

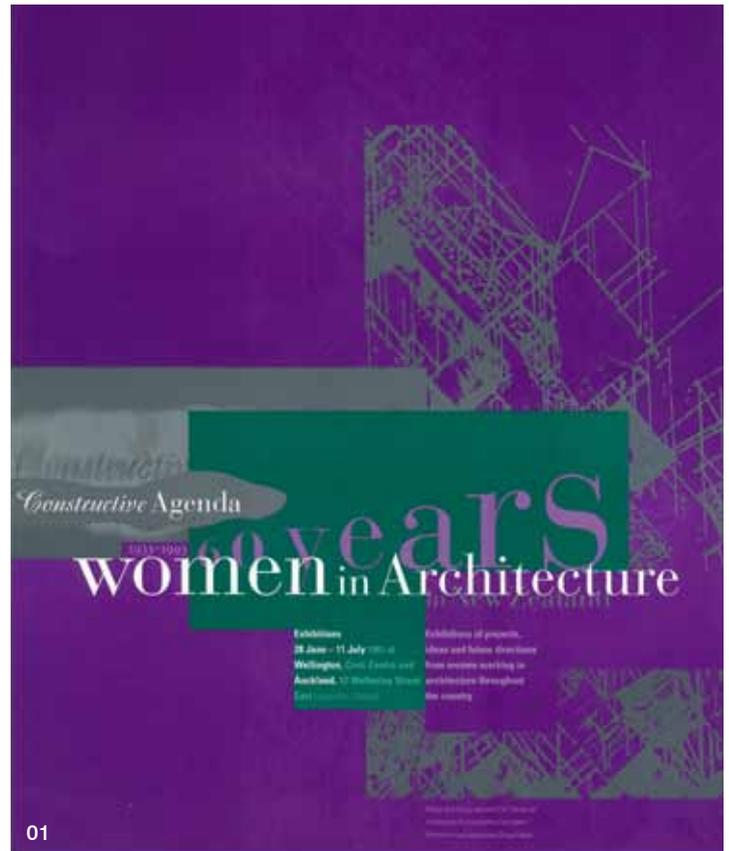
ARCHITECTURE + WOMEN IN NZ

In June 1993, to celebrate the centenary of New Zealand's suffrage movement, the exhibition *Constructive Agenda – 60 Years of Women in Architecture in New Zealand* sparked widespread interest in New Zealand women working in architecture. The exhibition included female students and graduates of architecture, along with practising and retired women architects. An enthusiastic response from all over the country saw two successful exhibitions held in Auckland and Wellington. The exhibitions reflected the varying ways women contribute to New Zealand architecture, and went on to tour the country.

The relationship of women and architecture changes over the decades, as recent research by Auckland University School of Architecture professor Errol Haarhoff has indicated. In a move to record and reflect these changes, a website will be launched in October 2011, to coincide with Auckland Architecture Week 2011. The purpose of this website is to provide a current database and network of women in architecture associated with New Zealand. Individuals and practices will be able to upload their details to build the growing database. This will lead to an exhibition of women in architecture planned for 2013, to celebrate the 20-year anniversary of the original exhibition, and the 120-year anniversary of the suffragette movement.

We'll be publishing more information about the project and Auckland Architecture Week in our next issue.

01 A poster promoting the 1993 exhibition *Constructive Agenda – 60 Years of Women in Architecture in New Zealand*.



MAHARA GALLERY REDEVELOPMENT

Parsonson Architects has teamed with Tennent + Brown on the redevelopment of Waikanae's Mahara Gallery, set to be the new home for the Field Collection, an important selection of artworks by expat artist Frances Hodgkins. Linked by an air bridge to the existing Waikanae Library, the upgraded gallery will revitalise the Kapiti Coast's cultural precinct.

The upper level of the new building will be cloaked in a draping screen of Kaynemayle, a recyclable polycarbonate mesh. The green shade of the screen recalls the region's coastal hills and the hues of the paintings within.

A fundraising campaign to see the project to completion was launched

this month with an exhibition, *Walking the Line*. Charting the gallery's history, the exhibition features works by Picasso, E. Mervyn Taylor, and architects Gerald Parsonson, Chris Moller and Sam Donald. It runs at the gallery until 21 August 2011.

The gallery is being redeveloped in partnership with the Kapiti Coast District Council.

02 Fundraising is underway for the Kapiti Coast's Mahara Gallery, by Parsonson Architects and Tennent + Brown Architects in association.



