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 doubled-hulled vessels 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 ātea, 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 hillsides were secured during periods of warfare by large-scale earthworks 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 skilfully built...
New Zealand’s participation in the 2016 Architettura Biennale in Venice is an opportunity to consider the wider achievements of New Zealand’s architecture and design practitioners, the increasing diversity of their practice and production, and their contribution to the life of the country. *Future Islands*, the official New Zealand exhibition created by Charles Walker and Kathy Waghorn and commissioned for the New Zealand Institute of Architects by Tony van Raat, puts some of these concerns at the international architectural radar. But, of course, there’s a lot going on beneath the surface of the show: island environments have long been regarded as nesting grounds for evolutionary development.

This publication tells some more of our island’s design stories. It takes its name from a Māori word for a gift or contribution, an offering made in a spirit of reciprocity. We want to learn from the Biennale, and offer information in return. Our stories may be news to many people – we believe it’s good news. *Koha* covers the continuum of architecture and design in New Zealand, looking at how we got to where we’re at (design tendencies and contemporary projects), and why the outlook is propitious (the promotion of inclusiveness, the push for equity and the promise of youthful talent). *Koha* also profiles the innovative companies who see New Zealand’s presence at the world’s leading architecture event as a chance to tell their stories in a forum dedicated to the exhibition of imaginative propositions and the realisation of creative ideas.

New Zealand Institute of Architects

**KOHAI**

An offering of New Zealand Architecture and Design.

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The New Zealand Institute of Architects

@NZIArchitects
In the 1930s and ‘40s New Zealand’s suburbs were expanded through mass social housing, namely the state house, which was derived from Britain’s Garden City Movement. But this was the British New Zealand looked to its ‘mother country’ for architectural inspiration.

The destruction of the city of Napier in 1931 had a happy side-effect when the city was rapidly rebuilt in the Art Deco style, becoming for a brief period ‘the most modern city on the globe’.

Schools, however, were more innovative in form, especially during the twentieth century, when a wave of prefabricated schools and the architecture of the architectural modernist era became predominant. The destruction of the city of Napier in 1931 had a happy side-effect when the city was rapidly rebuilt in the Art Deco style, becoming for a brief period ‘the most modern city on the globe’.

The late nineteenth century saw the creation of suburbs and the evolution of the cottage into the larger but still flat-roofed, single-storied and timber-construction villa. In the early twentieth century the bungalow arrived from the West Coast of Australia.

The State of Play

By Pip Cheshire

Is it possible that we architects in New Zealand are damned by a too beautiful and unpolluted land? That such is the abundance of one after another outstanding natural landscape that the works of human endeavour are eclipsed?

Well, not really. This year across the country are sprouting with panelled farmhouses using their hipped roof for yet wider views. Above them are higgledy boathouses with terraces, remnants of defences without built by Māori, the country’s first inhabitants. Nineteenth-century clearing of the country’s thick forest cover is now fashionable heralded European colonisation and the transformation of the land with roads, railways, hydro dams, towns and cities. We have made these, until the late twentieth century, with a sense of isolation, of being at great distance from the northern hemisphere’s sophistication and modernity.

If distance has lent us a backward, provincial air, it has also given us time to make a society built from the received constraints of class and tradition, a place in which it is a safe ‘back land’ as good as their neighbours’. While an egalitarian society was founded on progressive and idealistic legislation, the rapid building of the country’s infrastructure revealed a tough pragmatist. Rivers have been dammed for hydro power, waterways filled to make harbours from which our agricultural produce is exported, and hills levelled to make roads, towns and cities.

In the main, the buildings of late-nineteenth and early-twentieth-century towns appear as if dammed for hydro power, waterways filled to make harbours from which our agricultural produce is exported, and hills levelled to make roads, towns and cities.

Though it is ‘early days’ and many construction sites are dammed for hydro power, waterways filled to make harbours from which our agricultural produce is exported, and hills levelled to make roads, towns and cities. But with few exceptions, the more recent commercial buildings of the cities are dominated by the roundabout box, the contemporary version of the Victorian era, and, perhaps, might discern a new aesthetic canon.

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Modernism, especially in domestic architecture, took that imitated timber post and beam construction. Buildings built in the concrete and glass International of new government, institutional and commercial egalitarian social climate and a 

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First tentative arrival of Modernism between the wars coincided with a period of progressive thinking, an egalitarian social climate and a burst of industrialisation. Modernism took off during the post-war economic boom. In the 1940s and 50s there was a prolific renewal athenaeum aesthetic form, a development that could be traced to international sources but also remained within national inclinations, do-it-yourself attitudes and a humanistic focus, a development that could be 

As a young nation, New Zealand knows its past more immediately, intimately and consciously than many, but, like any adolescent nation, is also very self-conscious of its present and its place in the world. The settlement and growth of New Zealand continues in the increasing density of population connects our islands to more and more others, those islands, in an era of contracting physical distances and new digital, virtual and multidimensional, are looking to new and seducing future.

Modernism took off during the post-war economic boom. In the 1940s and 50s there was a prolific renewal athenaeum aesthetic form, a development that could be traced to international sources but also remained within national inclinations, do-it-yourself attitudes and a humanistic focus, a development that could be a genuinely cross-cultural architecture that becomes more significant in a group of large churches including Rangitane (1911) at Otaki. Early wooden churches were envisaged as tempory until those of permanent materials (brick and stone) could be built, but a lack of good-quality stone and masonry skills, and the land's tendency to quake meant that it was only large urban churches that were substantial. New Zealand's settlement in the nineteenth century paralleled the period of the 

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if this is so, rapprochement with a resurgent Māori tradition is now frequently reflected in architecture. There is a genuine concern with the expression of national identity. Recent high-profile buildings such as the Art Gallery Toi o Tāmaki by FJMT/Archimedia and Stevens Lawson's Blyth Performing Arts Centre in Hawke's Bay pay to find projects that are at Once of international and local in character. Given the preponderance of easily accessible open land and the meaning of nature here to create pasture as a prevalent mythologizing of the country's natural occupation, it is perhaps not surprising that the specific conditions of site and climate are not sufficiently paramount demerits of form and programme, inevitably at the cost of more appropriate and appropriate alignment with this as a discrete research or creative activity. It is a well-known country's architecture that the combination of the concerns of site and climate, those of creative endeavour, research and engagement in a global architectural discourse, reach their zenith. Among the number of architect-designed houses towns around only eight per cent of all houses built, a majority of which are built in haste, speculative sites and a near-universal belief in one's home as a place of retreat from the world. Yet the government-sponsored school houses of the 1980s, architects had experimented with a patterned high-performance glass skins stretched ...quake dulls, those more complex concerns of his-

The twentieth-century revivals of Māori traditions, especially in church construction by Āpirana Ngata in the decades have seen a welcome shift away from the 

如果有这种，拉帕拉拉的重新时期，研究和参与在本地的建筑界的国际交流，梳理其之巅。但是，我们对现代建筑的展示，尤其是住宅和商业建筑，在很大程度上是与国际流派相匹配的。这并不仅仅是对现代建筑的模仿，而是对现代建筑的创造性发展。

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The critical case for regionalism

New York architectural writer Alexandra Lange visited New Zealand early in 2016. She talked to John Walsh about some of the surprising discoveries she made on her journey.

