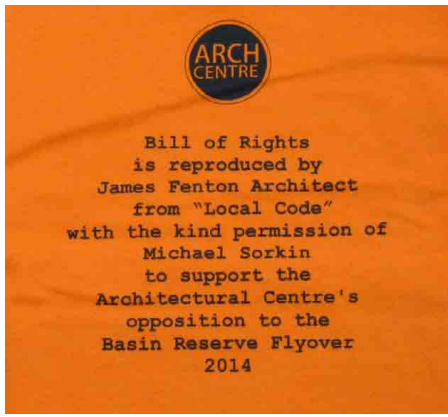


Architecture
donation
catalogue



catalogue

7.30pm wednesday 3rd december 2014
bill pearce room, st joseph's church, 42 ellice st, wellington



1, 29, 44, 51

LOTS



1, 2, 12, 29, door prize, 44
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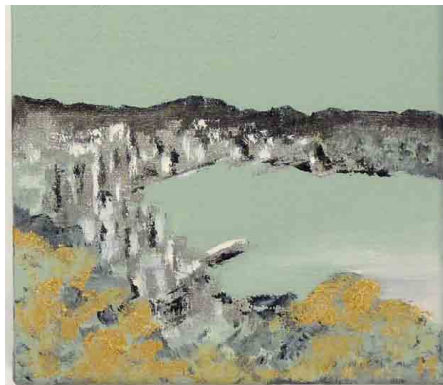
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WEDNESDAY
3 DECEMBER 2014
7.30 PM START

LOCATION
St Joseph's Church,
42 Ellice St, Mt Victoria,
Wellington

CONTACT
arch@architecture.org.nz



BASIN APPEAL CHARITY AUCTION

Welcome to the Architectural Centre's Basin Appeal Auction.

This auction is a coming together of architects, artists, writers, and others from Wellington and New Zealand's arts community. We are raising money for the Architectural Centre's participation at the High Court, as part of what is becoming a long project to get a better solution for the Basin's urban design and transportation - better than the NZTA's proposed flyover at the historic Basin Reserve.

Thanks for your interest in the auction. We hope that you find something of interest in the catalogue and you come along on the night. It's looking like it will be a fun evening. Wellington Central MP, Grant Robertson, Green MP, James Shaw, and All Black great, Bob Burgess, will be our auctioneers.

See you there
best wishes

A handwritten signature in blue ink, appearing to read "Christine McCarthy".

Christine McCarthy
President
Architectural Centre

The Architectural Centre has been advocating for improving Wellington's built environment since it was formed in 1946. The money raised at this auction will go to funding our legal representation at the High Court. More information about us, and about the Basin appeal can be found at the end of this catalogue.

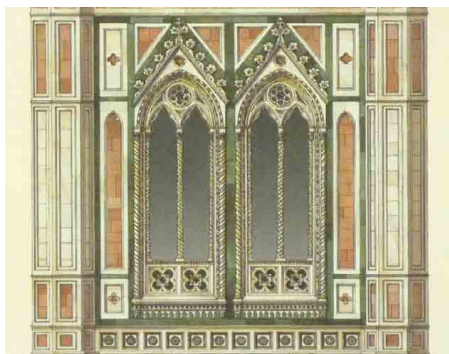


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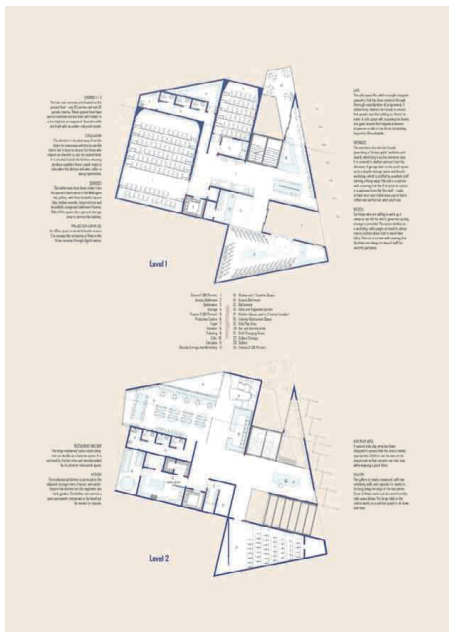


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LOTS



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take a seat and rest awhile

Kapiti Streetscapes: a visual dialogue



Rosalind Derby

2, 5, 11, 12, door-prize (iii)

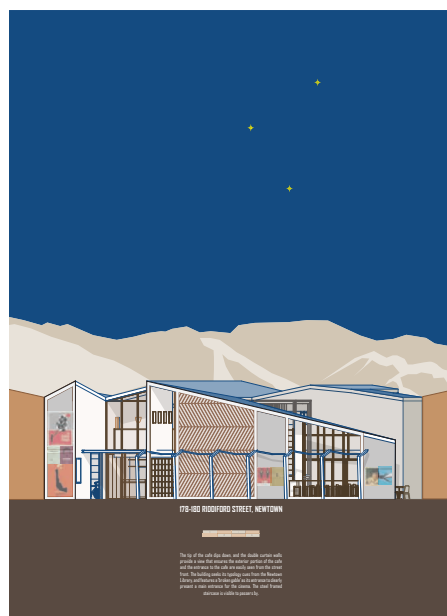


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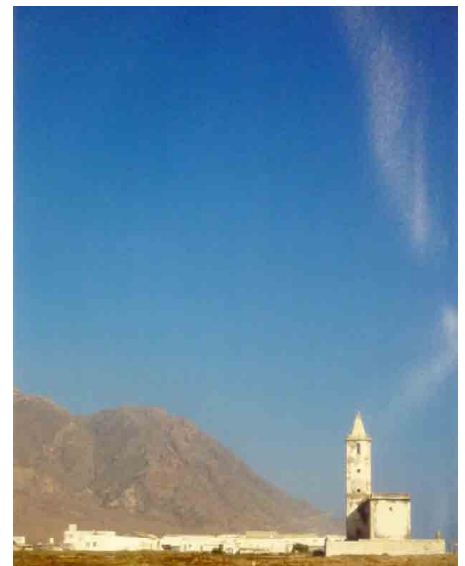


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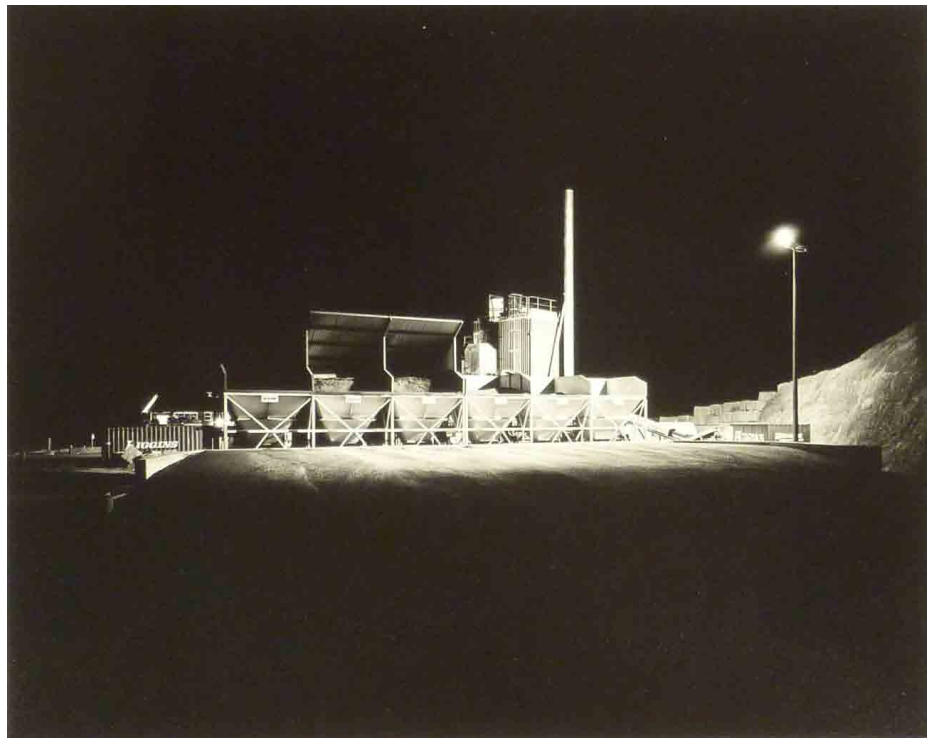
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- 1 **James Fenton** "AC Auction Tee" [Bill of Rights t-shirt: "City Dwellers shall enjoy these civic rights ..."] colour orange; size M, limited edition 1/4; donated by James Fenton
Daryl Cockburn, Brent Efford & Kerry Wood Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group; text, photographs and map, including photographic images of light rail vehicles travelling through Wellington streets; two sided full colour print A3; Pamphlet sold for \$2 in 1992; donated by Daryl Cockburn
- 2 **Margaret Julian** "Basin Reserve Wellington," triptych (2014), 3x 200mm x 200mm; donated by Margaret Julian
Daryl Cockburn, Brent Efford & Kerry Wood, Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description
Rosalind Derby *Take a Seat and Rest Awhile: Kapiti Streetscape: a visual dialogue* (Paekakariki: Earl of Seacliff Art Workshop, 2004); donated by Rosalind Derby
- 3 **Ian Wedde** *Symmes Hole* (Auckland: Penguin Books, 1986) author inscription "No flyover," signed, new (slight crease on cover (top right corner)). Price estimate (from Alibris): \$35; donated by Ian Wedde
- 4 **George Baird** Photograph of Bull Shark, Beqa Marine Reserve, Fiji, Novice Highly Commended, SEAFANZ Shades of Colour Underwater Photographic Competition (2010), photographic print on canvas, 470 x 550mm; donated by George Baird
Guy Marriage "The Bucintoro at the Molo on the Meridan at Kumutoto on Ascension By Antonio Canaletto and Simon Devitt as seen by Guy Marriage," unmounted; donated by Guy Marriage
- 5 **Tomek Piatek** ink on canvas, 912 x 1227mm; donated by Tomek Piatek



