

KOHU

An offering of New Zealand Architecture and Design.

FREE

Please take one.

Issue One
2016



10.

The diversity of New Zealand's architecture is highlighted in Future Islands, the country's exhibition in the Biennale Architettura 2016.



14.

Class of '16: the creative and inspiring designs that received the highest architectural honours at the 2015 New Zealand Architecture Awards.



26.

Innovative work by design-oriented companies is showcased in the housing space at the venue of the New Zealand Architecture exhibition in Venice.



Joyful architecture

Children playing on the roof of America, the Wellington House that was a seven-year project of the San Architecture Studio (2010-2015), an outstanding figure in New Zealand architecture. More village than modernism. Architect has captivated visitors for 40 years. One new fact in 2015: critic Alexander Lange (see page 38). Photograph courtesy Richard Architects.

The story up to now

Architecture in New Zealand is an island narrative of exploration, arrival and ongoing adaptation.

By Bill McKay

Our archipelago has been discovered by a succession of voyagers and explorers over the centuries but was one of the last significant land masses to be peopled. Around 800 years ago, in the last thrust of human expansion throughout the Pacific Ocean, expert navigators sailing sophisticated double-hulled waka landed in the southern reach of Polynesia (many islands) and adapted their way of life to a colder, more temperate land.

These people, Māori, built quite different structures from those in the Pacific. Low-roofed, single-roomed dwellings (whare) woven from plants were dug partially into the ground to insulate them from strong winds and cold. However, one feature that remained common throughout the Pacific was the marae āra, a large, open space of communal,

cultural and spiritual importance around which dwellings were clustered.

As the Māori population increased and society became more tribalised, strategic hillside sites were secured during periods of warfare by large-scale earthenworks and palisades known as pā. The history of New Zealand architecture is not just one of arrival and the adaptation and evolution of building forms but also of transforming the landscape to meet the needs of people.

Throughout Oceania there is a strong relationship between the technologies required to construct ocean-going craft and those used to create buildings. What were once seen as simple dug-out canoes and grass shacks are now recognised as skillfully built

Continued on page 8...

Designing women seek rightful place

Women have been part of the New Zealand architecture profession for 80 years – it's time for some real inclusiveness, says the campaigning organisation Architecture + Women + NZ.

By Lucy Treep and Lynda Simmons

What's the place, status and future of women in the architecture profession? Architecture+Women+NZ (A+W+NZ) brings together women trained in architecture and seeks to raise their profile through networking, events, publishing and the formation of policy. It's free to join and while the organisation has a serious intent, participation is intended to be enjoyable as well as purposeful.

Since its inception in 2011, A+W+NZ has gone from strength to strength, gaining respect in the industry, universities and from within the wider architecture community. Informed by the current global wave of interest in gender equity, A+W+NZ provides a forum based on inclusivity, aims to widen the scope of what it means to be an architect and seeks to find ways to sustain and promote the already active architectural community in New Zealand.

A+W+NZ acknowledges the lineage of groups and individuals who have, over the past century, constructed a strong platform for the strengthening of gender awareness in New Zealand. Groups such as The Women's Institute of Architecture in the 1970s and the Constructive Agenda committee of the 1990s had a significant influence on the profession, and individual pioneers such as Marilyn Reynolds (née Hart), Lillian Chrystall (née Laillaw) and, latterly, Dr Sarah Treadwell of The University of Auckland have changed the landscape of gender and architecture.

A+W+NZ is building a research-based online archive of women in New Zealand's architectural history. One of the organisation's first initiatives was a national exhibition in 2013. This showcase provided a twenty-year update on the work of female architects and women associated with architecture since the staging in 1993 of *Constructed Agenda: 60 Years of Women in Architecture*, an exhibition that marked the centenary of women's suffrage in New Zealand. Focusing on the huge advancements women have made in many architectural fields in a relatively short period of time, A+W+NZ works with optimism for future change to workplace culture, and not only for women.

The inaugural A+W+NZ Awards, which were established in 2014, celebrates achievement in three

principal areas. The Chrystall Excellence Award "recognises the extraordinary talent of women who have led expanded and full careers in architecture over several decades." The Wirihana Emerging Leadership Award highlights "the extraordinary talent of women who remain in the field of architecture beyond the first decade after graduation" – historically a defining period of professional practice. Finally, the Munro Diversity Award salutes "an outstanding career which has continually supported and/or promoted diversity in architecture, and recognises the invisible work that goes into supporting the entire architectural community."

The winners in the inaugural A+W+NZ Awards programme were Cecile Bonnifait of Bonnifait + Giesen Atelier/Workshop (Wirihana Emerging Leadership Award), Justine Clark and Gill Mathewson of advocacy group Parlour (Munro Diversity Award), and Julie Stout of Mitchell & Stout Architects (Chrystall Excellence Award).