John Walsh: I’m guessing that before you visited New Zealand you didn’t know that much about the country, let alone its architecture.

Alexandra Lange: I know nothing. Absolutely nothing. Growing up, my best friend’s aunt married someone from New Zealand and it was as if that aunt had moved to outer space – they saw the family at best every five years. So my sense of it was far away, green, sheep and I’m sorry The Lord of the Rings.

Yes, we’re doomed to live in Middle Earth for as long as the marketers can eke out that branding journey. Given that you had five expectations before your visit, did you encounter any surprises when you travelled around New Zealand?

It wasn’t until my fourth stop, in Wellington, that the branding kicked in. Because my idea of New Zealand was at least twenty years out of date, I wasn’t expecting the architecture I saw to be as sophisticated and as mainstream, vis-à-vis the United States, as it was. There seemed to me to be a more general acceptance of Modernism there than here, as well as in some cases a higher quality of construction. The Britomart pop-up commercial area in Auckland, for example, is very elegant and combines landscape and texture in an interesting way.

It is also always fun to see other countries’ versions of architectural movements. I was impressed by the concrete architecture of Warren and Mahoney in Christchurch – some would call it Brutalism – that was so sensitive to climate and siting. A friend runs the website ‘Fuck Yeah Brutalism’ and he had none of it. Why is it so much contemporary New Zealand concrete architecture of Warren and Mahoney in Christchurch, NZ Academy of Architecture’s 2016 Architecture Awards, Photo by Ben Hosking.

A good question. There are all those highly glazed office buildings in Auckland that must have looked good in a render, and they’re festooned with interior blinds or just sheets of paper that the occupants have stuck to the glass so they can read what’s on their computer screens as they try to adjust the air on aconsistently summer afternoon. Perhaps it’s do with compulsions to offer, and market, a view – as much of a view as possible. Isn’t this a universal condition?

It is, but, once everyone kept reminding me about the strength of the sun, it seems like New Zealand people are more interested in how the sun, it seems like New Zealand people are more interested in how the sun, it seems like New Zealand people are more interested in how the sun.

Isn’t this a universal condition?

Let’s talk about some of the other things you saw on your visit. What did you enjoy?

I loved the coastline near kerikeri in the Bay of Islands – that was where I got my first sense of the scale and complexity of the New Zealand landscape. The Māori Cross Interpretive Centre had a great combination of simplicity and design, giving arrival at that spot a sense of ceremony. In Christchurch I did not feel encouraged by the current state of the central business district or the cathedral, but there were fascinating developments around the edges. My favourite was the Margaret Mead Family Pioneerswood, which is light and bright and was filled with families, even though there seemed to be little housing around it.

And in Wellington I was blown away by Ferries House by the late Ian Athfield (see cover), which nicely ties nothing else to the city. It’s a truly astonishing place. I wish someone would make a dramatic movie about how it came to be.

You also saw some landscape projects, or projects in the landscape, of some scale. Human intervention in the landscapes is no new thing in New Zealand, of course – our economy was built on it. But the continued fashioning of the land is quite new, and sometimes it’s intended to repair the depredations of settlement. You also saw some urban landscaping work, for example at Auckland’s Viaduct Harbour. Did you get any sense of the landscape-architecture relationship here?

A return to native planting, and landscape architecture that heals as well as beautifies the environment are not new ideas, but were mingled by a couple of New Zealand-specific examples. Megan Wright’s waterfront project in Wellington – a garden which artfully combines recreation and some beautiful wild moments, and acts as a filter for the harbour, and Thomas Wilt’s Orongo Station, near Gisborne. This is a huge private project of reclamation and reforestation, combined with more responsible farming practice, that seems like a whole new model of how to live in the landscape. It requires some mental readjustment to see all these sheep as interlopers who are destroying the hills – via erosion and grazing – that they look so pretty on.

One last question, and this relates to René Kuchan’s 2016 Venice Architecture Biennale, which examined a century of modernity and its ongoing effects: how much space do different countries – or regions – need to have to meaningfully express their difference, or their characteristics, in their architecture? That is, beyond the application of motif or pursuit of posterity. Do we need to get hang-up on that? Buildings work and do their job and are enjoyable to occupy and look at, and are environmentally responsible – is that enough?

This is actually the theme of the essay I’m working on about the trip – places in New Zealand, that exemplify what was used to be called Critical Regionalism, which I personally would like to see more of. If a world of practically the same buildings in good taste may sound like a good thing when ninety-nine per cent of the built world is out of architects’ hands – but then, why would we travel? It’s the differences of climate or political or cultural dynamics or even individual personality that pushileen architecture along. I feel that no matter how many digital images we consume, I always hope the version – of blackened wood cladding, or ethereal white steel, or swoopy roofs – turn out differently.
New Zealand’s inaugural exhibition at the Biennale Architettura was about the country’s architectural origins; that ground having been covered, the second exhibition looks to the architectural future.

By John Walsh

After a couple of false starts and abortive attempts to enter an official New Zealand presence into the Venice Architecture Biennale, the New Zealand Institute of Architects (NZIA) assumed responsibility for the country’s participation in the world’s largest architecture exhibition in 2014.