- 40: Mizuho Nishioka "Uninhabited space #4" (2011); donated by Mizuho Nishioka
- Mark Southcombe** pencil sketch on paper, A4 signed; donated by Mark Southcombe
Rosalind Derby *Take a Seat and Rest Awhile: Kapiti Streetscape: a visual dialogue* (Paekakariki: Earl of Seacliff Art Workshop, 2004); donated by Rosalind Derby
 - 6 **Michael Melville** colour photograph, Sigüenza, 184 x 246mm unmounted; donated by Michael Melville
Michael Melville colour photograph, Almadra de Monteleva, 460 x 346mm, unmounted; donated by Michael Melville
"Firenze Campanile" Disegno di Susanne Mocko, © Edition Lidiarte 1997, D-10623 Berlin, Knesebeckstrasse 13/14, print; 340 x 993mm, unmounted; donated by Michael Melville
 - 7 **Angus Hodgson** diptych, plan and perspective, digital print, 2x A3; donated by Angus Hodgson
Giorgio D'ausilio triptych: "Lament," "Nymph," "Denotrobate," 3 digital prints, each A4; donated by Giorgio D'ausilio
 - 8 **Jesse Ewart & Michael Starck** joint project, digital prints, 2 x A3; donated by Jesse Ewart and Michael Starck
Michael Strack colour digital print 272 x 385mm; donated by Michael Strack
 - 9 **Jesse Ewart** "Hidden Projection: Cinematic Pavilion" (Section A-A), digital print, 402 x 282mm; donated by Jesse Ewart
Nhut Nguyen concertina colour print on card of "cartoon" interiors; donated by Nhut Nguyen
 - 10 **Roger Walker** Grafton Gully housing, student project, b&w perspective, print, signed; donated by Roger Walker
 - 11 **Margaret Julian** "Gothic Settlement," triptych (2014), 3x 150 x 150mm; donated by Margaret Julian
Rosalind Derby *Take a Seat and Rest Awhile: Kapiti Streetscape: a visual dialogue* (Paekakariki: Earl of Seacliff Art Workshop, 2004); donated by Rosalind Derby
Daryl Cockburn, Brent Efford & Kerry Wood Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description.
 - 12 **Pippy McCurdy** *Stay Somewhere Strange: the 20 most unusual places to stay in New Zealand* (2012); donated by Pippy McCurdy
Pippy McCurdy *Amazing Overnights: Unique New*

Zealand Accommodation

(2014); donated by Pippy McCurdy.

Rosalind Derby *Take a Seat and Rest Awhile: Kapiti Streetscape: a visual dialogue* (Paekakariki: Earl of Seacliff Art Workshop, 2004); donated by Rosalind Derby
Daryl Cockburn, Brent Efford & Kerry Wood Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description

- 13 **Gus Watt** "B'Art Noveau" limited edition print 1/10; donated by Gus Watt; framing donated by John Swan
Bill Alington landscape painting, 2000, 410 x 590mm, signed; donated by Bill Alington
- 14 **Guido Luigi Marriagi** (after Battista Piranesi) "Carceri Invenzione Jasmaji Te Papari" (2014), unmounted and unframed; donated by Guy Marriage
- 15 **Brenda and Robert Vale** *The Autonomous House: design and planning for self-sufficiency* (NY: Universe Books 1977), paperback, signed by authors; donated by Brenda and Robert Vale
Brenda and Robert Vale *The New Autonomous House* (London: Thames & Hudson, 2000), paperback, signed by authors; donated by Brenda and Robert Vale
Daryl Cockburn, Brent Efford & Kerry Wood Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description.
- 16 **Christopher Cochran** *Restoring a New Zealand House* (Wellington: New Zealand Historic Places Trust, 1980), signed by author, with inscription: "Aiding conservation in 1980 ... and now aiding the conservation of the Basin Reserve 34 years later. Author's proof copy. [signed] CCCochran 28 ix 14"; donated by Chris Cochran
- 17 **Houses for the 21st Century** ed Geoffrey London, Balmain NSW, Australia: Pesaro

Publishing, 2003; author inscription "for the extremely good work the ArchiCentre has always done for Wellington" autographed, stamped "Architecture Workshop ..." good condition. Price estimate (from Alibris): \$65; donated by Christopher Kelly
Linda Burgess *Historic Houses: a visitor's guide to 65 early New Zealand houses* (photographs by Robert Burgess) (Random House New Zealand, 2008) Amazon for used copies, paperback \$58; donated by Robert and Linda Burgess

- 18 **Douglas Lloyd Jenkins** *At Home: A Century of New Zealand Design* (Auckland: Godwit, 2006), signed "Kind regards D.L.J."; donated by Douglas Lloyd Jenkins
Judi Keith-Brown Drawing of desk, ink on drafting film, A2 and two printed copies, text reads: "This desk came from the Lang house in Karori designed by Ernst Plischke in 1948(?).

Attached to this drawing is a plan of the house with an asterisk marking the position of the desk. It is highly likely that Plischke designed the desk. It is similar to the desk he designed for the Queen in 1953 when she came to NZ. The desk is made from veneered, rimu and the top is inset with pale green lino. The drawers run the full depth of the desk. The height of the desk @ 735mm is similar to window sill heights in several Plischke houses. The dashed liens on the drawings indicate that Plischke may well have used the Golden Section to generate proportions for the desk. Judi Keith Brown November 2014," photocopy of page from book p. 136 [Ottilinger/Sarniz 2003 book?] of an exterior photograph of Haus Lang Karori and plan; donated by Judi Keith-Brown

- 19 **Kate Small** "North Ground," oil on paper, unframed, 500x 500mm;



19: Kate Small, "North Ground," oil on paper; donated by Kate Small

...even more



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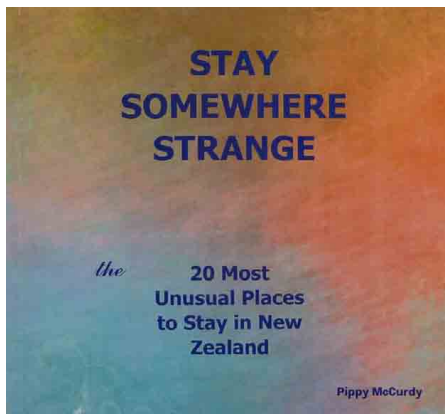
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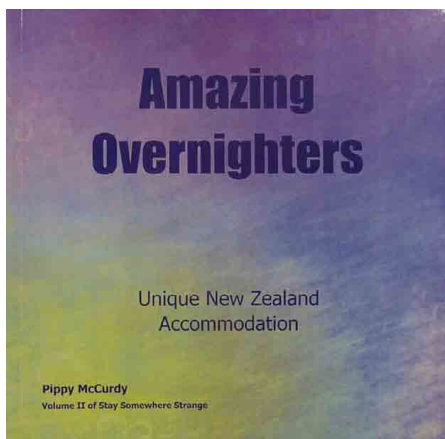
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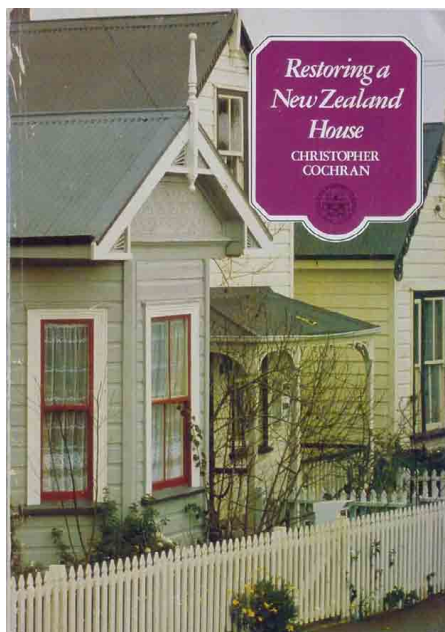
1, 2, 12, 29, door prize, 44



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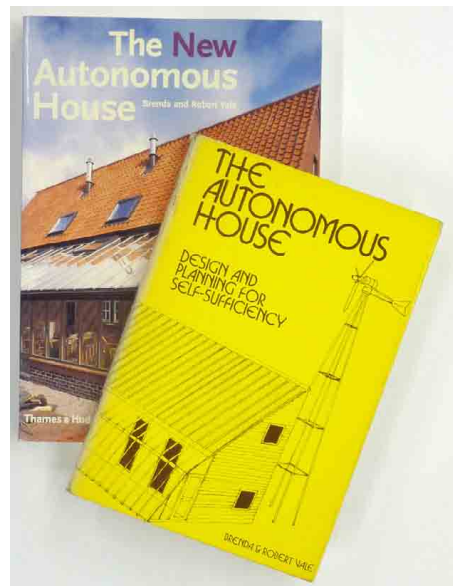


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donated by Kate Small

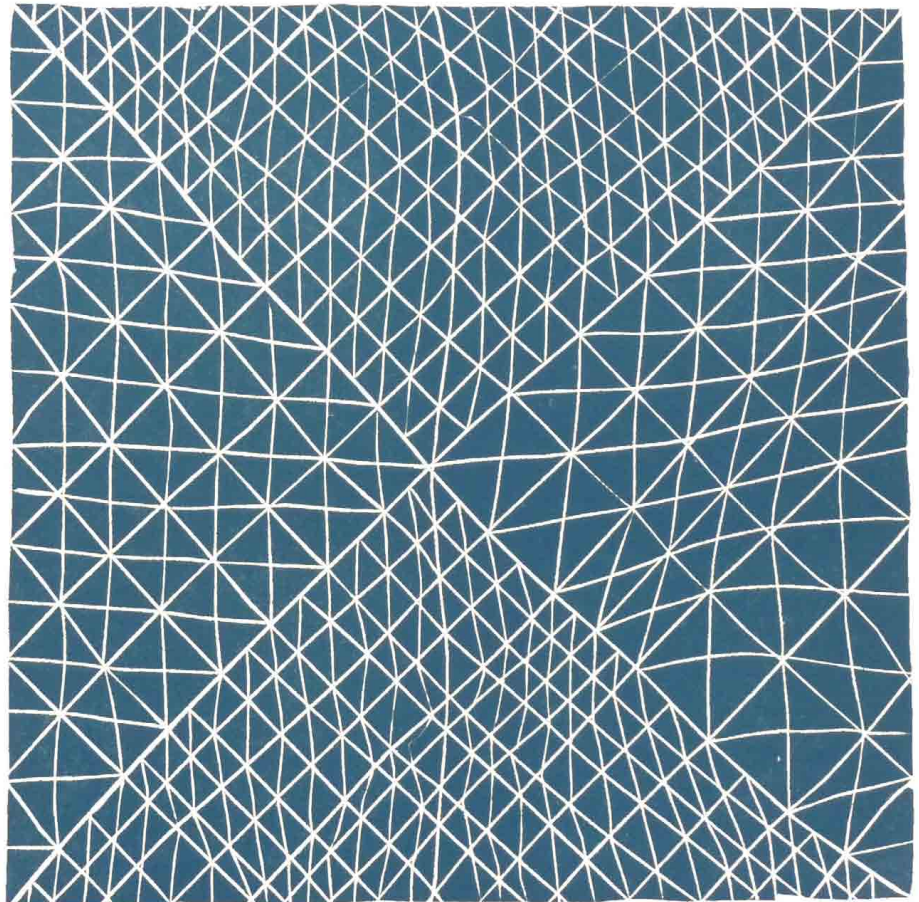
20 **Janet Paul** "Backgammon, Coromandel," (1975), watercolour on paper, signed "JE. Paul 24 Ascot tce Wellington 1 NFS"; "Backgammon, Coromandel: bach belonging to Anne McCartney, Kennedy Bay, Coromandel now (2011) belongs to Jane McCartney, her daughter. Pip & Penny were there on their honeymoon (1975) - there was no power then, gifted to Chris Cochran by Janet Paul about 1985 for help with her old cottage in Tinakori Road/24 Ascot Street, as framed by Janet"; donated by Chris Cochran

