

Michael Findlay "Peter Beaven: The Return of History to Architecture in the 1960s"

Christchurch architect Peter Beaven's long career has been marked by his opposition to modernist philosophies during which time his practice has been animated by a strong sense of history and place. Beaven's diverse body of work is incorporated into New Zealand modernism as though his strongly expressed beliefs about the role of the architect under modernism were immaterial. Critic Kenneth Frampton's influential chapter on critical regionalism in *Modern Architecture: A Critical History* sets up a framework for interpreting Beaven's contentious statement that he was never a modernist. This paper specifically explores Beaven's position with relation to the design of the Canterbury Building Society building in High St, Auckland (1967).

Kerry Francis "Wrapping the Present (the hard man comes to town): Slight adjustments in Whangarei during the 1960s"

In 1964 The New Zealand Refining Company opened the country's only oil Refinery at the entrance to the Whangarei Harbour. This Refinery placed a provincial town at a pivotal location in the modern New Zealand.

During the same decade two Whangarei buildings that had been designed by architect A. P. Morgan received new facades courtesy of a "new" architect M.J. Stiffe. In 1963 the Whangarei Womens' Club in Rust Avenue received a wrap of red brick and mill finish aluminium windows around the original 1924 weatherboard bungalow and in 1967 the then Head Office for the North Auckland Electric Power Board an asymmetric entry location and a skin of selected mosaic tiles across the original (1950) symmetrical plaster façade.

The paper seeks to examine the nature of the physical changes to the qualities of the surfaces of these buildings in relation to the shifts of presentation by the organisations that are contained within.

These changes in status for the buildings are paralleled by a change in status for the "new" architect Murray Stiffe. Stiffe was draughtsman who, by dint of his work experience, was granted status as an Architect with the introduction of the Architects Act in 1963. In professional architectural circles in Whangarei Murray Stiffe was always dogged with the reputation that he sneaked into the profession through the back door... a feeling that his wrapping was not entirely convincing.

Julia Gatley "Wellington Replanned: *Wgtn 196X*"

In his perceptive analysis of *Te Aro Replanned* (1948), Paul Walker has demonstrated the extent to which members of Wellington's Architectural Centre Inc. were familiar with and committed to modern urbanism after World War II and were astute in promoting their own modernist vision for New Zealand's capital city to its unsuspecting public (Walker "Order From Chaos" *Zeal and Crusade* ed. Wilson (Christchurch: Te Waihora Press, 1996), 79-87).

The Centre followed *Te Aro Replanned* with a number of other urban exhibitions: *Living in Cities* (1954), *City Approaches* (1956), *Homes Without Sprawl* (1957) and *Wgtn 196X* (1961). This paper pursues the specificities of *Wgtn 196X*.

Like *Te Aro Replanned*, *Wgtn 196X* comprised a vision for Wellington, completely cleared of the existing buildings, replanned and built anew. It differed from the earlier scheme in its retention of the city's basic street layout and its more explicit relationship with local authority town planning initiatives. Public interest in *Wgtn 196X* was such that the exhibition toured to other towns and cities and the scheme was published as a stand-alone booklet. The booklet further promoted the ideas, in a more enduring format.

This paper considers the motivations behind *Wgtn 196X*, the proposals contained within the scheme, the urban and architectural language, design precedents and influences (including the extent of the debt owed to the American *194X* exhibitions), the impact that the exhibition had both locally and nationally, and the similarities and differences that would later emerge between the *Wgtn 196X* vision and the reality of the city as it developed in the 1960s, '70s and '80s. The paper shows that the vision was in many ways realised.