The inaugural New Zealand pavilion at the Venice Architecture Biennale was curated by a team led by Auckland architect David Mitchell, director of the Auckland practice Mitchell & Stout Architects and the recipient of the NZIA Gold Medal for design in 2014. The pavilion was a “treasure, within yet another treasure – the Palazzo Contarini,” according to Māori storehouse Hotonui. A treasure within another treasure – the whatārangi contained a model of a model. Visitors were greeted by a carved whatārangi, with fabric sides printed with images of Pacific and European cultural inversion, the whatārangi contained a model of a model. People can navigate the exhibition – they’ll have a map – but not necessarily in any order. Things are left hanging, you might say.

“Futuristic Islands” – and Modernism, the architectural lingua franca of the 20th century – meet in different ways and from different perspectives. We worked with Marco Polo, the Venetian merchant who went to China in the thirteenth century, telling the wonderful stories of the wondrous cities he saw on his travels. We started to think more about islands as sites of possibility for alternative ways of living, or metaphors for the ways in which architects work, their practices, cultures, and their relationships to other practices. We are certainly playing with the romantic fictions, aesthetics and fictional ambiguities of the island metaphor, but as we developed the exhibition concept we focused on the architectural profession as 'chapters of practice', as archipelagos.

What Mitchell wanted national exhibitions to consider was the effects of a century of modernity on architecture. When did modernity begin? ‘Futuristic Islands’ is a declaration of difference, an exhibition that looked at what buildings can be. The inaugural exhibition celebrated Māori storehouse Hotonui. A treasure within another treasure – the whatārangi contained a model of a model. People can navigate the exhibition – they’ll have a map – but not necessarily in any order. Things are left hanging, you might say.

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One of the first people Charles Walker called when he learned he had been selected as the Creative Director of New Zealand’s exhibition at the 2016 Venice Architecture Biennale was Minka. Walker’s exhibition proposal, Future Islands, called for numerous architectural models, and if you want architecture models, Minka is your man.

Over the past decade his Auckland-based company Architecture + Design Fabrication Workshop has emerged as the go-to model maker for custom architects and designers.

Minka started making models as a student at The University of Auckland School of Architecture and, while he was a student, he made models for exhibitions at Objectspace Gallery and Auckland War Memorial Museum. He worked in architecture practices for a few years in New Zealand and then in Hong Kong, where he began to get serious about model making after returning to Auckland and set up in business with former partner Kenny Cheng. Ania Wachalek, another fellow student, is a long-time waker in Architecture + Design Fabrication Workshop too.

In Hong Kong, he says, he found the scale of model making too small. “I’d like making things with my hands. Technology helps to speed up the process, but I like the craft element of model making, and there’s room for that in the future in New Zealand.”

In Auckland, commercial opportunities for architectural models has increased over the past five years. “In the last property boom everyone wanted renders, but since the Global Financial Crisis people have gone back to physical models. We’ve been crazily busy since 2013. Architects have always liked models, real estate agents also like the physical model, and clients like the craft. People may not understand architecture, but they can understand the object.”

Upwards of twenty of the architecture models in Future Islands have been made in his workshop in recent years. Each project has required several large 3D printers, and the other exhibition models have been subjected to quality control. He is working with the University of Auckland on a collaborative Research Fellowship. “The whole point of the architecture models remains core business. ‘You can still be an architect’, he says, ‘when you’re making models.”
Weaving many strands

Putting ‘our faces in our places’ is the aim of a new design framework that will allow Māori design culture to be woven into strong cultural landscapes.

By Deone Whanga-Schollum

Māori are committed to working towards reorienting and developing a physical and metaphorical understanding of cultural landscapes within contemporary Aotearoa New Zealand. In January 2007 a set of guiding principles – ‘The Te Aranga Principles’ – was developed by Māori professionals and supporters spanning many areas of design, arts, health, education, local and central government. The principles assert that “the development and articulation of the Māori cultural landscape will contribute to the health and well-being of all who reside in and visit Aotearoa – through realising our unique Aotearoa Pacific identity.”

The Te Aranga Principles articulate a multifaceted Māori (Māori knowledge) view of the cultural landscape as a holistic environment that informs and shapes our identity: “As Māori we have a unique sense of our ‘landscape’. It includes both physical and spiritual dimensions. It is how we express ourselves in our environment. It connects us to and with our ancestors, flora and fauna, through whakapapa.”

The ability for design discourse to be open-ended, that culture is not static. The integrity of tikanga, parameters as “designers and clients working effectively to create designs for the built environment without the eradication of indigenous communities supports the progression of a built environment without the eradication of traditional approaches. Cultural approaches, if used, can be given the room to be dynamic and globally connected.”

The Ngā Aho Award to the annual Best Design Awards.

In 2012 Ngā Aho partnered with the Designers Institute of New Zealand and introduced a new Ngā Aho Award to the annual Best Design Awards. Designers submitting work for the Ngā Aho Award have commented on their growth of understanding of projects which have pursued solid cultural connections with Māori, values, identity and social objectives for Māori forward and enabling opportunities for design growth, both in process and outcome. Ngā Aho is moving cultural and social objectives for Māori forward and enabling opportunities for design growth, both in process and outcome.
Although four of the past six New Zealand Architecture Medals have gone to buildings in Auckland (an acknowledgement of the more complex projects and bigger budgets available in New Zealand’s largest city), 2015 proved that there can be exceptions to the rule. You’ll find the Blythe Performing Arts Centre at a secondary school in the small North Island town of Havelock North. Designed by Stevens Lawson Architects, the graceful form perhaps alludes to the landscape of nearby Te Mata Peak, or the sinuous shape of musical instruments played within. It is a welcoming design that glows warmly against the dark. “On this project, client and architects reached for the sublime – and they got there,” the awards jury said.

**New Zealand Architecture Medal**

**Project:** The Blythe Performing Arts Centre  
**Architect:** Stevens Lawson Architects  
**Location:** Havelock North

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**John Scott Award for Public Architecture**

**Project:** Christchurch Botanic Gardens Visitor Centre  
**Architect:** Patterson Associates  
**Location:** Christchurch

Christchurch is known in New Zealand as ‘The Garden City’, although a good part of its profusion of parks and gardens was ruined by earthquake-generated liquefaction. However, it was to garden history that the architects looked when modelling the elegant form of the Christchurch Botanic Gardens Visitor Centre. A botanic theme cuts through the building, illustrated most literally through a dappled leaf shadow that was replicated on pre-cast concrete panels and in a flooring pattern comprised of blown-up images of plant microbes. The structure is thoroughly contemporary but it strongly connects with the typology of traditional garden greenhouse buildings. The awards jury described it as “an exhilarating contemporary take on the traditional garden greenhouse and an adroit and sympathetic piece of place-making” and it is an inspiring contribution to the public realm.
As the name suggests, this structure replaces another that once stood on site. Completing the Christchurch clean sweep of Named Awards, The Stranges Building (as it is commonly called) was one of the first post-quake commercial buildings to rise in the rebuild. The building demonstrates a commitment to “creating a vibrant and rich inner-city development in a manner that goes beyond ordinary expectations,” the awards jury said. “Client and architect set out to make a cosmopolitan, industrious and joyful place on a prominent urban site, and they have succeeded admirably. With its interior courtyard offering sanctuary from traffic and street noise the building is a modern village with an urbane disposition.”