21 **Roger Walker** Britten House, 1972-74, b&w section, print, signed; donated by Roger Walker
Gus Watt Des Britten, charcoal on canvas; donated by Gus Watt

22 **Roger Walker** Park Mews, 1974, b&w elevation print, signed; donated by Roger Walker
James Beard "Beauty" A3, print; donated by James Beard

23 **Simon Twose** "Guest Toilet Plan 1:20 27/12/99," "Guest Toilet Skylight 1:20," "Section CC" (1999), pencil on butter paper, 3 x A3; donated by Simon Twose
Roger Walker Brougham House, Owhiro Bay c1974, b&w perspective, print, signed; donated by Roger Walker

24 **David Trubridge** *So far* (Nelson: Craig Potton, 2013), signed, RRP \$69; donated by David Trubridge



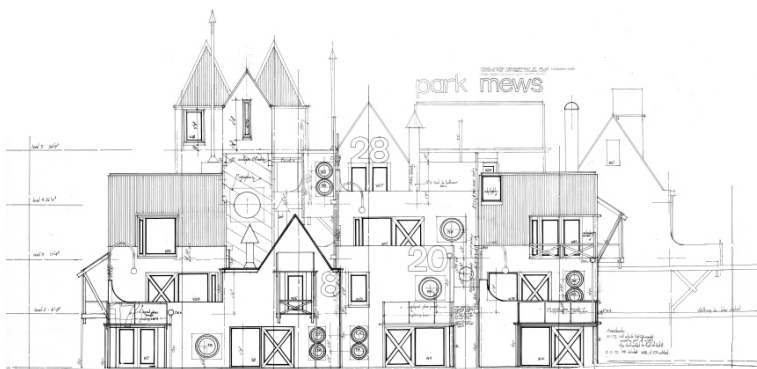
32: Nicky Wynnchuk "HMM," donated by Michael Melville

- James Beard** "Beauty" A3, print; donated by James Beard
- 25 **Hammonds, Lucy and Douglas Iloyd-Jenkins** *Architecture of the Heart* (Hawke's Bay: MTG, 2013), signed "Kind regards DLJ," RRP \$49; donated by Douglas Iloyd Jenkins
- 26 **Peter Wells** *The Hungry Heart: Journeys with William Colenso* (Vintage, 2011), hardback, signed, RRP \$49.99; donated by Peter Wells.
- 27 **Paul Diamond** *Makereti: Taking Maori to the World* (Auckland: Random House

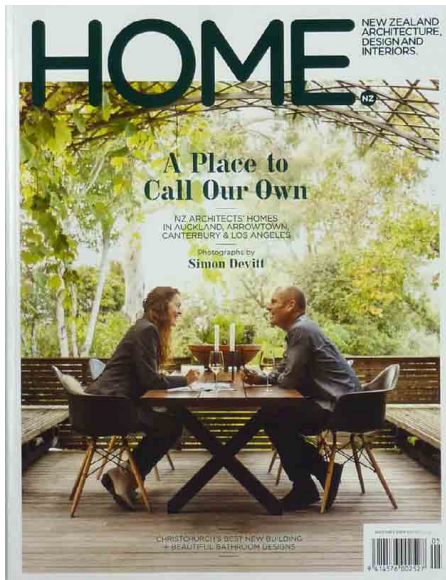
NZ, 2007), new, RRP \$34.99; donated by Paul Diamond
How We Remember: New Zealanders and the First World War ed Charles Ferrall and Harry Ricketts (Wellington: Victoria University Press, 2014), new RRP \$40; donated by Paul Diamond
Ann Shelton *The City of Gold and Lead* (Whanganui: Sargeant Gallery, July 2013), new RRP \$15; donated by Paul Diamond

28 **Paul Diamond** *Makereti: Taking Maori to the World* (Auckland: Random House NZ, 2007), new, RRP \$34.99; donated by Paul Diamond
How We Remember: New Zealanders and the First World War ed Charles Ferrall and Harry Ricketts (Wellington: Victoria University Press, 2014), new RRP \$40; donated by Paul Diamond
Ann Shelton *The City of Gold and Lead* (Whanganui: Sargeant Gallery, July 2013), new RRP \$15; donated by Paul Diamond

29 **James Fenton** "AC Auction Tee" [Bill of Rights t-shirt:



22: Roger Walker, Park Mews, Hataitai, b&w elevation; donated by Roger Walker



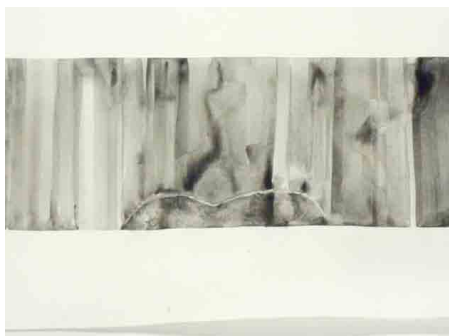
door-prize (ii)

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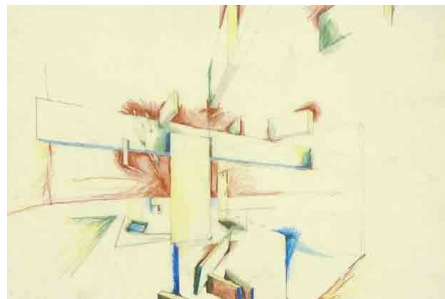


33 (detail)

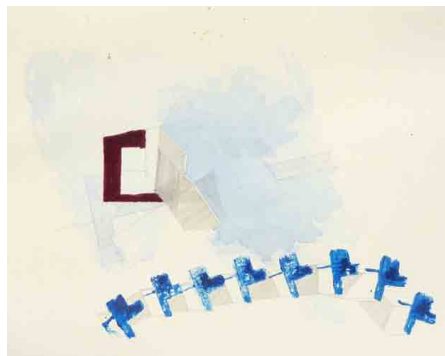
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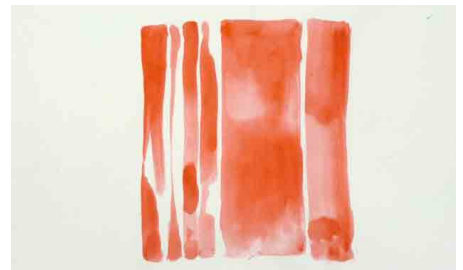
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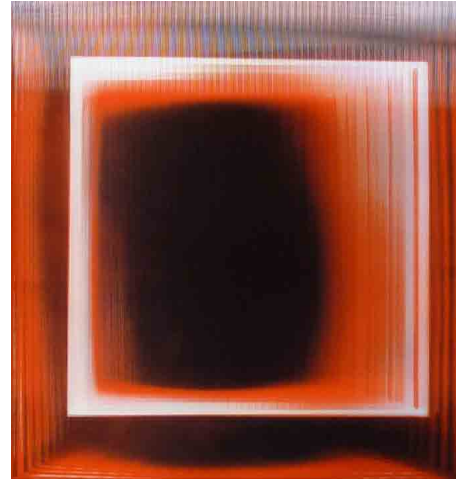
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33 (detail)



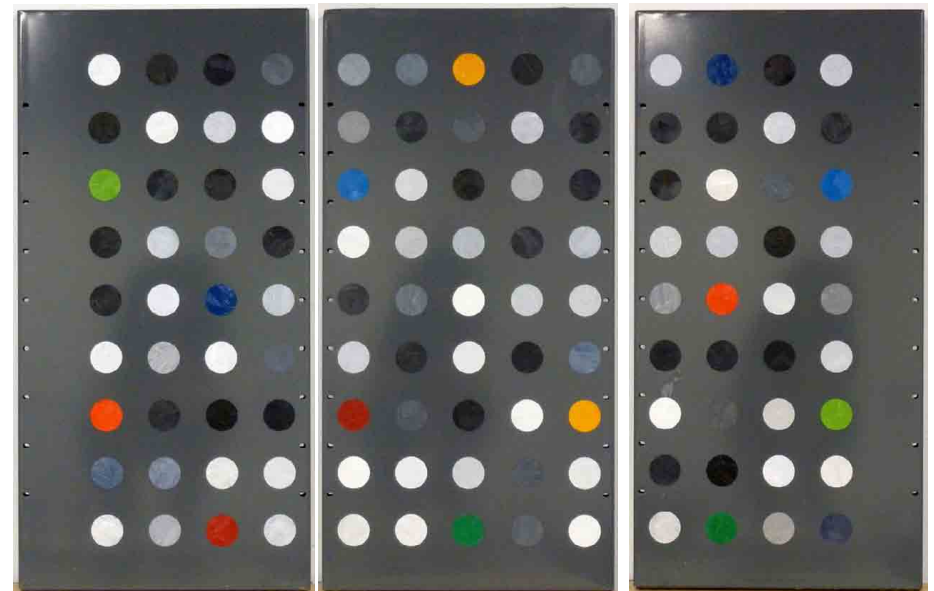
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door-prize (i)



31

"City Dwellers shall enjoy these civic rights ..."] colour orange; size XL, limited edition 2/4; donated by James Fenton **Daryl Cockburn, Brent Efford & Kerry Wood** Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description

BREAK: DOOR PRIZES DRAW

(i) **Houses for the 21st Century** ed Geoffrey London, Balmain NSW, Australia: Pesaro Publishing, 2003; author inscription "for the very good work the ArchiCentre does for Wellington" autographed, stamped "Architecture Workshop ..." v. good condition. Price estimate (from Alibris): \$65; donated by Christopher Kelly **Daryl Cockburn, Brent Efford & Kerry Wood** Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description

(ii) **A year's subscription to HOME NZ** (6 issues), value \$50; donated by Jeremy Hansen **Daryl Cockburn, Brent Efford & Kerry Wood** Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description



37: Patrick Reynolds, "Ralph Hotere" (1988), donated by Patrick Reynolds

donated by Gina Jones

(iii) **Rosalind Derby** *Take a Seat and Rest Awhile: Kapiti Streetscape: a visual dialogue* (Paekakariki: Earl of Seacliff Art Workshop, 2004); donated by Rosalind Derby **Daryl Cockburn, Brent Efford & Kerry Wood** Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group, see 1 for full description