Duncan Joiner "From Paremoremo to Palmerston North: F. G. F. Sheppard's Government Architecture of the 1960s"

F. G. F. Sheppard was the Government Architect during the 1960s, a decade of unprecedented spending by the New Zealand Government on public architecture and infrastructure. During this period, his office was responsible for the planning, design, and construction of three new universities, Canterbury (Ilam), Massey Palmerston North and Waikato, the science buildings at the University of Auckland, Paremoremo Prison, Auckland Airport, Government Printing Office, Wellington Postal Centre, and Vogel Building, to name some of the major projects. Design work for the Beehive was also started, and Sheppard had also consulted with Sir Robert Matthew on the design of New Zealand House in The Haymarket. Government Architects were engaged on the design of new motorways for Auckland and Wellington, and hydroelectric power projects. To progress this prodigious design workload, Sheppard recruited architects from overseas, and bursaries for university study were set up.

Many of the government buildings of this period are elegantly simple in concept, and economical in their use of materials and services, reflecting a New Zealand architectural design response to stringent import controls. It was a period of inventiveness, and during this time New Zealand engineers and architects established their international reputation for seismic design.

In this paper, the role of the Government Architect's office during this extraordinary period is examined. Its influence on the profession and architectural education, and its built architecture are described and discussed.

Kate Linzey "Constructing Education: 1961-1969"

The 1960's were a time of great change and growth in New Zealand's tertiary education sector, and the University based discipline of Architecture was in no way exempt from this progress. In response to the Parry Report of 1959-60, the New Zealand government passed the 1961 Universities Act, which dissolved the federated University of New Zealand. This act opened the way for the independence of the four universities of Auckland, Victoria, Canterbury and Otago, and the two allied agricultural colleges of Massey and Lincoln. Under the federated University system, Auckland University College had been the centre of architectural training, and had delivered extramural course through Colleges in the other centres. As the 'disproportionate number' of extramural and part-time study had been criticisms levelled by the Parry Report, it was obvious that another School of Architecture would now be required, but where? Ever an argumentative association, members of the New Zealand Institute of Architects engaged in a lively debate on the choice, positing Victoria University in Wellington, and Canterbury University in Christchurch, as the major contenders. By the end of the decade university based architectural training would expand at both Auckland and (the new) Wellington Schools, New Zealand's first PhD in Architecture would be conferred on Dr John Dickson, and many of the careers of architects and architectural academics who went on to construct the discipline as it is today, had begun.

Ian Lochhead "Unbuilt sixties; the unsuccessful entries in the Christchurch Town Hall Competition"

The completion of the Christchurch Town Hall in 1972 marked the end of a process which had begun in 1964 with a national competition, the largest and most prestigious of the post-war era in New Zealand and one of the major architectural events of the 1960s. Although Warren and Mahoney's winning design has assumed a prominent place in New Zealand architecture, unsuccessful designs by among others, Pascoe & Linton; Lawry & Sellars; Austin, Dixon & Pepper; Gabites & Beard and Thorpe, Cutter, Pickmere, Douglas & Partners, are virtually forgotten. These designs deserve to be better known since they offer an invaluable insight into the range of architectural approaches being employed during the mid sixties. Standing apart from the short listed designs is Peter Beaven's more widely published entry, which was singled out by the jury as being especially meritorious.

The paper will examine unrealised designs for the Christchurch Town Hall in the context of contemporary attitudes towards concert hall and civic centre design. Approaches ranged from the Miesian international modernism of Lawry and Sellars to the sculptural forms of Beaven's proposal in which influences as diverse as Aalto, Scharoun and Mountfort are strikingly integrated. The paper

will also assess Warren and Mahoney's unbuilt civic centre design within the framework of the competition entries as a whole. Such unbuilt designs constitute an important, but largely invisible part of the architecture of the 1960s and deserve to be re-inscribed within in the history of the period.