**SIR MILES WARREN AWARD FOR COMMERCIAL ARCHITECTURE**

**Project:** The Stranges & Glend approach

**Architect:** Sheppard & Rout

**Location:** Christchurch

This building, said the 2015 awards jury, “is a labour of love and a testament to the design capacity, bloody-minded commitment and appetites for sheer hard work of its architect.” Hand-built by the architect, the studio sits on a precipitous site that offers panoramic harbour views. A less welcome intrusion is the threat of errant boulders, dislodged from the heights of the Port Hills behind the building as the aftershocks of the Canterbury earthquakes continue. However, the studio is well reinforced with thick and heavy timber recycled from the deck of the demolished Lyttelton Wharf, which provides a ramp across the front of the building. With a nod to architect Michael O’Sullivan’s ancestry, the jury said that the building, “with its robust and straightforward shell and finely crafted interior, perfectly expresses the dichotomy of pugnacity and poetry of a Hibernian heritage.”

**SIR IAN ATHFIELD AWARD FOR HOUSING**

**Project:** Lyttelton Studio Retreat

**Architect:** Bull O’Sullivan Architecture

**Location:** Lyttelton
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 Treap 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 whilst the organisation has a serious intent, participation is intended to be enjoyable as well as purposeful.

Since its inception in 2013 A+W·NZ has put women’s strength to strength, gaining respect in the industry, universities and beyond within the wider architecture community. Informed by the current global wave of interest in gender equity, A+W·NZ provides a forum on inclusivity, aims to broaden 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 Laidlaw) and, latterly, Dr Sarah Troubridge 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’s New Zealand architectural history (this is the organisation’s first initiative was a national exhibition in 2013). The archive will provide a twenty-year update on the work of female architects and women associated with architecture since the staging in 1990 of Constructed Agenda 40 Years of Women in Architecture, an exhibition that marked the centenary of women’s suffrage in New Zealand. Focusing on the legacy and achievements of women in the field, A+W·NZ seeks with optimism for future change to workplace culture, and not only for women.

The inaugural A+W·NZ dossier, which were established in 2014, celebrates achievement in three principal areas. The Crystal Emissary Award “recognises the lifetime talent of women who have led expanded and full careers in architecture over several decades.” The Whitman Emerging Leadership Award highlights “the extraordinary talent of women who remain in the field of architecture beyond the first decade after graduation.” In contrast a defining period of professional practices. Finally, the Munro Diversity Award salute “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 Claudia Boonham of Boonham + Glessen Atelier (Whitman Emerging Leadership Award), Annette Clark and Gill Mathewson of advocacy group Parique (Munro Diversity Award), and John Head of Mitchell & Shirt Architects (Crystal Emissary 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 shared reassessment of ‘women’s’ work.

The relevance of a gendered architectural community in the early twenty-first century could be questioned by some who, historically, are often invisible to those in the architectural community, many barriers to inclusivity and equality arch worklist still await.

The two core values 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 community.

One example of rehabilitating barriers is the inclusion of Māori tikanga (protocol) in all A+W·NZ events to humanise 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 an A+W·NZ event opens this door to leadership possibilities elsewhere.

There are three criteria for membership of A+W·NZ: Would-be members must identity as female, have the equivalent of a Bachelor’s degree in architecture, spatial design, or similar; and must either have trained in or resided in New Zealand. Membership is open to those in practice or not, and A+W·NZ events are for the entire architectural community (and, yes, men are always welcome).

As A+W·NZ’s activities fall into four categories: networks – online databases, social media, and online newsletters; events – exhibitions, archvies, symposia, lectures, breakfast talks, waiata mornings and site visits; research – books (by architecture graduate Lynda Simmons, active from 1964, entitled the A+W·NZ timeline); and, finally, A+W·NZ highlights and policy – guidelines for institutions, practices and government submissions.

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

In a small country in a globalised economy, New Zealand product designers must draw on a legacy of innovation and originality to create sustainable businesses.

By Michael Smythe

New Zealand is a nation of immigrant discovered by Polynesians, named by the Dutch and colonised by the British. It inhabited voluntarily to avoid a long-distance equatorial surfeit. Their choice of imported equipment was informed by practicality and cultural renaissances. Who were they and how this functioned was embedded in their baggage. The first settlers, arriving from East Polynesia around 1300 AD brought tools for hunting, gathering, crafting, building, making tools and connecting to ancestors and gods. Possibly the oldest found artefact made from a local material in a handiwork (adze) designed to be lashed to a carved haft. Its elegantly authoritative simplicity exemplifies the desire to honour its user, purpose and maker.

The lack of metal or ceramic vessels did not deprive Polynesian cultures of water. Innovation elements in the form of heated stones was translated into water-dilled wooden bowls, called kete in the country, with small spoons and hanging handles. Captain James Cook’s 1768 voyage of discovery was a British Enlightenment production. The Royal Society’s desire to find the hypothetical southern continent. When these visitors appeared around 1940, adapted efficiently to the electric light, Coral and Paykel Healthcare.

New Zealand product innovators have mastered the art of designing for New Zealand global markets and manufacturing street and closer-to-market countries. For example, 135 years on from its founding, Method has survived by shifting focus from making furniture products to creating user-friendly spaces and wellness. Espresso value transformed Furniture from a small manufacturer (1992) to a globally competitive (2016). Century design studio licensing global suppliers. The Life and Generation work with their product designs with international furniture company Knoll. Andrew Cogan. Knoll CEO, in conversation with Terry’s naval architecture Trubridge, and he valued the way Terry’s innovation generalises a “clear, visionary and effective perspective.”