II

30 **Gina Jones** "Untitled (Red Square)," lenticular print on polypropylene, edition AP+3, work no. 382, 600 x 600mm;

31 **Peter Wood** "Karori" (2009) triptych, stenciled circles, oil on Dexion metal shelving, 3x 455mm x 925mm, signed; donated by Peter Wood

32 **Nicky Wynnchuk** "HMM" limited edition print, 10/10, 225 x 223mm, unmounted and unframed; donated by Michael Melville **Duncan Harding** digital print, 230mm x 328mm, limited edition 1/1; donated by Duncan Harding

33 **Richard Reddaway** "Working drawing (Colour Test: Resene Tom Thumb & Energy Yellow)" (25/4/13), paint on paper, A1; donated by Richard Reddaway **Angela Foster-McCarthy & Cathryn Monro** collaborative concept drawings for "situate: red mia" a Perth City Centre urban landscape sculptural scheme for the Forrest Place masterplan, pencil and wash on paper, A3; donated by Angela Foster-McCarthy & Cathryn Monro

34 **Kate Linzey** "Drawing for the Mid-city Centre" (1998), pencil and coloured pencil on drafting film, unmounted, A2; donated by Kate Linzey **Christine McCarthy** "Blue Explosion," (2010/2014) mixed media on paper, signed, unmounted; donated by Christine McCarthy



38: Robin Morrison "Thorndon 1975"; donated by Chris Cochran



48

Tane Moleta Case Study#03_ Indigo (2010), pencil on paper, unmounted, 406 x 509mm; donated by Tane Moleta

- 35 **Chris Moller** Mt Pleasant Community Roof pattern design, Christchurch, pencil and coloured pencil on tracing paper, unmounted, A3; donated by Chris Moller
- John Gray** "132 Cuba Street Base Building works: Section B" scale 1:50 [annotated architectural section through the former Ernesto building at 132 Cuba Street, cnr Ghuznee St], pencil on paper, unmounted, A3, signed; donated by John Gray
- Ric Slessor** Kelburn Cable Car terminal, (1 December 2014) donated by Bevin+Slessor

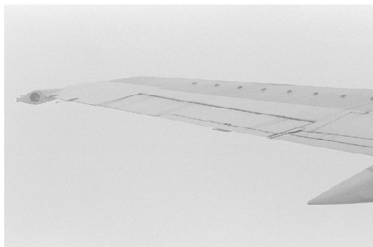
- 36 **Michael Dudding** "Szobor Park, b&w photograph,



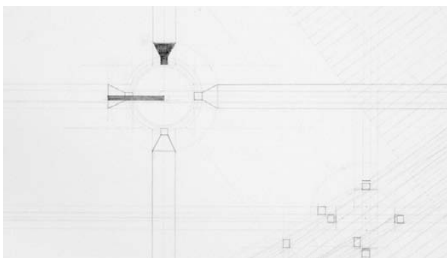
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- mounted and framed, 290 x 424mm; donated by Michael Dudding
- Victoria Willocks**, "Night driving Uluru" (2010), 95 x 70mm, photograph; donated by Victoria Willocks
- 37 **Patrick Reynolds** "Ralph Hotere" 1988 Silver Gelatin print 520 x 400mm; donated by Patrick Reynolds
- 38 **Robin Morrison** "Thorndon 1975," photograph, 188 x 243mm, signed by Robin Morrison, mounted on Bainbridge Board by Charles T. Bainbridge's Sons Brooklyn, NY; text "6 Burnell Ave, Thorndon. One of a series of photos of Thorndon "People & Houses" commissioned by the Thorndon Society and used in their calendars in 1976 and 1979. This one was July 1979, and was gifted to Chris and Margaret Cochran by Robin in 1976 [signed] CCCochran"; donated by Chris Cochran
- 39 **Michael Dudding** "The Whale, Ertshaven," (2003), colour photograph, mounted and framed 198 x 248mm (2003), signed; donated by Michael Dudding
- Victoria Willocks** "Slip Resistance Tokyo" (2007) 130 x 190mm, photograph; donated by Victoria Willocks
- James Beard** "Beauty" A3, print, donated by James Beard
- 40 **Mizuho Nishioka** "Uninhabited space #4," (2011), pigment ink on print on archival rag Baryta paper, 335 x 267mm. Previously exhibition at the Hirschfield Gallery, City Gallery Wellington; donated by Mizuho Nishioka
- Nick Denton** b&w photographic montage, digital print, 242 x 192mm; donated by Nick Denton
- 41 **Daniel Rose** photograph, 235 x 305mm (8x12inch) including border and mounted on a matte board backing; donated by Daniel Rose
- Nhut Nguyen** 154 x 225mm; donated by Nhut Nguyen
- 42 **Alan Wylde** "Trafalgar Square" photograph; donated by Alan Wylde
- Morten Gjerde** "Broad Street [Oxford, England]," (2008), wide format photographic print, 145 x 772mm, signed; donated by Morten Gjerde
- 43 **Fiona Christeller** brooch, zinc samples and perforated steel, with sterling silver brooch back and stainless steel pin. It combines building materials to create an abstracted architecture for the body; donated by Fiona Christeller
- 44 **James Fenton** "AC Auction Tee" [Bill of Rights t-shirt: "City Dwellers shall enjoy these civic rights ..."] colour orange; size M, limited edition 3/4; donated by James Fenton
- Daryl Cockburn, Brent Efford & Kerry Wood** Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group; text, photographs and map, including photographic images of light rail vehicles travelling through Wellington streets; two sided full colour print A3; Pamphlet sold for \$2 in 1992; donated by Daryl Cockburn
- Dennis Chippindale** "What could be," (1 December 2014), coloured pencil on paper, A3 drawing; donated by Dennis Chippindale
- 45 **Ian Wedde** *Earthly Sonnets for Carlos* (Akaroa: Amphetesma Press, 1975) author inscription "No flyover" autographed, new. Price estimate (from Alibris): \$75; donated by Ian Wedde
- 46 **Ian Wedde** *Chinese Opera* (Wellington: Victoria University Press, 2008) author inscription "No flyover" autographed, new. Price estimate (from Alibris): \$50; (BooksNZ): \$30; donated by Ian Wedde
- 47 **Ian Wedde** *Made Over: poems* (Auckland: Stephen Chan, 1974) author inscription "No flyover" autographed, new. Price estimate (from Alibris): \$80; donated by Ian Wedde

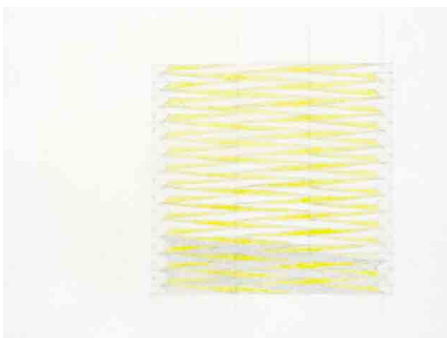
LOTS



41



34 (detail)
of of of of of of



35 (detail)



42 (detail)



20

Beauty, Values, morality, good living, contribute to well-being. Values are formed by knowledge, not the unknown. Well-being results from fairness, justice, compassion, inherent in planet process. Co-operation, kindness, reciprocity, trust, altruism, achieve moral rightness. Well-being comes from well-formed, well-composed, well-favoured activity. Nature's beauty is little understood whilst human habitat beauty is limited. Nature's beauty evolves over eons of time. Planet process evolution has interacting co-operative cycles, where waste is absent, energy transfer has minor dispersal, moral purpose is evident. Moral purpose is linked to that which is right. The ethics of beauty has empathy with nature's rightness. Human arts and crafts are part of nature, but lag behind the commons' interactions of energy, air, water, land, flora, fauna, sentience. Human music, song, poetry, language, science, sentence, are remarkable when based on moral purpose. Ethics, rightness, aesthetics, arise from moral purpose. Circa 1800-1950 saw some progress in social concern, culminating in the modern movement with better education, better schools, factories, hospitals, houses, well-being for humans. Post-modernism, neo-liberalism, free marketism, abandons the modern movement, promoting fashion change, where the obsolescence cult reduces durability, reliability, and has no moral purpose, no social conscious. Exosomatic activity, that of the human body, and exosomatic activity, that using tools external to human bodies, have wide differences. Exosomatic instruments are used for advantage over others, inequality happens, conflicts occur. Control of instruments, land, distributions, is confined to a few. Technology control, property control, money control, allocation control, creates controls, without moral purpose. Ethics and aesthetics without moral purpose is evident in: political control mechanisms, human population explosion, laws without justice, extreme human inequality, ecosystem destruction.

Without an ethical base beauty does not emerge.

Aunt M'ildé says that hellenic greens uncovered the remarkable entasis perception, an unsurpassed elegant illusion, not a collusion, similar to post-modernism...

Best wishes for the Future, James Beard 2014.

22, 24, 39, door-prize



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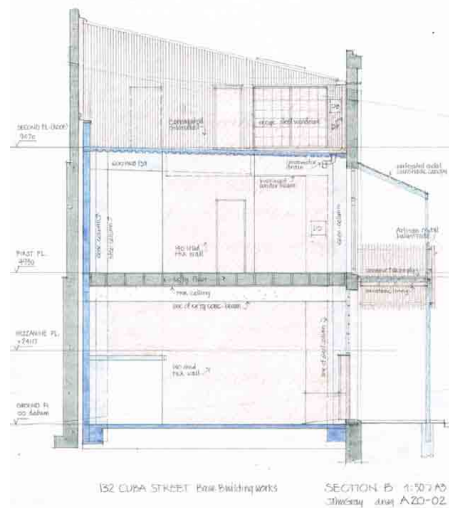
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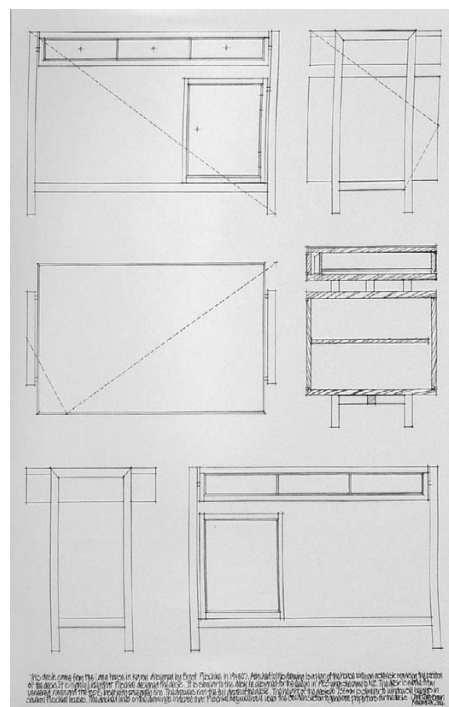
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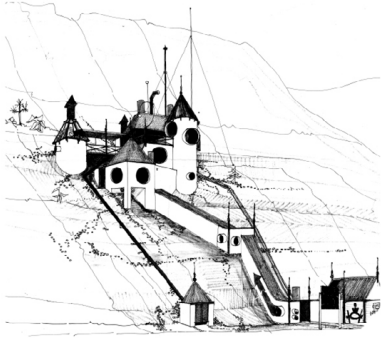


