greetings to everyone – my first report! I'm looking forward to the year ahead as the Unitec rep and can hopefully provide a useful link between students and the NZIA. I'm also the Unitec rep for SANNZ, so will be providing a channel of communication with the NZIA there as well.

UNITEC: Everyone is well in the swing of things and working hard on assignments and projects for the next two weeks over our mid-semester break, hopefully to return feeling refreshed and with beautified presentations on Monday 25th April. First critiques of the year have been completed by all students. First years have a few crits under their belt by now with presentations at the end of each week, which seems to be a good way of getting students practiced at presenting their work. Students are also excited to utilise the new 3D printers we have available to us. There has been some keen interest for the chance to work with Assemble and OMA in Sri Lanka as mentioned in Tony van Raat's AUT report.

SANNZ: All SANNZ representatives assembled in Auckland for our first national meeting on Saturday 2nd April. Everyone shared enthusiasm for the year ahead and there are some exciting events in the pipeline for students. Everyone has an aligned view in continuing to grow SANNZ presence amongst architecture schools and becoming a more accessible communication platform to all – including architecture students in Christchurch and those studying sister professions. Our common goal is to improve communication between students of different universities.

### **AUT REPORT:** Tony van Raat

This is my first report on architectural happenings at AUT and there is, in fact, a considerable amount of architectural stuff going on for a university which doesn't have an architecture school... yet.

First there is Venice. Charles Walker is, as you all know, the Creative Director and AUT is also home to the Commissioner. Not satisfied with that Associate Professor Mark Jackson and a team of his students, working in collaboration with a group from the University of Sydney, are also contributing to la Biennale with a show that will be exhibiting in the Time/Space/Existence exhibition at Palazzo Mora about five minutes from Rialto. But there's more: AUT, as an 'all singing, all dancing' sort of place has also undertaken to send to Venice a group who can provide waiata and haka at various of the opening ceremonies. It's impossible not to observe how invariably kiwis turn to tikanga Maori when we present ourselves overseas – and how effective it is in giving us a sense of distinctiveness and cohesion. I predict there will be some moving moments in la Serenissima when we all do our thing.

In Spatial Design, Andrew Douglas and Sue Gallagher are running a large team of students putting together a number of pods – installations of various kinds – to house interactive displays designed to expose young people to the delights of STEM – science, technology, engineering and maths in case you didn't know, perhaps transformed into STEAM by the addition of some arts. These will be built (somehow – blood, tears, toil and sweat I expect) and on show at various sites in the Downtown later in the year. Google 'The Testpod' for more information on what this is about and about Rachel and Kath who are the charming and highly engaged clients.

Other possibilities exist for student work overseas in addition to Venice. There is a project in prospect to link some students to a multinational project being stitched together to link AUT students with the AA in London, Sheffield Hallam University and Moratuwa University in Colombo for the Colombo Art Biennale 2016 in November. Current thoughts are that it will focus on the Slave Island community (we've been there before) and will explore the use of portable digital devices to develop and reinterpret local social, art and craft practices by specific, small-

scale interventions. Hopefully what this means will become clearer as the project develops but the word 'subversion' is in frequent use as the parties Skype it up. Then there is the Community Centre design-and-build led by Juhani Pallasmaa, also in Colombo (which won't happen at all unless I can raise some money), and there is also some involvement with another project of somewhat indeterminate content but based on local craftspeople. This one is led by Assemble from London and OMA – Madelon Vriesendorp partner in charge. Unitec staff and students will also be involved in this last collaboration.

Still in Italy, there's another possible community center design/build in Apulia near Taranto and something stupendous on Capri - although that's a long shot with no more than perhaps a 25% chance of pulling it off. I'll be checking these two out in June after Venice. Closer to home there is a possibility of working with Black Power in the Hawkes Bay to provide some social housing and we hope to have some initial conversations with them about that in the next couple of weeks. There's something in Whanganui too but I'm not yet sure quite what.

I should say that all of these hands-on projects are, without exception, open to the wider architectural community as well as to our students. When it's a question of all hands on deck, the more the merrier so contact me if you're interested. Preference will be given to people who want to be directly involved in the building. Please note that some of these projects are only possibilities at the moment: I'll be happy if 50% eventuate.