Fischer & Papek Applikat’s DekoDreren, launched in 1997, was the first ground-up product development driven by the end-user experience. The cultural shift to cross-disciplinary, new-wave design thinking then delivered the Coroflots and Confucius as components of the ‘Social Kitchens’ from 2012. Fischer & Papek Applikat’s New Zealand operation became the design and R&D centre for its new Chinese-owned Blure.

The development of a world-leading medical manufacturer Fisher & Papek Healthcare becoming a separate company in 2001. The innovative company consisting of a team of designers, each Back on the farm, Gallagher electric fence systems have evolved to dominate global markets through design leadership. Both companies still manufacture in New Zealand.

As the designer-maker end of the spectrum, Trubridge has reached international ‘rock star’ status from his Hawke’s Bay studio, factory and tourist attraction base. His Pacific-inspired lighting products [esaduki] add the joy of making to the customer experience.

In an increasingly globalised market, New Zealand designers are creating a sustainable position as original, cross-disciplinary, fresh thinkers.
Object lessons

Jewellery leads the way in contemporary New Zealand object design, writes a leading curator, but furniture makers, glass-makers and ceramicists aren’t far behind.

By Philip Clarke

Contemporary jewellery currently dominates the New Zealand object-design scene in terms of international and local reputation. Paris-based editor Benjamin Lignel has presented to seventeen recipients, and three of them are New Zealand residents. These Kiwis – Warwick Freeman, Karl Pritch and Lisa Walker – are the Artemis only recipient living outside Europe.

The global profile of contemporary New Zealand jewellery is remarkable for a population of just 4.6 million. Contributor factors include the local well-networked jewellery scene, working hard to look outward, and the career-directed jeweller Warrick Freeman, whose international profile has opened many doors, locally and abroad. Freeman is currently the New Zealand artist, working in any media, most represented in museum collections internationally. Whose work echoes a traditional notion of preciousness, its employment of sophisticated modernist and indigenous materials and metonymy to local culture creates a new and palpable sense of jeweller’s value.

Given the small domestic audience for contemporary object design, studio-scale production predominates in terms of applied artists and designers. Within such a landscape the location of the greatest vitality has often been found amidst practitioners, who maintain a high level of international awareness and connectivity, and whose practices are singular, often to the point of being idiosyncratic.

Correspondence jewellery currently dominates the New Zealand object-design scene in terms of international and local reputation. The profile of the global Art Jewellery Forum inauguration in 1997, a seminal event in the New Zealand jewellery world, was spearheaded by three Kiwis – Warrick Freeman, Karl Pritch and Lisa Walker – the Artemis only recipient living outside Europe.

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The current practice of two, formerly Auckland based, New Zealand furniture designers, Katy Wallace and Mark Cuttance, are the wider range of possibilities available to twenty-first-century designers. Both have moved from New Zealand’s biggest city, Auckland – Cuttance to London and Wallace to the provincial city of Gisborne. Cuttance’s geographic transition matches a change in his design practice from furniture to objects. He says he’s shifted to making smaller objects after showing furniture in 2009 at the Milan Furniture Fair. It was a relatively quiet year for我个人，and I realized it was an excellent opportunity to look back and see how I kind of progressed and changed in that year. I really hope this year I can continue to develop further and make even better work.

The Crystal Chain Gang’s work also addresses New Zealand’s colonial and post-colonial experience. The hunting and collecting enthusiasms of colonists both the destruction of some indigenous species and the introduction of exotic species. The ‘symbols’ of their chandeliers have the form of either bird wings or darts, which both critique the excesses of the hunting and collecting of Empires and celebrate the chandelier’s excess and monumentalism of Empires. This also holds to the artist’s chandeliers elegant at first glance and menacing upon close inspection.

Cuttance’s works continue to be stocked in stores all over the world, more and more of his works are online and he uses Instagram and Twitter to generate traffic to his online store and the workshops that he teaches at universities. His practice is firmly guided so that he is able to make “things in small batches locally and sell them globally.”

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In her studio, small squares of rich red, yellow and burnt orange are bookended by a surprisingly deep metallic black and a pure white. The materials, says van Wezel, “afford slightly differently”Codenamed in part and panel of the process, as is its being to unearthing the ‘at that point’ in my work. An emigrant’s story, you identify, so you start again and make connections with new places.

Over the following years, van Wezel would explore notions of place through collage. In ‘Colours of Our History’ (2012), one of the largest works. My emigrants story, through layering, as if the painting’s rhythmically layered, reflecting how I could bring that into my work. An emigrant’s story, you identify, so you start again and make connections with new places.

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Bright futures

Imaginations with few boundaries, keen social awareness and deft digital and physical modelling skills have become hybryds of the annual student design awards.

What better way to gauge the health of the architectural profession in Aotearoa New Zealand than by testing the ideas, ambitions and capabilities of the country’s best and brightest students? The NZIA Cadimage Group Student Design Awards is an annual awards programme run by the New Zealand Institute of Architects. Through its presentation format, four final-year students from each of New Zealand’s three schools of architecture (at the University of Auckland, Unitec and Victoria University of Wellington) are exposed to appraisal and critique by judges with strong professional or academic credentials. From the twelve finalists, a winner is chosen and two highly commended awards are conferred. Without fail, as the images on these pages illustrate, the students make no small plans. In recent years, their final-year projects presented have transcended subjects as varied as a post-earthquake alternative parliament in a ground-scraping fortress, humanitarian architecture, super brothels, urban acupuncture, vertical farming, wetland conservation and additive construction. The images on these pages are just a taste of recent student works. Visit nzia.co.nz to see more.

01. An illustration by Tom Dobinson, winner of the 2014 Student Design Awards. ‘Wharf Dwellers – an Expose of Lyttelton’, Tom’s project, is an investigation of the character of the port town of Lyttelton where he grew up and a proposal for overcoming the physical separation that now exists between town and port. The tri-partite work establishes a ‘design language’, imagines a house that would suit the ‘persona’ of artist Bill Hammond – a local ‘fringe-dwelling maverick’ artist – and proposes a design for a public wharf that would surmount a strip of port land and so allow citizens to reach the coast.

02. In 2015, Student Design Awards winner James Durcan’s project, ‘Indigenous Digital Craft: Expressing Indigenous Māori Culture’, combined contemporary digital fabrication techniques with traditional Māori craft methods and design approaches. His proposed structure, conceived in collaboration with Poverty Bay’s Ngāi Tamanuhiri iwi, is intended for an off-grid coastal site near Gisborne. This sequence of images shows James assembling and operating a self-made additive printing machine, which would use clay from the proposed site to construct modular elements for an amenity building.