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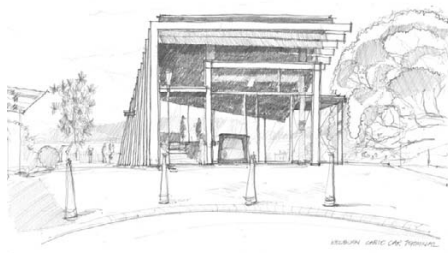


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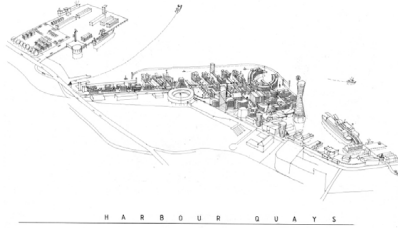
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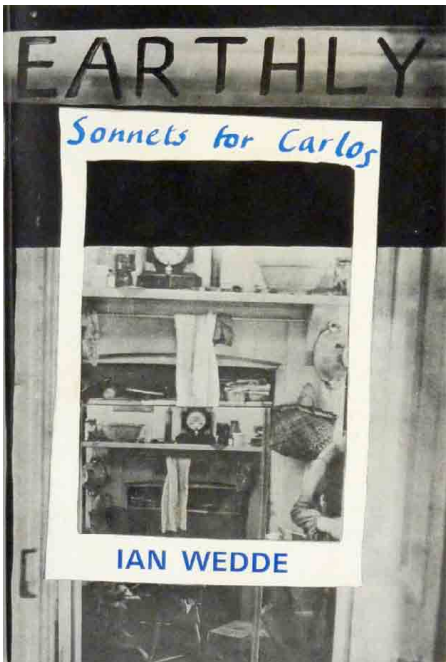
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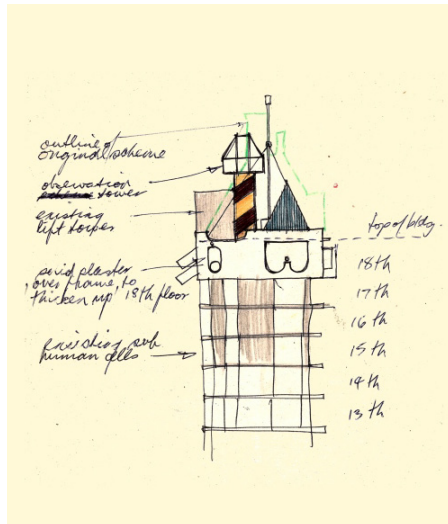
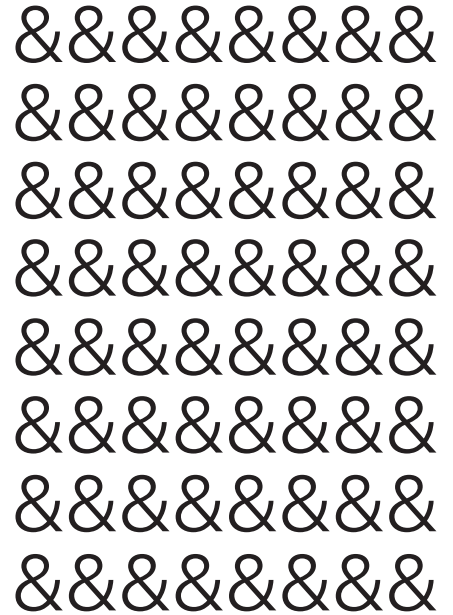
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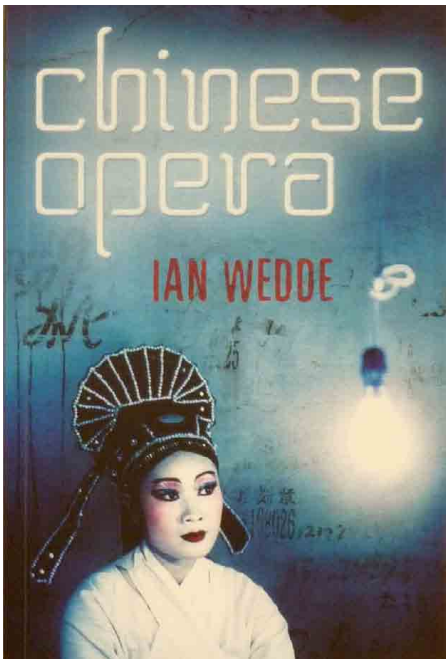
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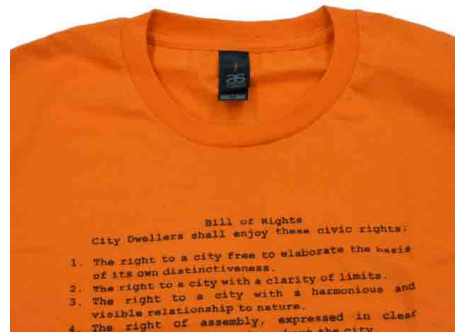


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LOTS LOTS

48 **Gus Watt** Sam Hunt portrait, 2011, charcoal on canvas, 500(w) x 600(h); donated by Gus Watt

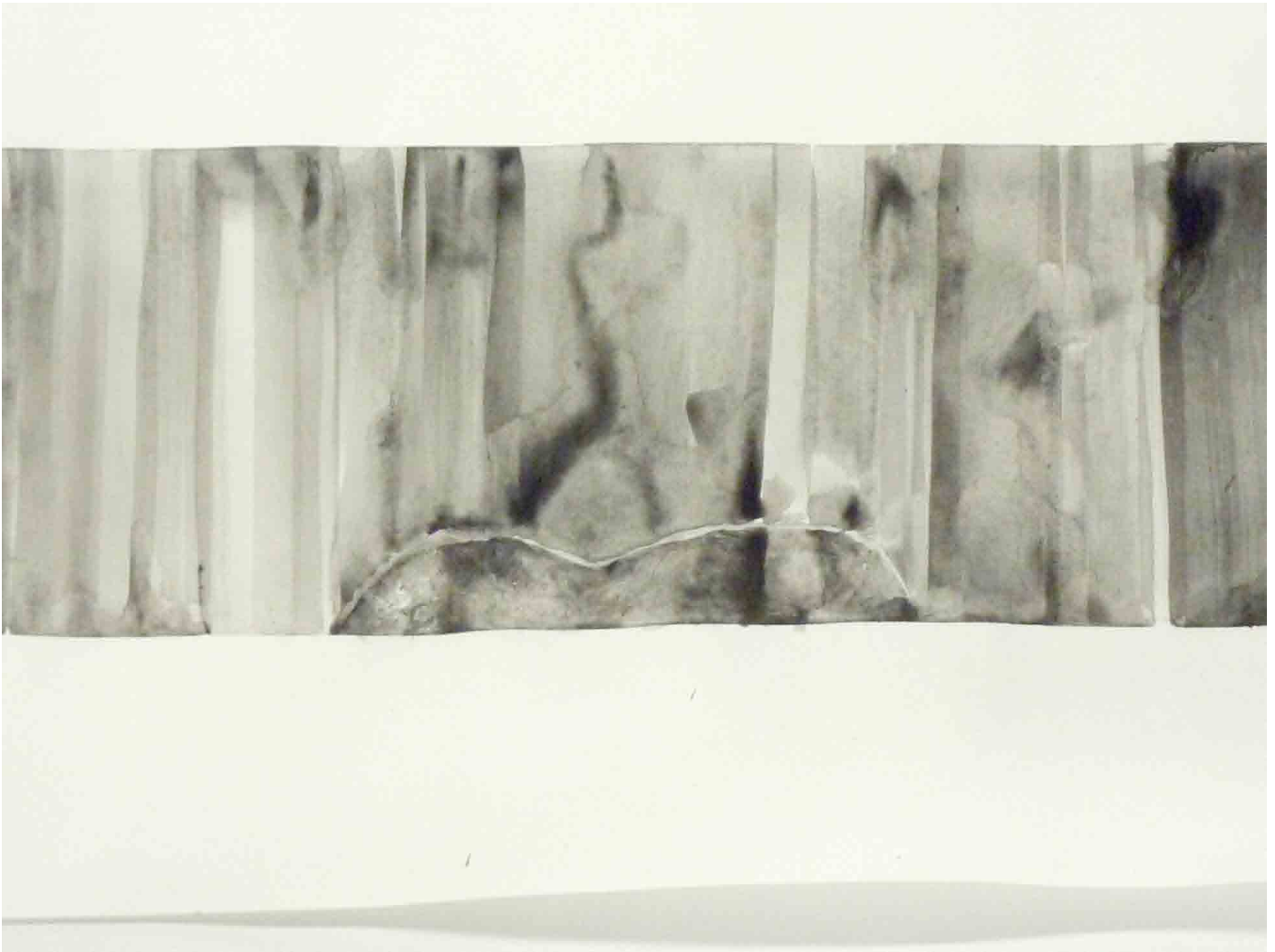
49 **Roger Walker** Harbour Quays, Wellington, c2010, b&w aerial perspective, print, signed; donated by Roger Walker
Roger Walker Milton

Keynes Extension, UK, colour perspective, signed; donated by Roger Walker

50 **Roger Walker** undated sketch, signed; donated by Roger Walker

51 **James Fenton** "AC Auction Tee" [Bill of Rights t-shirt: "City Dwellers shall enjoy these civic rights

..."] colour orange; size XL, limited edition 4/4; donated by James Fenton
Daryl Cockburn, Brent Efford & Kerry Wood, Wellington Region's Superlink pamphlet for Transport 2000 and the Inter-Professional Group; see 1 for full details; donated by Daryl Cockburn



33: Angela Foster-McCarthy & Cathryn Monro collaborative concept drawings for "situate: red mia" a Perth City Centre urban landscape sculptural scheme for the Forrest Place; donated by Angela Foster-McCarthy & Cathryn Monro

DONORS

Huge thanks are due to all of our donors and contributors. They are ...