ARCHITECTS PACIFIC TURNS 40

Architect Stuart Huggett accepted a secondment to the University of the South Pacific in Suva, Fiji, at the age of twenty-seven. Three years later, he established Architects Pacific in the Fijian capital. (An Auckland outpost of the firm, Architects Pacific New Zealand, originally incorporated in 1988, was revived in 2008.)

With the fortieth birthday of the practice on the horizon, Huggett retains a great fondness for Fiji, the country with which his career is inextricably entwined.

Architects Pacific is something of an "unknown" in the world of architecture, yet the practice boasts a diverse portfolio – and a Pritzker Prize nomination. This nomination, earned in 1979, was for the Pacific Islands Forum Secretariat Headquarters in Fiji. The original complex of buildings was based on a traditional Fijian building form. Architects Pacific has now been architect to this NGO for over thirty-five years. The firm's pink granite-clad Reserve Bank Building, completed in 1985, remains the tallest building in Suva.

The firm has worked on many resort projects, perhaps the most significant being the Likuliku Lagoon Resort, Fiji. Exhibition architecture has also been a common thread: Architects Pacific has been the architect for Pacific Island exhibits at the 1988 (Brisbane), 1992 (Seville), 2000 (Hanover) and 2010 (Shanghai) World Expos.

But at the heart of everything is Fiji. Architects Pacific Suva is a small village: there is a palpable affection among team members and a great love for the work they do. And for "Bosso" – Huggett, the village's undisputed "chief."

03 A 1973 sketch of the Pacific Islands Forum Secretariat, a New Zealand Aid funded project. 04 The Pacific Islands display at Shanghai World Expo 2010.

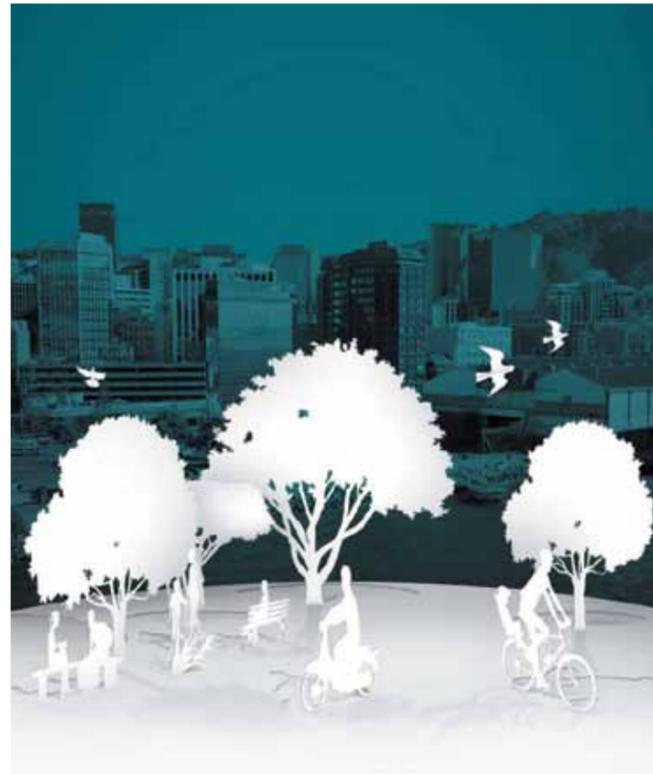


WELLINGTON 2040

What's your vision for the nation's capital? The Wellington City Council is seeking responses to its new strategy document, Wellington 2040. Launched recently, the wide-ranging strategy looks at how to develop the city over the next three decades to create a smarter, greener city.

Launched with an exhibition housed within two shipping containers – one at Te Aro Park and another by the waterfront – the strategy presents four goals for the city: People-centred City, Connected City, Eco-City and Dynamic Central City. The proposal aims to build on the city's existing strengths – its role as a creative capital, physical beauty, compact CBD and skilled population – and build its cultural and business connections. Marketing-speak aside, the strategy acknowledges the role of quality built form, careful urban planning and engagement with its history as key elements in its future success – and the important part architects and designers must play.

Feedback on the strategy will be accepted until Monday 15 August 2011. To comment on the strategy, go to www.wellington2040.co.nz.





WAN NAMES PATTERSONS ONE TO WATCH

Home-grown practice Patterson Associates has been named by the World Architecture News (WAN) as one of five practices set to shape the world of architecture in the twenty-first century.