03. An illustration by Hannah Broatch, highly commended in the 2015 student design awards. Hannah’s project, ‘Housing for Construction Workers in Ahmedabad, India’, was based on research into such labour colonies in the city of Ahmedabad. Her work aims to ameliorate the living conditions of labourers and their families by improving the quality of housing and providing basic infrastructure and social spaces.

04. In 2014, with ‘Topology of a Phantom City’, Student Design Awards finalist Hamish Beattie drew upon his experience working in a United Nations Human Settlements Programme in Nairobi, where the digital building game Minecraft was used as a participatory design tool. Hamish’s scheme, presented via spectacular models and renderings, including this impressive robotic structure, explored the use of such readily available tools as a generator of designs for ‘informal’ communities, introducing self-design to communities which are already self-built.

05. Frances Cooper, a Student Design Awards finalist in 2012, winner of the Architectural Review’s Global Architecture Graduate Award in 2013 and, in 2014, a member of the creative team for New Zealand’s first national exhibition at the Biennale Architettura, proposed in ‘Architecture of the Synthetic, the Spectacular and the Belligerent’ a public re-appropriation of a prime waterfront site in downtown Auckland. The Seafaring Building, pictured, was a component of her radical, low-impact redevelopment.

06. An illustration by Hamish Beattie, highly commended in the 2014 student design awards. Hamish’s project, ‘Minecraft: for Construction Workers in the Democratic world’, was based on research into the use of the digital building game Minecraft as a participatory design tool in informal communities. This sequence of images shows the building of a structure using a robotic additive printing machine, which would use clay from the proposed site to construct modular elements for an amenity building.

KOHA / An offering of New Zealand Architecture and Design.

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Inside the New Zealand Room
The New Zealand Room, a hosting and event space at Palazzo Bollani, New Zealand's venue at the Biennale Architecture 2016, was established with the assistance of the people and companies on these pages.

THINKING SPACE
Rufus Knight, designer of the New Zealand Room and other ancillary spaces at Palazzo Bollani, homes of New Zealand's exhibition at the 2016 Architecture Biennale, discusses recent work and design philosophy.

Relate, what lurks interiors, specifically? There are certain moments or influences that can point to that make me very ‘strangely’ important concerns on interiors but it is mostly just intuition. Specifically, I am very influenced by Riegl and Mehring, and you remember heritage-building fabric. A large part of these projects are concerned specifically with the interiors so you have incredibly well-studied architects in fast-paced interiors who don’t focus on the interiors so-they-care-on, more often, high-end interiors, which is a very different model to New Zealand. The new interior space and relative privacy in New Zealand is an incredible contrast of go without saying that as a young architect in New Zealand your first project will be a greenfield build in a traditional style – or part of a country – which would be taken for granted. Given New Zealand’s growing requirement for more diverse housing and interior types it will be interesting to see if the current restoration/refurbishing existing properties or demand responses to more urban, dense-populated, shit.

What about the New Zealand Room, what have you done there? This project was completed in the frame alongside the New Zealand exhibition across five levels. Over this period, the New Zealand Room and the adjoining rooms and gallery were designed and built for entertainment and hosting. The New Zealand Room is a four-sided glass box with a double-height space, symmetrical interior and a design that’s specifically for New Zealand’s interiors. This is also a very different model to New Zealand, the New Zealand Room which was on the Biennale architecture, quite literally the first time that we were asked to develop an exhibition space for New Zealand and thus are in line with David’s own design ethos,” says Gudsell. “From a market perspective we felt there was a need for design and sustainability. He approached the designer in question, who happens to be a world-renowned designer who has worked closely with the exhibition’s creative team to mill the N重度 Islands.

The formal outline for installation design is used to add warmth and beauty to a range of interior and exterior environments. It is called “the New Zealand room project is where you can start on your own and what it is that you can do with your own hand, and what it is that you can do with your own head. When you're working with a palette that fits to your own. Then you can take it and turn it into a practical platform for a world real. These façades and screens can be used to add warmth and beauty to a range of interior and exterior environments. The New Zealand Room project is where you can start on your own and what it is that you can do with your own hand, and what it is that you can do with your own head. When you're working with a palette that fits to your own. Then you can take it and turn it into a practical platform for a world real.

One of the company’s first projects after setting up shop in New Zealand was the construction and delivery of 18 identical, high-performance AC60 catamarans – fast and nimble wing-oat catamarans that we've in the world of America Cup racing.

“We also provided a practical platform for a world real. These façades and screens can be used to add warmth and beauty to a range of interior and exterior environments. The New Zealand Room project is where you can start on your own and what it is that you can do with your own hand, and what it is that you can do with your own head. When you're working with a palette that fits to your own. Then you can take it and turn it into a practical platform for a world real.

Or the Marsden Cross Interpretive Centre, Lake says "They also provided a practical platform for a world real. These façades and screens can be used to add warmth and beauty to a range of interior and exterior environments. The New Zealand Room project is where you can start on your own and what it is that you can do with your own hand, and what it is that you can do with your own head. When you're working with a palette that fits to your own. Then you can take it and turn it into a practical platform for a world real."

Precision Engineering
Crea Boats Construction is a company whose name is intricately linked with the precise fabrication required for a new generation of America Cup yachts. However, the seemingly specific skill of composite manufacturing is, increasingly, applicable to other industries.

One of the most significant projects for the New Zealand Room was the construction and delivery of 18 identical, high-performance AC60 catamarans – fast and nimble wing-oat catamarans that we've in the world of America Cup racing. Core Baird Construction is a company whose name is intricately linked with the precise fabrication required for a new generation of America Cup yachts. However, the seemingly specific skill of composite manufacturing is, increasingly, applicable to other industries.

"I became fascinated with the form of the knot and the concept of the node. I decided that if I was to start a business that's what I wanted to call. I'm finding that with handmade rugs," said Stone. "We felt it was to start a business that's what it would be called. I'm finding that with handmade rugs." Our vision is for a world where wood products are beautified using reclaimed timber, or from chemically pre-treated timber, to conserve our remaining old-growth forests. We also use Abodo’s Hex Weave panel which can be mirrored or rotated to create several visual effects. The long, flat leaves of maukoro, a native fern, are abstracted from the form and patterning of traditional New Zealand art (see below), and Abodo’s Hex Weave panel has a design which you're working.