Bill Alington is an award-winning architect, and a retired university teacher. His practice has included Ministry of Works projects (such as the Bulls Water Tower (1956), and the Power House and Control Building for the Waipapa Dam (1956)), as well as institutional and civic projects while in private practice. This work includes the carefully-scaled and gentle spaces of the VUW School of Music, VUW (1984) and the Alington House, the strident Upper Hutt Civic Centre (1972), several churches, and frequent exercises in the golden mean. Bill was the President of the Architectural Centre from 1970-1972.

George Baird is a Professor of Building Science at Victoria University, Wellington where he specialises in building environmental science and engineering services, building performance, and the energy efficient design and operation of buildings. He is the author or co-author of innumerable technical papers and case studies, his major book publications include: *Energy Performance of Buildings* (1984), *Building Evaluation Techniques* (1996), and *Architectural Expression of Environmental Control Systems* (2001). His most recent book, *Sustainable Buildings in Practice – What the Users Think* (Routledge 2010), is a worldwide survey of users' perceptions of sustainable buildings. George is also a scuba-diver and amateur underwater photographer.

Jim Beard is an award-winning architect and landscape architect. While most architects know and cherish his building design - which include such wonders in concrete as the Hannah Playhouse, PSIS House and his former bach at Waikanae - it is probably fair to say that his work in landscape architecture (in the broadest sense) and razor-sharp commentary on the built environment, and the world in general, is more precious to Jim. Jim was the Architectural Centre President in 1962, and continues to keep us all on our toes.

Bevin+Slessor are an award-winning Wellington architectural firm whose projects include the Kelburn Cable Car Terminus, the off-the-grid solar-powered house in Wairarapa, Omarapeti, and Spy Valley Winery (incollaboration with Hugh Tennent Architects). Their work includes a large portfolio of award-winning houses as well as wineries, community, tourism and transport projects.

Bob Burgess is one of Wynne Gray's 100 greatest All Blacks, who is known for his stand on apartheid, as well as for his rugby playing. His No. 10 jersey, worn at the famous 1972 All Blacks-Wales match at Cardiff Arms Park, was sold at a Sotheby's auction (a claim few of us can make of our clothing). Until recently Bob was a senior portfolio manager, at the Research Office, VUW, in which a role he played a pivotal part in the VUW's First Light House entry into the US solar decathlon in 2011. He is also a photographer, his work being published in the 2007 *Historic Houses: A visitor's guide to 65 New Zealand Houses* written by Linda Burgess.

Linda Burgess is a short story writer, script and television writer, novelist and reviewer whose stories take an ironic but tender view of the human condition. She was shortlisted for the Best First Book of Fiction in the Montana New Zealand Book Awards (1995), was runner-up in the BNZ Katherine Mansfield Memorial Short Story Competition (1997), and the Sunday Star Times Short Story Award (2002), and was Writer in Residence at Massey University in 1997.

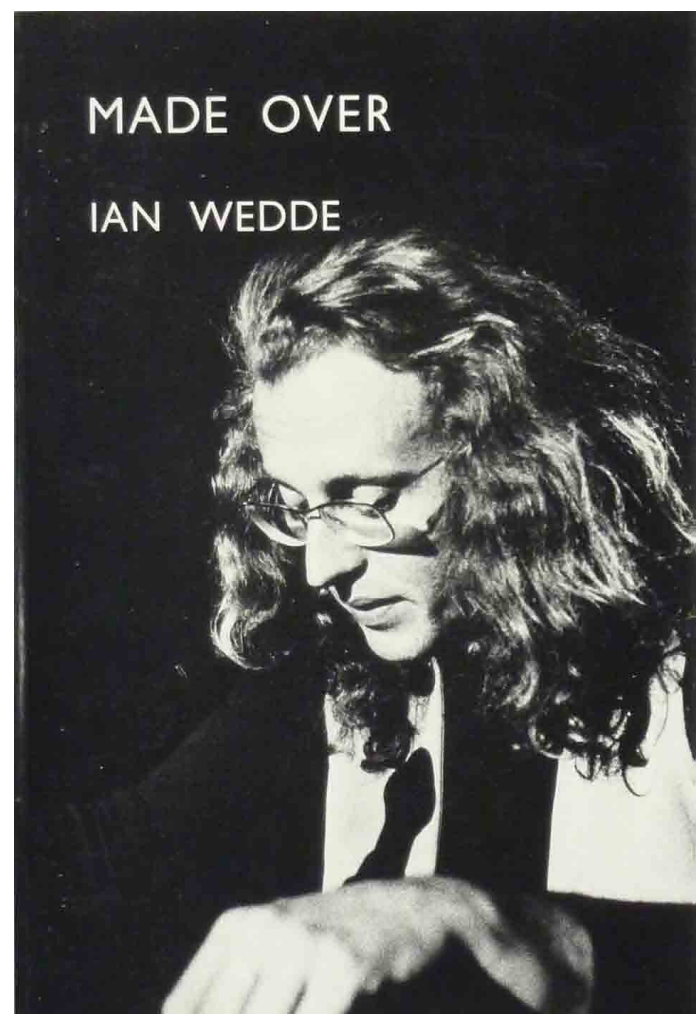
Dennis Chippindale is a principal of Stephenson & Turner,

one of Australasia's leading architectural firms, having been founded in Melbourne in 1922. He is a Fellow of the New Zealand Institute of Architects, and a former Chair of the NZIA Wellington Branch. He is a current member of the Architectural Centre committee.

Fiona Christeller has recently added jewellery making to her long and successful career as an architect. As an architect she has won many design awards for her work, both residential and commercial. She loves the process of meeting clients and transforming their ideas and dreams into beautiful built projects. She is also the current artist for Wellington Writer's Walk and has practiced craft throughout her life. Using her well-honed understanding of materials, form and proportion she makes jewellery reminiscent of architectural structures at a new and personal scale.

Chris Cochran is a well-known conservation architect with extensive experience in working on heritage buildings, and providing research and advice to building owners and local councils. His projects range from the conservation of Janet Frame's writing desk at VUW to work on Old St Paul's, Parliament Buildings and Futuna Chapel in Wellington, the Sarjeant Art Gallery in Whanganui, the Scott and Shackleton huts in the Antarctic, and the WCC built heritage inventory (2001); he is also the author of *Restoring a New Zealand House* (1980).

Daryl Cockburn is an architect and planner, who began his architectural career working for leading Wellington architect, W Gray Young. He has also worked with Robert Matthew, Edinburgh and currently has his own practice. Projects he has worked on include: the Overseas Passenger Terminal,



47: Ian Wedde *Made Over: poems* (Auckland: Stephen Chan, 1974)



42: Alan Wylde, "Trafalgar Square"; donated by Alan Wylde

the Reserve Bank, Dalmuir House, New University of Ulster, Livingston New Town and Glasgow's Central Area Plan. In addition he was one of the authors of SuperLink, a 1992 proposal for Light Rail transport in Wellington.

Rosalind Derby is a principle of Rosalind Derby Architecture. The practice work includes residential throughout the wider Wellington region, with a particular focus on coastal and rural environments, and includes new and renovated projects.

Paul Diamond is a writer, journalist, historian and broadcaster, who currently holds the position of Curator Maori, at the Turnbull Library. His books include *Fire in your belly: Maori leaders speak* (2003), and *Makereti: Taking Maori to the World* (2007).

Michael Dudding teaches architectural history in the Architecture Programme at the School of Architecture, Victoria University where his prime areas of research include oral history and postwar New Zealand architecture. He is also a photographer, and a former member of the Architectural Centre committee.

Jesse Ewart is an architectural student at Victoria University. He has recently completed his second year at architecture school, and was the recipient winner of the first year NZIA Graphisoft Awards 2013. His work alongside Michael Strack, is currently shortlisted for the Auckland Architecture Association Visionary Awards.

James Fenton is the director of James Fenton Architect, and a former director of Architecture Workshop when they drew and built New Apartments at 282 Wakefield St, Peregrine Winery, Lambton Quay Cable Car Terminal, and the new Waitomo Caves Visitors Centre. He has also previously worked at Architectus, Felicity Wallace Architects in Auckland and Smoked Hoki Design in Wellington. He now works from his NZIA award-winning Northland Studio with a cat named Lola.

Angela Foster-McCarthy is a director at CGM+Foster

Architects and an architect of over 20 years experience. Her projects have included the Museum Apartments, Wakefield St, office planning and developments for INL, the Public Trust and the Labour and Immigration Departments.

Morten Gjerde is an architect, and urban designer as well as an academic at Victoria University. He has worked in architecture in San Deigo, Chrsitchurch and Wellington, and is currently completing a PhD in the field of visual assessment and perception of the urban built environment.

John Gray is an architect, and former academic, and founded The Architects Collaborative with Helen Tippett (former Dean of the School of Architecture and first woman President of the NZIA). He was a member of the Architecture Research Group, which included work on post occupancy evaluation and office space utilisation, and also the architect (with Rewi Thompson and Paratene Matchitt) of Wellington's City to Sea Bridge (Civic Square, 1994). His skill in drawing is well-known, and he produced the sketches for David Kernohan's *Wellington's old buildings* (1994).

Jeremy Hansen is a writer, journalist and editor of *HOME* magazine. He is also the editor of the book *Modern: New Zealand Homes from 1938-1977* (Godwit, 2013) and co-



43: Fiona Christeller, brooch; donated by Fiona Christeller

author, with Patrick Reynolds and Jeremy Salmond, of *Villa: From Heritage to Contemporary* (Godwit, 2009).

Duncan Harding is a graduate of the School of Architecture, Victoria University, having recently completed his masters thesis examining aspects of architectural heritage. He is also a current member of the Architectural Centre committee.

Angus Hodgson has recently completed his second year studying architecture at Victoria University where he previously earned a BA in political science and public policy. He is a member of the Architectural Centre committee.

Gina Jones is an architect and director of Accent Architects (1995-present). She was previously a director at Ampersand Architects, and an associate at Toomath Wilson Irvine Anderson (1984-1994). She has been awarded the National Association of Women in Construction (NAWIC) Lifetime Achievement Award (2011), the New Zealand Institute of Building (NZIOB) Medal (2009), and was the co-winner Helen Tippett Memorial Award (2006) for the "Woman who has made the greatest contribution to the construction industry for the decade 1996 to 2006." She is a leading practitioner in heritage and education design. Gina also has a thriving art practice and holds a Master of Fine Arts (RMIT) (2005). She was a finalist in the Wallace Art Awards (2014, 2012, 2011, 2008), the Waikato Contemporary Art Award (2006), the New Zealand Painting and Printmaking award (2010, 2011) and the Norsewear Art Award (2006). She has exhibited her work in Germany, Hong Kong, Melbourne, and throughout New Zealand.