Christine McCarthy "From "Five Ways to Fit in Television" to "Bedrooms for all Ages": Characteristics of the 1960s New Zealand House"

Like any decade, the 1960s demonstrated shifts in thinking about, and aspirations for, what constituted a New Zealand house and New Zealand domestic life. New technologies, split-levels, owner-architect houses, ideas about informality, and quite literally unhealthy helpings of asbestos fibrolite, play specific roles in the changes which occur to the physical form of the house throughout the 1960s. Overseas influences, held in balance with desires for the New Zealand indigenous house, and an emerging consciousness about the kitchen as the place the "housewife spent most of her time," were two of many issues expressed in articles of the time. Architectural competitions (e.g. "Dwellings of the Future") and the *Home and Building* "Room of the Month" represented extremes of form (rectilinear vs circular), materiality (bricks vs reinforced plastic), and mobility (static vs rotating).

This paper will examine the New Zealand house as represented in *Home and Building* and the *New Zealand Institute of Architects Journal* during the 1960s, and will discuss its distinctive and changing characteristics.

Bill McKay and Antonia Walmsley "Architecture and Maori in the 1960s"

The 1960s began with the assumption that Maori assimilation or integration into New Zealand society would continue. It ended with Minister of Maori Affairs Duncan McIntyre talking about bi-culturalism (Sinclair *Oxford Illustrated History of NZ*, 343). This decade saw a resurgence of Maori political identity from gangs through to the establishment of Maori Councils. In the arts particularly, this identity was related to the urban context and Modernism, and architecturally it was expressed in urban marae building programmes and several churches and houses, by both Maori and pakeha.

The Department of Maori Affairs magazine *Te Ao Hou*, under the editorship of Margaret Orbell in the 60s, and books such as Schwimmer's *Maori People in the 1960's* reflect the work of the new generation of Modernist Maori writers, artists and architects albeit through European eyes. This paper offers a brief overview of the relationship between architecture and Maori in this period.

WT Royal and John Scott were architects who were also Maori and this paper looks at their work, particularly Scott's Futuna Chapel (1958-60), Maori Battalion Memorial (1964) and Pattison House (1966).

As part of the search for an architecture that reflected New Zealand identity, some Pakeha architects of the period also referred to Maori motifs or forms, such as the Meeting House, in their work. This is seen particularly in churches such as Richard Toy's All Saints (1959) and his first design for the Holy Trinity Cathedral completion (1966).

Pakeha architects also produced overtly "Maori" buildings in a Modern idiom such as Sargent Smith's Orakei chapel (1967) and Gerhardt Rosenberg's commission to produce several house plans for Maori as part of the Department of Maori Affairs "Homes for the People" programme and publication.

Guy Marriage "No free love: The dearth of Media coverage for architects in the swinging sixties."

Architectural reporting in the 1960s was limited in extent, as was the subject matter. The Architectural Centre, having made a powerful impact on the emerging confidence in a new New Zealand architecture in the 1950s, appear to have taken a back seat in the 1960s, when other matters made more impact on the international scene.

The Cuban Missile Crisis, Bay of Pigs, and JFK's assassination all appear to have made more of an effect on the NZ psyche than did the emergence of a new architectural formalism in the wilds of Karori. While the conception, cultivation and maturation of the Futuna Chapel took place in the 1960s,

the New Zealand ability for self effacement gave rise to difficulties for the development of a worthwhile architecture that was uniquely indigenous.

This paper looks at the response of the architectural media in New Zealand over the period of the 1960s, and examines what happened to the voice of the Architectural Centre, one of the strongest voices in the NZ architectural scene in the 1940s, 50s, and 70s, but strangely mute during the 1960s.

Emina Petrović "1960s Modern High-rise Apartments in Wellington"

Although flats never played a prominent role in New Zealand housing, between 1966 and 1971, number of flats in New Zealand increased by unprecedented 40%. Most of those flats were set in smaller buildings of up to three stories, however, during this period there was also an intense increase in construction of high-rise apartment buildings in New Zealand major cities, primarily in Auckland and Wellington.

During the mid 1960s, private investors recognised that there was a small market for inner city high-rise apartments in Wellington, and about twenty new buildings of this type were built in the immediate fringes of the city centre. Thirteen-storey Brichington Court building in Thorndon, ten-storey Clifton Towers on Oriental Parade and eighteen-storey Jellicoe Towers on The Terrace were some of those built in 1965.