WAN's 21 for 21 program aims to identify the creative minds at the cutting edge of architecture. Patterson Associates was recognised alongside Japan's Atelier Ryo Abe, Denmark's JDS Architects, Spain's Nieto Sobejano Arquitectos and Norway's Reiulf Ramstad Architects.

The jury praised Patterson Associates for the strong visual elements of its designs and for its ability to craft sustainable projects with a "non-nostalgic" appearance.

The entry submitted by Pattersons presented some of the practice's carefully realised projects – Auckland's Mai Mai Folly, an urban residential project; small office project Cumulus; the earthbound AJ Hackett Bungy Centre; the Michael Hill Golf Clubhouse in Arrowtown; and the castle-like Parihoa residence.

With five winners in this inaugural year, there are still sixteen places available in the 21 for 21 program. WAN offers a rolling annual schedule of awards categories, spanning education, health care, civic buildings, urban design, and commercial and residential projects.

05 Interior of Patterson Associates' Mai Mai Folly in Auckland.

06 The Michael Hill Golf Clubhouse in Arrowtown. Photography: Simon Devitt.

STAY OF DEMOLITION FOR JOHN SCOTT'S ANIWANIWA VISITOR CENTRE

The Department of Conservation has confirmed that it will not take any immediate action to demolish John Scott's iconic Aniwaniwa Visitor Centre, after recent productive discussions with Urewera iwi Tuhoe and the Historic Places Trust.

The building faced an uncertain future when the Department of Conservation vacated the upper floors in 2007, because of concerns about water damage and the structure's ability to withstand seismic activity. The Department of Conservation does not wish to retain the property.

Though the building's future is still uncertain, it has received a brief reprieve – at least for the next six to twelve months. Discussion with the local iwi and Historic Places Trust has persuaded the Department of Conservation to retain the building until further research can determine whether the building is appropriate for registration under the Historic Places Act.

"We have a building that we think is absolutely reusable," says Ann Neill of the Historic Places Trust. "It is a remarkable building, beautiful in its proportions and understatement ... There is some work that needs to be done: a little bit of strengthening work, now that we're all so earthquake conscious, and there is some accessibility work that needs to be done."

"The Department of Conservation (DOC) has no plans to demolish the centre in the immediate future," confirms Chas Te Runa of the Department of Conservation. "DOC does not see the building as part of our future and we are happy if someone wishes to take it over,"

The Historic Places Trust proposes a range of alternate uses for the building and estimates rebuild costs of \$300,000 to \$500,000.



07 John Scott's Anawaniwa Visitor Centre, photographed in 2004. In 2007, the Department of Conservation vacated the upper floors because of concerns about the building's safety. Photograph: Craig Martin.



MELODIC FLOURISH AT BRITOMART

Auckland artist Shannon Novak injected a splash of colour into the newly developed Atrium on Takutai at Auckland's Britomart with a custom mural last month. The installation, titled *Melodic Flourish: Shining a light on Matariki*, is a mural referencing the Pleiades star cluster and the traditional Maori New Year, which occurred on 4 June in 2011.

The work encompasses many of the themes in Novak's work, including geometric abstraction, combined here with music. Novak's synaesthetic approach sought to translate traditional Maori song into these vividly coloured abstractions. The result was intended to bring a warmer energy to the space.

The mural comprises four printed translucent film panels, applied to glass and backlit.

Development of the Britomart precinct is currently underway. Australian practice Johnson Pilton Walker has worked on several of the new buildings in the precinct, with Salmond Reed providing heritage expertise.

08 *Melodic Flourish: Shining a light on Matariki* by Shannon Novak was installed in Britomart's Atrium on Takutai from 4 June until 4 July 2011.