Margaret Julian is an architect and the director of Margaret Julian Architecture, a boutique company with a strong focus on aesthetics, function and client requirement support. Prior to establishing her own practice Margaret worked for large commercial practices. Her practice portfolio ranges from large commercial and institutional projects to educational and residential architecture, with projects including the Mahinawa Specialist School, alterations to historic houses, townhouses and medium density housing, and residential design.

Judi Keith-Brown is an architect and director of Judi Keith-Brown Architect Ltd. She has previously taught at the School of Architecture, VUW, with Fiona Christeller, and Alex Hills organised DRAW Wellington in association with Architecture Week. Judi is a strong advocate of improving the quality of our built environment, involving the end users in changes to their city, educating people about the importance of well-considered, practical, sustainable and beautiful design. Her favourite quote is from the designer Eva Zeisel: "To make something different is not great art. But to give pleasure, that is design."

Christopher Kelly is the director of the internationally recognised Wellington practice Architecture Workshop. He has previously worked at Athfield Architects, Denys Lasdun, Ian Ritchie Architects and Renzo Piano, and on projects such as the Kansai Air Terminal, the Aurora Place and Macquarie Apartments, Sydney. Architecture Workshop was awarded the AR+D Emerging Architecture Award (2004) for the Pergergine Winery and won the 2010 NZ Architecture Medal for the Waitomo Caves Visitors Centre. As proud Wellingtonians they were also particularly pleased to be acknowledged by their peers with a NZIA Supreme Award for the urban design enhancement of Oriental Bay.

Kate Linzey is a PhD candidate at Queensland University researching exciting things about Len Lye. Her previous research includes detailed research on Wellington architect

John Swan, renowned for his house The Moorings, and the Home of Compassion Creché. She has taught in the areas of architecture and design at the University of Auckland, Massey University and Weltec Institute of Technology.

Douglas Lloyd Jenkins is a design critic, museum director, and prolific writer. He was formerly an academic at Unitec and a *Listener* columnist - where his writing often provoked passionate reader feedback. Known for his sharp wit, fine dress sense, and exacting critique, his writing is widely appreciated, and always enjoyed. His books include *The Dress Circle* (2010), *40 Legends of New Zealand Design* (2006), *New Dreamland* (2006), and *At Home* (2004), which became a popular television series.

Christine McCarthy is the current President of the Architectural Centre, and a former Chair of Docomomo. She teaches interior architecture at Victoria University.

Pippy McCurdy is a travel writer, with interests in geomancy, travel and architecture. She is the author of *Stay Somewhere Strange: the 20 most unusual places to stay in New Zealand*, *Amazing Overnights: Unique New Zealand Accommodation*, as well as off-the-beaten-track books on the Adriatic region.

Guy Marriage is an architect and academic at the School of Architecture, Victoria University, and a director at First Light Studio. He was a key figure in VUW's First Light House entry into the US Solar Decathlon in 2011. His previous practice work includes working at Foster + Partners (London) and Studio Pacific Architecture, where he worked on the award-winning Kumutoto precinct and Meridan building on the Wellington waterfront.

Michael Melville is a director at CGM+Foster Architects, with previous experience working at JASMAX, John Mills Architects and Comeskey Grant and Melville. His current projects include the campus redevelopment for Whitireia Polytechnic, Porirua. He is a former member of the Architectural Centre committee, and was a key person in the Centre's Northern Gateway Project.

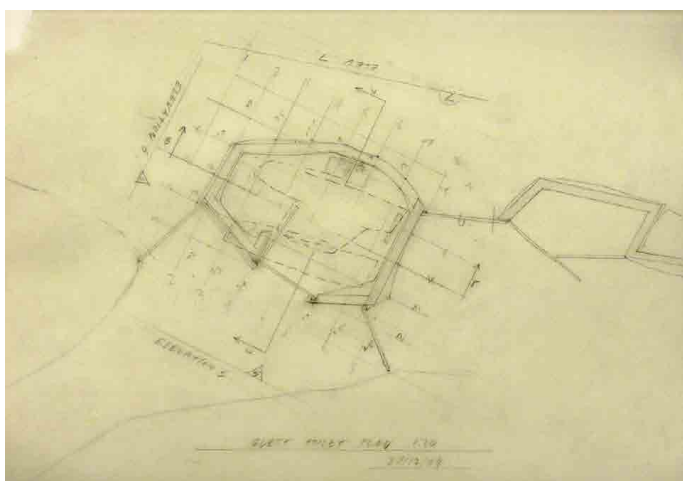
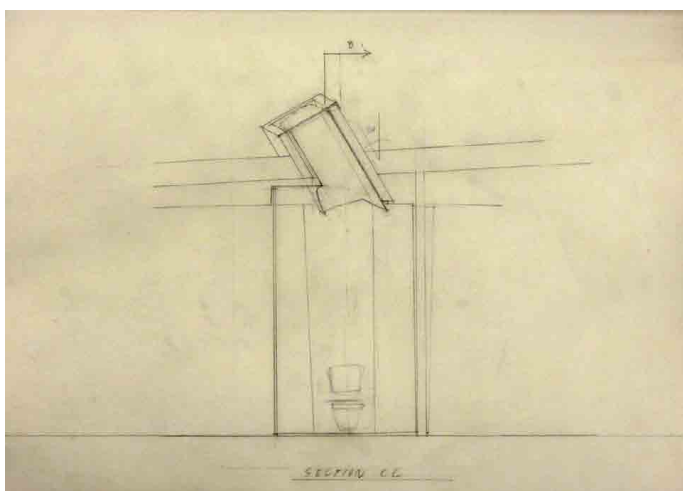
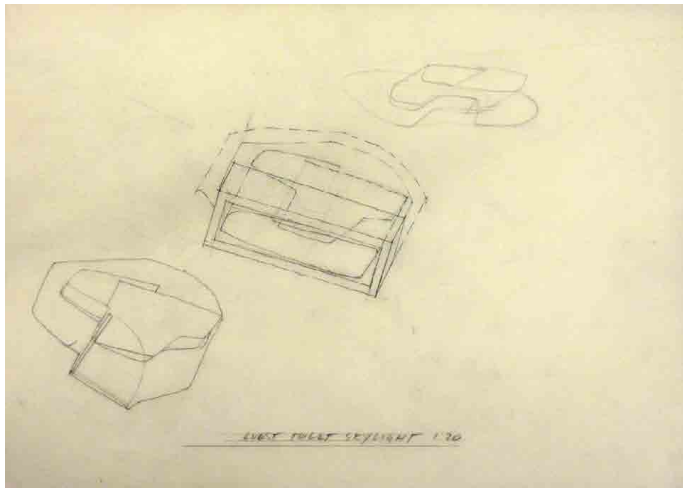
Tane Moleta is an academic and PhD candidate at VUW School of Architecture, who teaches in the area of architectural drawing and representation. Prior to becoming an academic, he practiced in interior and architectural design in Wellington, Auckland and Tokyo. His current research is in the areas of interdisciplinary digital design, including the impact of mixed



39: Michael Dudding, "The Whale, Ertshaven"; donated by Michael Dudding.

reality and parametric design for architectural practice, and the design of timber jointing systems for massive timber structures.

Chris Moller is an architect and urbanist with broad experience in the Netherlands, United Kingdom, Hong Kong and New Zealand. He is the founding partner of Wellington based practice CMA+U, Deputy Chair of PrefabNZ, and has won numerous international awards including Samarkand Regeneration (Uzbekistan), Click-Learn Future Schools (Australia), Gallipoli Peace Park (Turkey), Europan 3 Groningen (Netherlands), Grenoble Ville du Foret (France), Tbilisi Rose Revolution Square redevelopment (Georgia). He is also the inventor of the innovative click-raft building system. Chris has taught at the Architectural Association (London), and the School of Architecture, Victoria University. He was recently announced as the host of the upcoming TV3 series *Grand*



23: Simon Twose, sketch design for guest toilet; donated by Simon Twose

Designs NZ.

Cathryn Monro has worked in a range of materials over her career as a visual artist. Searching for material processes and forms that best articulate the thematic concerns in her work has enabled Cathryn to work across media. In recent years her practice has involved greater production of site-specific public work addressing themes of relationship to place and its effect on the formation of identity.

Mizuho Nishioka is a practising artist based in Wellington. Currently working toward completion of her Ph.D at the Massey University College of Creative Arts where she is the recipient of the prestigious Vice-Chancellor's Doctoral Scholarship. She has exhibited in the Hirschfeld Gallery, City Gallery Wellington, Blue Oyster Gallery in Dunedin and created a project for the *Urban Dream Brokerage*. She is going to present recent work in conference in Australia next month and is preparing for a project in the inaugural *Common Ground: Public Art Festival* in 2015.

Nhut Nguyen has long, beautiful hair and smokes tobacco to cope with his undergraduate architectural studies. He is originally from Vietnam and was the recipient of the 2013 Alumni Appeal Scholarship.

Tomek Piatek is an architectural student, who has returned to study after a break to experience fatherhood. Having tasted some architectural work Tomek is immensely looking forward to completing his studies so he can get on with the business of building real buildings. Tomek is a former member of the Architectural Centre Committee.

Richard Reddaway is an artist and an academic at the College of Creative Arts, Massey University, with a long-term interest in the relation between sculpture and architecture. His



33: Richard Reddaway, "Working drawing"; donated by Richard Reddaway

current research uses non-linear aesthetics to construct an understanding of baroque tendencies in contemporary visual culture.

Patrick Reynolds is one of New Zealand's leading architectural, landscape and art photographers. His photographs are widely published in architectural magazines, and held in many museum collections (such as Te Papa, Auckland Art Gallery, and the Waikato Museum). He is also a passionate advocate for better transport, and - as a talk earlier this year put it - "Unf**king Auckland." He is a member of the editorial team of the well-known and respected transportblog.co.nz, and he teaches at the University of Auckland's School of Architecture.

Daniel Rose is a photographer based in Wellington New Zealand. He has won several national photography awards for his portrait work, and photographs architecture and interiors. Daniel has taught photography at Unitec, NMIT, and ArtStation. His work can be viewed at www.danielrose.co.nz.

Kate Small has an eye for uneasy social spaces. In her paintings, reductively rendered figures inhabit schematic, vaguely institutional settings. Small's interest in painterly detail has become her means of observing the social world. Her works are made compelling by the shimmer of under-painting, careful layering of surfaces, finely-tuned edges and tension between competing expanses of colour. Kate was born in Lower Hutt in 1968. She graduated from Elam School of Fine Arts in 1991. Her work is held in collections in New Zealand and overseas including those of the Ministry of Foreign Affairs and Trade, the Real Art Roadshow Trust, Wellington City and Aratoi Museum of Art & History. Kate Small lives in Masterton. She has been represented by Anna Miles Gallery since 2003.

