

# New Zealand Architect

No. 1 1986

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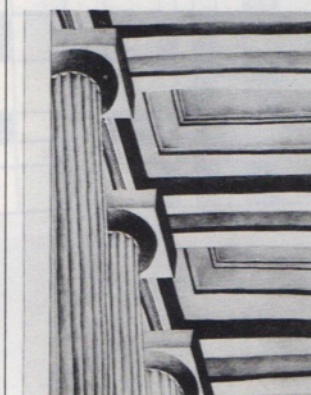
## Editorial

There is no Auckland who is not aware of that curious resentment — even scorn — which other New Zealanders often feel towards Auckland. In architecture, we have noticed that Post-Modern Auckland is often seen from outside as a kind of Deco excess. Yet from here in Auckland, looking south, the rest of the architectural world appears unusually absorbed with the Victorian. (Peter Beaven comes to Auckland about once a year to lecture us on the benefits of the Victorian heritage that we have largely destroyed in favour of mock plaster and mirror glass.) The cliché that the Auckland style is flashy, easy and indulgent is reinforced each time a noted outsider designs a house here. The city has quite a few tight and overwrought set pieces, miserably ill-adapted to the patio life that our hormones demand.

Not that everything is fun in the Queen City. The architecture of the main street, for instance, is making a lot of people angry. Pip Cheshire expresses some of that anger in this magazine. And in the School of Architecture the local style doesn't find much support. To a significant group there, New Zealand architecture in general is seen as nationalist, modernist, and dead tired. The Auckland School has been the source of the strong student drawings which accompany Sarah Treadwell's plea for a re-evaluation of drawing as architecture. The School is also the home turf of Ross Jenner and Mark Wigley, whose discussion of the Jenner House can be contrasted with the view of Stuart Niven from Wellington.

This issue of *N.Z. Architect* is about work in Auckland. It is edited by four Aucklanders, none of whom is a member of the N.Z.I.A. Not that one needs to take much from that these days, because architecture is less and less the preserve of a professional club, and *N.Z. Architect* has become increasingly concerned with a wide view of architecture. We can thank Gerald Melling as Editor for expanding the journal as Gordon Moller had done before him. Editing any magazine of the arts in New Zealand is a lonely job, to be done more for love than for cash. Gerald Melling has shown in his books and in this magazine a passionate belief in the kind of architecture that moves and excites people. On the one hand he has encouraged the underdeveloped art of criticism; on the other, he has seized contentious issues (like the fate of the Wellington Club), and shaken them like a terrier at a trouser leg. We hope the next Editor can do as much.

*David Mitchell  
Pete Bossley  
Julie Stout  
Jennifer Cook*



Auckland Museum — Lynda Simmons

## APOLOGY TO JOHN PATIENCE & ASSOCIATES

The New Zealand Institute of Architects wishes to clarify the role of this firm named with respect to one of the 1985 Bland Awards published in *New Zealand Architect* No. 6 1985.

John Patience & Associates were named as architects for the office building at 55 Abel Smith Street. This was inaccurate, as while having no responsibility for or control of the design they were engaged to prepare permit drawings only.

The Institute has no wish to reflect on the quality of this firm's design competence, expresses its regret for this inaccuracy and apologises for any embarrassment this may have caused.

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*Interior Auckland Museum. Lynda Simmons 1985. Auckland School of Architecture.*