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What are some qualities that you think might distinguish a New Zealand Room project from the international scene? It’s a distinct question. I can’t think of any clear-cut way to answer the question. But if New Zealand were to define itself as a New Zealand It’s a distinct question. I can’t think of any clear-cut way to answer the question. But if New Zealand were to define itself as a New Zealand

As the Palazzo Bollani, in the New Zealand Room, ‘Staples’ have stood up against the grain, offering an alternative to the construction of finished objects in wood. The ‘Staples’ take inspiration from the concept of knitting and their 'nodi' form, which is an alternative to traditional craftsmanship. The 'nodi' form is an alternative to traditional craftsmanship. The 'nodi' form is an alternative to traditional craftsmanship.
The reality awaiting travellers on Wellington Airport’s ing narrative tends to suggest otherwise. A more urban Zealanders live in urban areas. It’s one of the most Japanese fabric, and is made in New Zealand by a fam- coat is cut from very lightweight, technical two-layer of adventure-wear protection and urban styling. Each countries. Windy, wet, Wellington was about to become into the design studio. Inspired by ex-New Zealand soc- at the edge of the city’s waterfront and getting around mainly for scooters and bikes. Under a CLOUD Natural renders are often thought of as a traditional building material, but Rockcrete, a New Zealand-owned company that manufactures a series of renders on key and base, has refocused the application for contempo- use. Natural renders import texture, honesty and authen- for the practice's Okewa (large grey raincloud in Māori) rainwear idea of providing burgeoning numbers of city dwellers with observation and conversation. It is also a reference to the and insects with which to engage physically and musically. a network of sprawling kamo kamo vines (a pumpkin-like life through bold energising colour.” From humble beginnings it evolved and it is also a supporter of New Zealand architecture. For 25 years the paint maker has been the sponsor of the New Zealand Architecture Awards, and it is also a supporter of New Zealand architecture’s abroad, at the Venice Architecture Biennale. The company also made its own awards programme, the Resene Total Colour Awards. To encourage the creative use of colour in the built environment. In 2015, the overall winner of the Resene Total Colour Awards was Miles Parkes Partnership, designed by Hayley and Hayley. Mair of Aotea. The Auckland pluquoise, which also won the Resene Total Colour Award, was described by the judges as “also in wonderful meets Dr Travis — a collection of colourful felt pieces brought to life through bold energetic colour.” At the pluquoise, children choose: mind and body under a stratoscape of jellyfish, dodec, disc-shaped flower that dangles the ground with ancient shadows. There is a network of groupings that bring it to life, the Biennale Reportage, which focuses on how the built environment interacts with nature physically and visually.The gallery space was needed to accommodate the exhibition of the full range of products. This was the pluqrage, a pluquoise with 24 pads of the earth. The design is also rooted in the practical. A playable places to work, playing and entertaining, for inspiration and business. It was very successful and sold out. BUILDING THE BEST Auckland, positioned on a narrow isthmus between two remarkable harbours, is often referred to as “The City of Sails,” thanks to the large number of yachts that ply and plot courses across its sparkling blue waters. As might be expected of a city with a long fascination with all Things nautical, Auckland is also home to a number of companies at the forefront of the maritime industries. Some are founded by New Zealand’s participation (and sometimes success) in the America’s Cup. Others cater to service an accountability built around the design, construction, maintenance and refurbishment of the world’s most advanced superyachts — “superachts.” One such company, Robinson Interiors, has also contrib- uted its expertise in design and fabrication to the construction of custom-made furniture for New Zealand’s one- time icons like the Pahiatua Bollini. Robinson Interiors in New Zealand that works around the world, endorsing interior and refurbishment projects for luxury yacht owners as well as pro- jects, such as stores and restaurants for fashion retailer, Lonely. Scott Bridgens, managing director of the company, and a third generation, “time served” furniture maker is passionate about creating high quality interiors. Since the company’s formation, Robinson Interiors have re-established the traditions of craftsmanship and quality, “tradition, quality, workmanship, value, and service.” Robinson Interiors has two Auckland offices with manu- facturing facilities. More information and gallery of projects can be found on the company’s website.
Six of the best

It’s a tough question to put to an architect: what’s your favourite building? Any architect could name dozens of candidates. So we narrowed the scope of enquiry: What’s your favourite Aotearoa New Zealand building? Six New Zealand architects respond.

**Rau Hoskins**
*Design Brief*
Tim Askew (2009) by Dr Lynel Grant

My favourite Aotearoa building is Tim Askew’s Mahiwhāri, the wharenui or meeting house at Te Noho Kotahitanga / Unitec Marae in Auckland. It was opened in 2009 and in its celebration of six years full-time carving and weaving, has the work of Tūhurua Whaikai Lynel Grant and all of her teams of carvers and weavers.

It’s a building which embodies the Maori wharenui cultural symbolism with the carvings, weavings and pasted works acting as a chronology of mana whenua and the Māori history in Tāmaki-Makaurau / Auckland. It’s a unique experience for New Zealand architects, although to earn the privilege you need to be part of a group that is formally welcomed into the marae.

**Shannon Joe**
*Architecture Editor*

The Auckland Art Gallery extension by Isthmus Architects is a contemporary expression of how modern New Zealand architecture reminds us of the very few distillates that are actually of modern New Zealand architecture that reminds us of the very few distillates that are actually if handled masterfully.

**Richard Naish**
*FTA Scallies*

Future Chapel (2016) by John Scott

John Scott’s Future Chapel in Wellington is my current favourite. I have been more builders to visit. The chapel’s references to Māori, Pacific and European traditions, and the creation of a unique and modern new ecclesial typology, make it an outstanding building.

An enriching visitor experience is produced by the architect’s control of light, space and mass in a sophisticated and imaginative manner – and all this in a very small building indeed and constructed by monks with no power tools other than an electric drill. The chapel represents a pioneering tradition of modern New Zealand architecture that reminds us of the very few distillates that are actually required to make a truly outstanding building, if handled masterfully.