This paper will examine the understanding and the controversies surrounding the construction of the 1960's Wellington high-rise apartment buildings. It will problematise the Wellington high-rise apartment buildings as an expression of modernity and consumer society. In contrast to the public- and state- constructed blocks of flats, these private high-rise apartment buildings were introducing a choice and modern living in positive terms. Nevertheless, despite this explicit presence of the new housing form within New Zealand larger cities, they remained an exception, adequate for a small number of modern enthusiasts and numerous youth transient population.

John Wilson "Innovation in Christchurch Church Architecture"

The paper will look at six churches or chapels built in Christchurch in the 1960s which signalled significant departures from the city's established traditions of church architecture. Three of the buildings are Roman Catholic parish churches – St Matthew's, Bryndwr (1966), Our Lady of Victories, Sockburn (1966) and St Anne's, Woolston (1969) – and three are buildings by Warren and Mahoney – the Johns Road Crematorium Chapel (1962-63), the College House Chapel (1966-67) and St Augustine's, Cashmere Hills (1968-70).

The paper will set these buildings in the broader context of post-war church architecture in Christchurch. Innovation had begun in the 1950s with a number of brick churches (including buildings by Ernst Plischke and Paul Pascoe), but the six buildings of the 1960s which will be discussed in detail in the paper took Christchurch church architecture in entirely new, and more radical, directions than the churches of the 1950s. The paper will attempt to establish why the 1960s saw a more decisive break with tradition. It will also examine why Roman Catholic parish churches were particularly innovative, looking at both local influences (including the role Bishop Ashby, as opposed to the role of Bishop Warren, played in influencing Anglican parish church architecture) and at the international developments which had a local influence, in particular the liturgical changes in the Roman Catholic Church associated with Vatican II.

Peter Wood "'Picture This': Advertising and Image in the New Zealand Architectural Journals."

Throughout the 1960s advertising content in New Zealand's two leading architectural journals increased dramatically. In the case of the *NZIA Journal*, what was a staid professional publication without advertising in the 1950s, by the end of the 1960s carried significant advertising material including advertorial covers and the first colour centre pages. While not changing so dramatically, *Home and Building* nonetheless significantly increased the visibility of its advertising content over the same period. This research presents the findings of a comparative analysis of commercial advertising imagery found in the pages of *Home and Building* and the *NZIA Journal* for 1965.

Throughout the 1960s the dominant publications dedicated to the activities of architects and architecture in New Zealand were the periodicals *Home and Building* and the *New Zealand Institute of*

Architects Journal. From the point of view of advertisers it is important to emphasise that these periodicals were not market competitors. While the *NZIA Journal* was a professional journal published by the New Zealand Institute of Architects, *Home and Building* was published under the auspices of the NZIA, and consequentially the content differences between the two reflects a conscious effort on the part of the NZIA to distinguish between two different readerships. To a large extent this is reflected in the advertisements contained in each. The *NZIA Journal* shows an appeal on the part of the advertisers to architects as building professionals with its bias towards products and systems of construction. By contrast *Home and Building* advertising content tends to be directed towards a client market with a marked appeal to spaces of occupancy. This is exactly what we might expect to find; the professional journal directed to the work of the architect, and the more populous one appealing to potential clients. Consequentially much of the advertising content reflects this distinction. However what is less clear is the degree to which the advertising content either followed or directed this ideological editorial difference.

In making a comparative analysis of the advertising material found in the pages of these two dominant forums attention has been given to the manner in which advertisers may have actively contributed to redefining the roles and responsibilities of 'architect' and 'client' during this period of 1960-1970. I suggest that the NZIA may have had less control than it might have imaged over the nature of influence its two premiere publications were having on New Zealand architects and architecture in the 1960s