In the few years since it was set up A+W+NZ has created a structure that provides guidance, discussion, visibility and positive role-modelling for women and men alike through facilitating events and publications around a healthy reassessment of industry 'norms'.

The relevance of a gendered architectural community in the early twenty-first century could be questioned in a time when sexism is frequently considered to belong to another era, and any related problems have already been resolved. Yet, while they are often invisible to some in the architectural community, many barriers to inclusivity and equality in the workplace still exist.

The two core aims behind A+W+NZ are to promote visibility in the field of architectural practice, and to aim for an inclusive architectural practice culture. This means enabling those typically less visible to have access to, and become part of, their architectural communities. One example of reducing barriers is the inclusion of Māori tikanga (protocols) in all A+W+NZ events to honour Te Tiriti o Waitangi (The Treaty of Waitangi). Younger A+W+NZ members say they welcome opportunities to meet women with more advanced architectural careers. Involvement in A+W+NZ has, in turn, opened the door to leadership possibilities elsewhere.

There are three criteria for membership of A+W+NZ. Would-be members must identify as

Right: for the 2013 A+W+NZ Exhibition held in Auckland. Between Silver, a timeline was prepared by architecture graduate Marianne Cabelli, assisted by Joy Ross (design) and Lynda Simmons (curation, research). The timeline acknowledged the role of women in architecture across a long period. This selection of photography was drawn from the original documentation.



Above: A spread from the 2014 A+W+NZ Awards catalogue. Held every three years, the awards provide an alternative structure that can celebrate careers, which contribute to the built environment in many and diverse ways, rather than to a single object or a building. Photo by Catherine Gillies.

female, have the equivalent of a Bachelor's degree in architecture, spatial design, or similar, and must either have trained in or reside in New Zealand. Membership is open to those in practice or not, and A+W+NZ's events are for the entire architecture community (and, yes, men are always welcome).

A+W+NZ's activities fall into four categories: networks – online database, social media, and online newsletters; events – exhibitions, awards, symposia, lectures, breakfast talks, waiata mornings and site visits; research – books (*Architecture in an Expanded Field*, 2015; *A+W+NZ Awards 2014*, *Snapshot 500 and Gentle Foundations*, 2011), journal and magazine articles, oral histories, and the A+W+NZ timeline; and policy – guidelines for institutes, practices and government submissions.

It is hoped that discussions around gender, workplace culture and policy can have a wider effect on the visibility of many other diverse groups. The intention is for visibility and inclusiveness to apply to all who make their lives in architecture.



Esther James, active from 1923.



Alison Shepherd (née Slough), active from 1927.



Margaret Moore (née Hamilton), active from 1925.



Marie Victoria Greenwood, active from 1923, first architectural degree graduate.



Mary Edwards, active from 1930, first architectural degree graduate.



Nancy Northcott, active from 1940.



Lilian Christall (née Lindbeck), active from 1941.



Helen Tippett, active from 1950.



Huriel Lamb (née Sanders), active from 1952.



Stephanie Boney, active from 1976, prolific architecture writer.



Marjorie Bevan, active from 1976, prolific architecture writer.



Fiona Christaller (née), active from 1977.



Amanda Reynolds, active from 1971.



Ellen Brinkman, active from 1978.



Claire Chambers (second from right), active from 1978.



Min Hall, active from 1978.



Sarah Treasford, active since 1977, first woman to join permanent teaching staff at The University of Auckland.



Jane Aimer and Lindley Netherth, active since 1980, from 2002 in practice together as Scarlet Architects.



Victoria University of Wellington, class of '86, women graduates. From left: Pauline Ching, Jane Kelly, Julia Gattio, Claire Deacon and Terrie Bell.



Julie Stout, principal of Mitchell & Stout Architects, Winner of ANZ's Christall Excellence Award in 2014.



Women in Architecture, Wellington, 1991. From left: Emma Alcock, Shannon Jarry, Anna Kambale Walsh, Anna Dykes, Katherine Gobbie, Joanne Kelly, Deb Cranford.



Left to right: Ellen Brinkman, Carolyn Smith, Mary Walsh (seated), Rachel Beccoff, Jane Matthews, not unidentified, Amanda Reynolds (seated), Debra Penn, not unidentified.



ANZ42 becomes an Incorporated Society, 2014. Back: Nicola Zimmerman, Elaganta Mata, Megan Bule, Linda Fyler, Lindley Netherth, Julie Whinn, Jane Aimer, Wendy Shacklock. Front: Lynette Simmons.