**Gary Lawson**
*Senator, Architects*
Timaru District Library (1980) by Warren and Mahoney

My choice is the Timaru District Library by Warren and Mahoney. As a child growing up in Timaru, my grandfather – who was a master builder (in the true sense of the word) – would, during school holidays, take me to see the building under construction. When it opened, I remember being captivated by its curved and ribbed concrete forms, sunken reading areas, extensive use of roof and roof structure, and carefully placed windows. As a child, it was an engaging, interesting and comfortable place to go with mum after school, as we regularly did back then.

The building carefully conveys a cultural language of stone, glass and our country’s much-loved timber, playfully integrating these materials in a wonderful object within a park.

**Jasper van der Lingen**
*Sheppard & Rose Architects*
The Stone Chamber (1965), part of the Canterbury Provincial Council Buildings, by Benjamin Mountfort

Like most architects I have many favourite buildings. Probably the one that keeps coming back to my mind is the Provincial Chambers in Christchurch, particularly the Stone Chamber, by the architect Benjamin Mountfort. From around 1965, Solids, the Stone Chamber, especially, was very badly damaged in the 2011 earthquake, but there is talk of restoration. The Provincial Chambers’ magnificent interior was considered one of the finest examples of high Victorian Gothic...
A perfect getaway

A holiday house in the bush on the West Coast of the South Island is still treasured by the family of the clients who commissioned its design forty years ago. It is a holiday house in the bush on the West Coast of the South Island, still designed by architect John Scott and daughter Kim Grant.

Words by Craig Martin

In summer the neighbourhood page drove my parents crazy and they dreamed of an escape from the heat and the stink. They had fallen in love with the West Coast on a South Island tour a few years before and acquired a madly cheap ten acres of cut-over bush south of Hokitika. They commissioned architect John Scott, who had designed their home and pottery/ workshop in Heretaunga, to design a small cottage they could build themselves as a get-away.

My mother, Estelle, had boundless ideas and my father Bruce's usual role was to moderate and implement them. They were a good team and achieved remarkable things through this combination. The Hokitika house is one of them.

I had been on the first South Island trip in 1967, the last holiday with my parents, when I was fourteen or fifteen. We stayed in wonderful places: Panakauki Okiwi, Gillsup Beach, the glorious further south. When I returned a year or so later to prepare a building site in the newly acquired section I thought they were mad. The large trees had been milled forty years earlier and the bush was slowly regenerating, but it was also cluttered with gorse, across the public track for miles around. Anywhere you cleared or scratched the surface new gorse would spread. To my adolescent eye it looked like a mussel bed, hard to work.

John Scott designed a simple, two-story cottage, with extra detailing for impact and balance. Bruce made shales wood model of the study, joists, beams and rafters to get an idea of how it all fitted together. He also bought an old Bedford truck to carry our gear from Ngapara, near Hapuku, to the site by Mirror Creek near Lake Mahinapua in the Scotts. We drove in convoy to the family car and the truck, with a new coil required for the Bedford in Levin. The further south we drove the less traffic there was and the broader the trenches from the locals.

Great architects should design small buildings because there they can show best what architecture matters, what design matters, what idea matters. The bush house is shaped like many barns or farm sheds; the large trees have been milled forty years earlier and the bush was slowly regenerating, but it was also cluttered with gorse, across the public track for miles around. Anywhere you cleared or scratched the surface new gorse would spread. To my adolescent eye it looked like a mussel bed, hard to work.

In my teens I built models of John Scott houses at my parents' house in Heretaunga, this house, the Brown house in Napier. I found it difficult to imagine the buildings in three dimensions until I made the model. I found it remarkably that Scott was able to imagine the spaces he was designing, the volume, the contrast, light and colour – full of the essence of great design, of beautiful spaces, of textures and no real eaves and added windows, but it is full of great design, of beautiful spaces, of textures and contrasts, light and colour - full of the essence of good architecture.

Most of the materials were sourced locally, the timber from a small mill at Ruatapu a few kilometres from the house, the brick tiles with electric powered underfloor heating and upstairs ma tanga tō ngā ‘pāruru’.

The building has warmed and softened over time. There are no arches or sockets; the plywood lining fitting almost up to the window edge is the sole reminder of the new finish. There is a regular John Scott detail and gives the interior a simple but elegant finish. It also requires a degree of care and craftsmanship by the person cutting and fitting the pling because you have nothing to cover over the gaps. John Scott detailing and joinery add quality to the whole.

The timber sitting is handmade and the bath is on the landing: the fireplace between the miles. Dividing the living area and the bedroom is a wall that extends from the landing to the roof. This wall is perfectly proportioned and is the work of an architect paying attention.

In my two built models of John Scott houses my parents’ house in Heretaunga, this house, the Brown house in Napier. I found it difficult to imagine the buildings in three dimensions until I made the model. I found it remarkably that Scott was able to imagine the spaces he was designing, the volume, the proportions. This is what makes an architect, of course, and it is what John Scott got right in his buildings space, proportions and joinery.

The house is compact and clever. The stairs at the lower level provide volume to the bedroom above, and the window at the bottom of the stairs is a delight, a lusciously. The windows out to the bush are almost square and generous. At tree height the birds come and visit, bellbirds and tui and a kereru.

At tree height the birds come and visit, bellbirds and tui and a kereru. These are almost square and generous. At tree height the birds come and visit, bellbirds and tui and a kereru.

The house is a perfect getaway: it has everything. The house is a perfect getaway: it has everything.

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The house is a perfect getaway: it has everything.
After decades when the publication of two New Zealand architecture books in the same year seemed miraculous, piles of new works now test the tolerance of coffee tables and designer shelves. Many of the books are about houses and some are monographs. But there are other books, too, the sort of smaller publications — collections of essays or reflections — which every self-respecting profession should generate. Here’s a sample of the recent crop of books about New Zealand architecture (many of them are on display in Venice, at the Reading Room in Palazzo Bollani – the Future Islands exhibition venue):

Every book has an author.
Every film has a director.
Every painting has an artist.
Every dance has a choreographer.
Every play has a playwright.
Every symphony has a composer.
Every building has an architect.
Every exhibition has a curator.
Every poem has a poet.
Every sculpture has a sculptor.

Pai mutunga te mahi hoahoa where
Architectura es importante
建築学很重要
L’architettura conta
L’architecture, c’est important
वास्तुकला महत्वपूर्ण है।
The façade of Spark Central in Wellington, New Zealand, designed by architecture+. In 2015, architecture+ director Stuart Gardyne received the NZIA Gold Medal, the highest individual honour in New Zealand architecture. Photo by Paul McCredie.