AAA CAVALIER BREMWORTH UNBUILT AWARDS

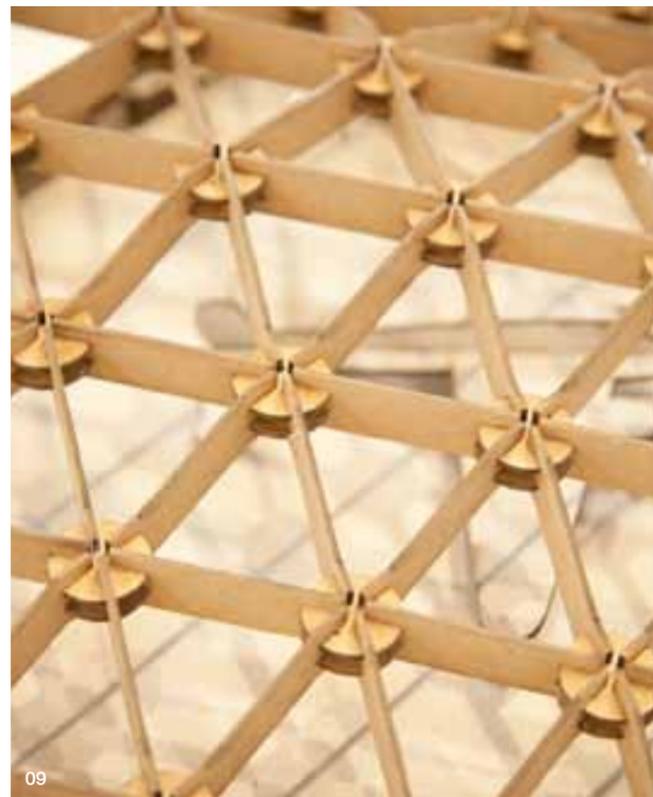
Boasting a new name for 2011, this year's Auckland Architecture Association Cavalier Bremworth Unbuilt Architecture Awards sees the open category split into two halves – a general category and a work-in-progress category, to encourage submission of projects yet to be realised.

Entries are invited from architects, architectural students, graduates, engineers, planners, landscape architects and designers.

In 2010, Mike Hartley and Nick Sayes of Daniel Marshall Architects won the open category with *The Path to Dwell on*, a clever pathways solution for Waiheke Island. The student category was won by Yumian (Dino) Chai, who submitted a model for the Sir Keith Park Aviation Museum at MOTAT.

The jury for this year's awards will be announced shortly.

A \$5,000 prize is available for each of the open categories, with \$1,000 for the runner up. The student category offers a \$3,000 prize, with \$1,000 for the runner up.



09 Yumian (Dino) Chai's intricate model for the Sir Keith Park Aviation Museum at MOTAT won the student category in last year's awards.



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MICHAEL PAREKOWHAI AT THE VENICE BIENNALE

"No matter what objects or buildings we make, there's nothing that can fill a room like music can. It seems to get into every nook and cranny; even the way it interacts with the body is something that attracted me," says artist Michael Parekowhai of his latest project, an installation for this year's Venice Biennale.

And music is truly at the heart of the project. Three elegant pianos have been installed at the Palazzo Loredan dell'Ambasciatore on the Grand Canal. The first is a Steinway finished in a luscious red gloss. Its intricate Maori carvings speak eloquently to its name: *He Kōrero Pūrākau mo Te Awanui o Te Motu: story of a New Zealand river*. The second and third pianos are cast in bronze and topped by two almost-mythic bulls, one in repose, the other with a slight air of menace.

"I've always been interested in things like plinths and how objects take up space and how they operate within space. I was interested in the piano as a foundation or plinth or stand on which some other object could operate in balance, in unison," explains Parekowhai. "I was attracted to the musical instrument – the beautiful shape of a piano becomes a magnificent plinth."

The title of the exhibition, *On First Looking into Chapman's Homer*, references a poem by John Keats, recounting a Spanish adventurer's first view over the Pacific. This idea of cross-cultural interactions runs through the exhibition, though Parekowhai acknowledges the complexities of national identity and its representation to an international audience.

"It's problematic trying to represent anybody – I certainly don't speak for all Maori communities; I certainly don't speak for all of the New Zealand nation. I struggle just speaking for myself, to be honest. If it has meaning for other New Zealanders – and I believe that it has – then that's a real bonus. The project talks about the diversity that's here – a Maori voice within the construct of global art."



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10 *Kapa Haka (Officer Taumaha)*, 2011, bronze, 1820 × 600 × 450 mm. **11** *Chapman's Homer*, 2011, bronze, stainless steel, two pieces: 2510 × 2710 × 1750 mm; 560 × 870 × 370 mm. **12** *He Kōrero Pūrākau mo Te Awanui o Te Motu: story of a New Zealand river*, 2011, wood, brass, automotive paint, mother of pearl, paua, upholstery, two pieces: 1030 × 2750 × 1750 mm; 855 × 460 × 410 mm. **13** *A Peak in Darien*, 2011, bronze, stainless steel, two pieces: 2200 × 2850 × 1750 mm; 520 × 1050 × 320 mm. All works courtesy the artist and Michael Lett, Auckland. Photography: Michael Hall.