In between all this the preparation of undergraduate and postgraduate degrees in architecture at AUT has proceeded just about to the point where very soon I will be sending documents out soliciting letters of support. The approval process will then start – something like wading through the Slough of Despond so I'm told, with, in this case, the additional feature of people hurling rocks at you. We'll see how it goes. This is something I like talking about in case anybody wants to hear more...

Finally, and not AUT related, the NZ Architectural Publications Trust now has three books on the go: Gerald Melling by John Walsh, and two big ones, Gummer and Ford and, at last, John Scott. A broad spectrum of things architectural in New Zealand and all very worth capturing by publication. Progress reports will be forthcoming.

#### **GRADUATE PROFESSIONAL EDUCATION (GPE): Bobby Shen & Sophie Hamer**

From Bobby: A customary study group evening was held last month, offering graduate members insights about the registration process and the use of study groups. Presented by recently registered architects, it was a reassuring and informative event. Thank you to Nick Sayes, Sasha Hendry, Rowan Turkington, and Michael Dalton for giving their time and wisdom as panelists. The event covered how to form a study group, case study preparation, and preparing for the professional conversation. The event was also filmed by the NZIA for the benefit of the other branches around the nation, both for the information on the night as well as a possible format for other branches to adapt.

After two years in this role, I am stepping down and passing on the baton to Sophie Hamer, a graduate who has created the Portico (<http://portico.space/>) website upon her own initiative. This website is a go-to for anyone considering a career in architecture. It will be exciting to see where Sophie goes with this portfolio, which in my view, is meant to fill any holes in NZIA's graduate/registration offerings in Auckland.

From Sophie: The outgoing Graduate Professional Education (GPE) committee member, Bobby Shen, has started inducting me (Sophie) into the role and I look forward to continuing to work alongside him as he shifts his energy into a new portfolio on the committee. In the GPE role, my primary focus will be on the connection of graduates to the professional environment, particularly with regard to NZIA involvement and membership. As a graduate myself, and having practiced as a graduate in two cities, understanding of these shifting relationships will be informed by own experiences and dialogues with those around me.

Having taught at both Victoria University and now at University of Auckland I also bring key interfaces with a wide range of current students and recent graduates nationwide, a breadth which I hope will enable broader consideration of the position of graduates within and alongside the NZIA at regional and national levels. I am also very interested in

the value that each of these groups can bring to architecture, and in increasing the voice of graduates within professional networks. The GPE activities for the coming year will be based on continuing the work of my predecessors, maintaining the schedule of events that strikes a balance between professional development, networking and mentoring. A key aspect of this is continuing to raise the accessibility of events, building on the work Bobby has done in generating digital content and seminars. Further to this, I am particularly interested in extending the Graduate Development Programme outlook beyond the traditional focus on registration, to include more liaison of graduates as a group with recently registered architects in informal ways, and with a view to developing some events for more recent graduates, who often have a lot of architectural vision but may be less committed to registration pathways. For this group of graduates I see interface with firms, broader opportunities, and general awareness of registration requirements and timeframes as critical at the end of university and initial job hunt transitory phase. Any views on possible events for improving these connections and knowledge interfaces would be much appreciated.

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

Auckland Unitary Plan: NZIA and our partners Urban Design Forum and Generation Zero had a full day before the Auckland Unitary Plan Hearing Panel (AUPHP) on Tuesday 15th March on Topic 081, being the zoning maps. Eighteen NZIA, UDF and Generation Zero members gave evidence across all of the local board areas. Our presentations were well considered and well presented, and we were warmly thanked by the Panel at the end of the day. The Panel specifically asked the following day for us to provide all of the summary statements that our team had spoken to, which I believe is testimony to the credence that is being given to our evidence. There are no further hearings set down for us, so this now brings to a conclusion two years of intensive work on the Unitary Plan. The Panel is due to make their recommendations to Auckland Council at the end of August and Council to make their decision on acceptance or otherwise of the recommendations by end of September.

Paul Edmond has agreed to take over as Chair of UIG.

#### **HERITAGE PORTFOLIO: Adam Wild**

The PAUP: The end of the process is within sight. Then we'll have the Independent Hearing Panel's recommendations to Council, Council's decision, and the potential for appeals. (And then it all starts again in the Environment Court! Call me cynical).

The Heritage Portfolio: I joined the Auckland Branch Committee as heritage spokesperson in February 2005 and have been involved in a number of endeavors aimed at raising the "bar" of our collective engagement in heritage matters within the Institute. This included inventing the "bar" in time for the NZIA's centenary conference in 2005 to raise it; drafting a Heritage Policy (which some years later emerged as a "guideline"); providing advice to colleagues across the country; contributing to the NZIA's submission on the Building (Earthquake-prone Buildings) Amendment Bill; advocating for the celebration of post-1944 architectural heritage in Auckland; providing lectures at Unitec on the history of New Zealand architecture and now, finally, a course in building conservation; and supporting the work of David Gibbs and others on the Proposed Auckland Unitary Plan. With signs that there is an emerging generation of architects who might also give a damn about our heritage I am stepping down from the Committee in favor and support of the youthful energy of Tim Stevenson, a recent graduate from the University of Auckland's School of Architecture, and the Committee that supports this portfolio.

#### **ENVIRONMENT ISSUES GROUP: Hannah Andrew**

The start of 2016 has had a number of great events such as the Spektrum Arkitekter Breakfast, and a presentation by Rachel Bevan. These were followed in March by a further two incredible and engaging presentations, one by Craig White, and the other by Cyrielle Durand and Adam Beaumont of Forest Stewardship Council.

Craig White, White Design, 11th March 2016: Craig was in NZ as one of the Keynote speakers at ISBC 2016 and we were lucky enough to host him in Auckland for an incredibly engaging and very informative presentation with a clever balance of doom and gloom vs. optimism and problem solving. Craig spoke about his experiences as an Architect, and

a Building Materials Entrepreneur, as well as straw building construction (including the product ModCell) and the capacity of this to lock up and store high levels of CO<sub>2</sub>, rather than expending it.

Forest Stewardship Council (FSC), 15th March 2016: Another fantastic and engaging presentation was by Cyrielle Durand, a key player in the NZ arm of FSC, and Adam Beaumont, the CEO of FSC Australia/NZ. Some of the statistics Adam and Cyrielle had to share were fascinating and it was clear to see they were both very informed and passionate about their roles. FSC are a non-profit membership based organisation that look to ensure forests are managed in a way that not only takes care of the animals and plants that call it home, but also workers and local communities who rely on forests, and indigenous groups whose heritage connects them to forest landscapes. Refer to <https://nz.fsc.org> for more information on FSC. The large number of questions and audience engagement reflects on how fantastic both of these presentations were. Thank you to everyone who made it along.

#### **DESIGN ADVOCACY PORTFOLIO:** Jo Aitken

Resene Architecture & Design Film Festival 2016: I attended the preview for this year's film festival last week, curated by Tracey Lee and Clare Buchanan. This year they have brought together 19 eclectic and exceptional films from all over the world, grouped in four themes: Concrete Love (featuring sublime Brutalism, Brazil and Bauhaus); Experiments at Water's Edge; extraordinary and eccentric Design Trailblazers; and Living Cities, considering how we are navigating the challenges of creating sustainable cities. The event will take place in Auckland, Wellington, Christchurch and Dunedin, with the Auckland Festival taking place at the Rialto Cinema from 5 – 18 May. <http://www.resene.co.nz/pdf/Film-Festival-program.pdf>

Auckland Architecture Week 2016: The date for this event is now in place: 19 – 25th September. We will be starting planning for this event shortly.

Open House and Panuku Auckland: We are still working with Panuku Auckland (formerly Waterfront Auckland) to assist with organising 'Open House', which has now been shifted to September to align with Auckland Architecture Week. There has been a reshuffle of the organisation team. 'Open House' is an annual event that is already running in several cities worldwide such as London, New York, Rome, Chicago, Dublin, Barcelona, Lisbon, Vienna and so on. It is a simple but powerful concept: showcasing outstanding architecture for all to experience, for free. It is an event that invites everyone to explore and understand the value of a well-designed environment. <http://www.openhouseworldwide.org/>

#### **COMMUNITY ADVOCACY:** Bobby Shen

The new Community Portfolio is in a pilot stage and planning for events is underway. Formed to further the knowledge and discourse around public interest design in Auckland's membership, some ideas have been drafted:

- Virtual presentation by Alexandra Jayeun Lee on her research, "Interdisciplinary applications of architectural design principles in post-disaster contexts as they affect urban policy and planning; democratization of design through open source design; design as an intersection of social factors and scientific data."
- Participatory design processes in Maori community projects and how it may be applicable to non-Maori contexts and communities.
- Open Architecture Collaborative webinars – recently the inaugural webinar was released with more to come: [www.openarchcollab.org/webinar01\\_assetmapping\\_page](http://www.openarchcollab.org/webinar01_assetmapping_page) "Asset Mapping – Defining your Focus - Research, analysis and various types of community mapping that enable you to define what type of work is needed most and how you can initiate an effort supported by information."
- Community engagement and participatory design – examples around Auckland.
- The Three Kings Plan and development – local board and community involvement.

Please let me know if you have any ideas for presentations under the Community Portfolio at [bobby@afh-auckland.org](mailto:bobby@afh-auckland.org)

#### **BLOCK REPORT:** Andrew Barrie

The monthly cycle of writing, layout, and publication continues as usual. We seem to have rebuilt our collection of sponsors. We had almost all our external funding drop away at the time of the GFC, but with the recovery of the construction industry, we've gathered a new group of supporters – we're very aware of the need to maintain this financial base. The Block Foundation also continues to run its annual lecture and provides financial support to various architectural events and publications.

We have a number of projects underway – following on from the Auckland, Wellington, and Napier maps, a Waikato map is awaiting funding for publication and a Bay of Plenty map is in nearing completion. We're also stepping the production of architecture guides back up – stand by for doses of PoMo, Roger Walker, and mid-century murals.

#### **FUTURE AUCKLAND LEADER:** Courtney Kitchen

I am very grateful to the NZIA for its support of my participation on the Committee for Auckland's Future Auckland Leaders programme over the last two years. The opportunity to listen to and engage with leaders of prominent Auckland organisations across a wide range of sectors and to build relationships with other participants each with their own vision and ambitions for our society was invaluable. The programme is truly inspirational and provides a platform for members of the NZIA Auckland branch to gain a broader understanding of the public and social role architects play in developing our city. Best wishes to Hannah Andrew who is the 2016-2017 NZIA Auckland Branch participant.

#### **ARCHITECTURE+WOMEN:** Julie Wilson

This last month has seen A+W•NZ host the 'Lunch with Lene Tranberg' event for visiting Danish Architect Lene Tranberg, one of the founding directors of Lundgaard and Tranberg Arkitekter. Although the tickets for this were limited, the lunch (held at Auckland restaurant Cibo) was a vibrant, informal and well attended event, which provided a great opportunity to raise money for the The Friends of Futuna Charitable Trust with support from the NZIA Auckland Branch. A+W•NZ raised \$500 which has been donated to the Friends of Futuna Charitable Trust. Further information on this event can be found in an article written by Megan Rule on the A+W•NZ website: <http://www.architecturewomen.org.nz/archives/lunch-lene-tranberg>

Upgrading of the A+W•NZ website is planned for this year. Membership is now well over 600+ and steadily increasing, additionally the A+W Facebook page is very active with valuable content and relevant topical articles – thanks to Lynda Simmons and Elisapeta Heta for their commitment to this interesting and vibrant profile. (The page has over 1700 likes and a weekly reach of approx 10,000.) Research database, mentorship, Wikipedia, webpage and survey development is ongoing. Sponsorship is strong with support from Resene, Cobalt Recruitment and Metalcraft. Additional support from the NZIA Auckland Branch is greatly appreciated. Networking, events and mentorship across the A+W•NZ regional groups (Auckland, Wellington, Christchurch and Southland) continues with strong activity.

Progressing on from successful 2015 Auckland Architecture Week events, 2016 AAW events are currently being developed. Future events include, yet are not limited to, He Wei, Wikipedia Lounge, and Local Panel discussions and individual presentations titled 'Local Women Speak'. A+W•NZ welcomes anyone interested in becoming more involved with any of these and/or other future events, please make contact via the website: [www.architecturewomen.org.nz](http://www.architecturewomen.org.nz) A+W•NZ is currently looking for expressions of interest and/or nominations for the participation in panel discussions as part of the 2016 AAW in September. For further information/questions/nominations please contact A+W•NZ. The A+W•NZ AGM will be held on Thursday 26th May at 7pm at the NZIA offices,

Auckland. All A+W•NZ and NZIA members are encouraged and welcome to attend this.