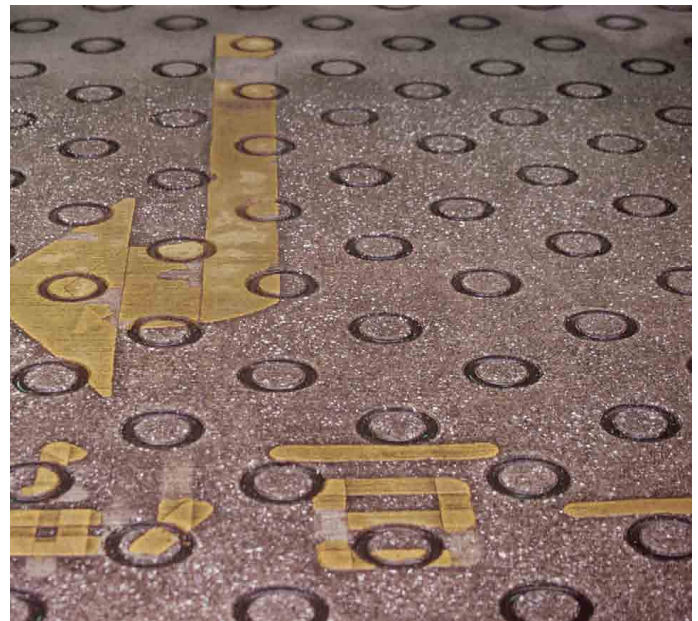
Mark Southcombe is an architect, and the Programme Director of the Architectural Programme at the School of Architecture, Victoria University. He was a co-curator (with PrefabNZ CEO Pam Bell), of the very successful *Kiwi Prefab* exhibition held at Puke Ariki Museum, New Plymouth (2012-2013), and co-author of the accompanying book *The Kiwi Prefab: Cottage to Cutting Edge* (2012). He has also played a key role in the VUW collaboration with Heritage NZ and WCC in the Cuba Street project exploring innovative ways to earthquake strengthen heritage precincts.

Michael Strack studies architecture at Victoria University of Wellington, he transferred from studying sciences in Otago, and is currently in his second year. He was recently shortlisted for the AAA Visionary Awards, and is currently completing a summer scholarship doing industrial design research.

David Trubridge is an award-winning furniture and lighting designer. He has exhibited his designs in New Zealand and internationally (e.g. Milan, London, New York, Berlin, LA, Paris, and South Korea). His work is found in numerous museum collections (including the Pompidou Centre, the Victoria and Albert Museum, Te Papa, and the Minneapolis Design Museum), and has featured in many publications (such as *Abitare*, *ID magazine*, *Elle Décor*, *Wallpaper* and *Time*). A philosophy of environmental and ethical responsibility is core to his design approach.

Simon Twose is an award winning architect. He also works as an academic in the ivory halls of Victoria University. Simon has a wistful obsession with clouds, mirrors and concrete, and regularly visits Venice.

Brenda & Robert Vale are Professorial Research Fellows in the School of Architecture, Victoria University of Wellington. They share common research interests in zero energy, autonomous



39: Victoria Willocks, "Slip Resistance Tokyo"; donated by Victoria Willocks

and sustainable building design, and, more recently, ecological footprinting. They designed the UK's first autonomous house and its first zero-carbon community and have an extensive number of publications in these areas. More recently, either through old age or despair at the state of the world, they have turned to researching architectural construction toys, with their most recent book being *Architecture on the Carpet*. This was described by one reviewer as the only book of architectural theory to make him laugh out loud.

Roger Walker is one of New Zealand's most well-known architects. After working for Calder, Fowler and Styles, he set up his own practice in the early 1970s. His architecture has challenged and endeared Wellingtonians for almost half a century. Roger has endured numerous awards, enjoyed the life of a car-loving TV star - having hosted the *AA-Torque show*, and survived starring in *Mitre 10 Dreamhome*. The relaxing Sandcastle motel (Pekapeka), the Britton house (Seatoun), Park Mews (Hataitai), Whakatane Airport, and the Linkspan Building (Wellington Waterfront, now known as the free ambulance) will be some of Roger's most well-known buildings.

Gus Watt is an architect whose experiments include murals, sculpture, furniture, and even a touch of art after hours.

Ian Wedde is a prolific and award-winning author of poetry, fiction and art history. He was awarded the 1977 Book Award for Fiction, the 1978 New Zealand Book Award for Poetry (with Bill Manhire), and was the general editor of *Ralph Hotere: Black Light*, which won a Montana NZ Book Award (2001). His novels and poetry collections include *Earthly: Sonnets for Carlos* (1975), *Made Over* (1974), *Spells for Coming Out* (1977), and *Symme's Hole* (1988). Ian was the University of Otago Burns Fellow (1972), the head of art and visual culture at Te Papa (1994-2004), the recipient of an Arts Foundation Laureate Award (2006), one of the Michael King Writers in Residence (2009), the New Zealand Poet Laureate (2011-2013), and has recently received the Prime Minister's Award for Literary Achievement for Poetry (2014).

Peter Wells is an award-winning writer and filmmaker whose work is always gutsy and challenging, as he tests the limits of both subject matter, and the conventions of literary and film-making genre. He is the co-founder of the Auckland Writers and Readers Festival, and his awards include the Reed Fiction Award (1992), the NZ book Award (1992), the PEN

Best New Book (1992), the Montana NZ Book Award for Biography (2002). Peter was made a Member of the New Zealand Order of Merit for services to literature and film in 2006.

Victoria Willocks is a graduate architect who has worked at a number of practices in New Zealand and overseas. She is currently tutoring at the School of Architecture, Victoria University and occasionally commuting to Christchurch.

Peter Wood is a Senior Lecture in the School of Architecture, Victoria University of Wellington. His views on New Zealand architecture can be found in waiting room magazines all over the country.

Alan Wylde is a well-travelled Wellington photographer, and publisher of the DayOut website. He has published photographs on Whanganui buildings,

and a website on the technologies important to the New Zealand economy in the twentieth-century. He recently published a digital book to accompany his Photospace exhibition, *Common Cause*, which comprised photographs taken across the globe, all showing groups of people involved in a similar activity.



The Architectural Centre

The Architectural Centre was formed on the 23rd July 1946, not quite 70 years ago. We have a long history of advocating for a better built environment, and involvement in architectural education (having started Wellington's first architectural school in 1947). We promote quality urban environments which improve our city's liveability, including the good design of buildings, public space, and inner-city parks, and the provision of people-friendly transport, especially well-designed pedestrian and cycling spaces. Our manifesto is:



Our work promoting design has also included publications (e.g. *Design Review* (<http://nzetc.victoria.ac.nz/tm/scholarly/tei-corpus-DesignReview.html>) (1948-1954)), exhibitions (e.g. *Homes without Sprawl* (1957), *Edge of the City* (1973), *Unbuilt Wellington* (1987)), design competitions (e.g. *Square Affair* (1991), *Landscape Unchained* (2002), *Road Works* (2007)), site visits, and hosting public talks. Two books have been written on historical aspects of the Architectural Centre (Clark and Walker *Looking for the Local* (2000) and Gatley and Walker *Vertical Cities* (2014)) as well as numerous newspaper and journal articles.

We have been actively involved in public decision-making processes, including campaigns to save heritage buildings (e.g. *Old St Pauls* (1953-1966), *Turnbull House* (1974), *Old BNZ* (1985), *Erskine College* (1992)) and participation in local, regional and central government consultation processes. Recent submissions include the *Draft Wellington Growth Plan* (October 2014), the *Draft Town Belt Bill* (May 2014), the *Draft Wellington Regional Public Transport Plan* (May 2014) and the *Water Sensitive Urban Design Guide* (October 2013). To find out how we have been involved in these decision-making processes a fuller list of submissions can be found at: <http://architecture.org.nz/submissions/>

The Basin Bridge Board of Inquiry

In June 2014 the New Zealand Transport Agency applied to build a 2-lane, 320m long flyover next to Wellington's historic Basin Reserve cricket ground. The Architectural Centre opposed the flyover because we believe that building the flyover will be bad for our city. Wellington is not a city of flyovers, and this proposal would place a flyover within an historic part of the city. The small 19th and early twentieth-century houses of Mt Victoria would be dwarfed by the 320m long concrete flyover, which would also block the views down Kent and Cambridge Terraces, and into the internationally renowned Basin cricket ground. We believe that this mammoth structure is not appropriate, and that any urban design and transport issues could be better resolved.

We were an active participant in the Board of Inquiry hearing established to determine whether or not the flyover should be built. The hearing was very much a David vs Goliath contest, with the well-resourced NZTA being opposed by significantly less well-resourced volunteer groups and local residents. It was well-known that the odds were against us, but we believed strongly that it was important that someone present an alternative voice and raise questions that otherwise wouldn't be presented to the Board.

As the hearing progressed it became apparent that the transport benefits of the project had been significantly overstated, that many experts disagreed about the value of the flyover, and that all the heritage experts had concluded that building the flyover would cause negative effects. Most heritage experts agreed that the flyover was an inappropriate structure in this sensitive heritage context. The Board's Final Decision (http://www.epa.govt.nz/Resource-management/Basin_Bridge/Final_Report_and_Decision/Pages/default.aspx) cancelled the application to build the flyover. This decision was the result of long hours of hard work by the volunteers and lawyers from our opposing groups collectively, as well as the careful consideration by the four Commissioners of complex issues and the enormous amount of information.

The Basin Board of Inquiry's Decision identified both positive and negative effects of the proposal. The reasons (with paragraph references) include the following:

- (a) "the expert evidence pointed clearly to the conclusion that the Project would constitute an inappropriate development within this significant heritage area of the City." [1260]
- (b) the significant adverse effects related to landscape, townscape and urban design "would not, in our view, be adequately mitigated or offset by the proposed mitigation measures." [1262]
- (c) alternative options had not been adequately considered [1276]

In coming to the decision that the flyover should not be built the Board also found that:

- (a) "the quantum of transportation benefits is substantially less than originally claimed by the Transport Agency." [1317]; also [1247]
- (b) while "there would be positive economic benefits ... The evidence did not enable us to quantify the economic benefit that would flow from the Project." [1255]
- (c) "there are compelling landscape, amenity and heritage reasons why this Project should not be confirmed. The Basin Bridge would be around for over 100 years. It would thus have enduring, and significant permanent adverse effects on this sensitive urban landscape and the surrounding streets. It would have adverse effects on the important symbol of Government House and the other historical and cultural values of the area." [1327]

The NZTA has now appealed the decision, asking the High Court to overturn the initial decision. Their appeal includes questioning the law related to how alternative designs are considered, and issues of urban design and heritage. This appeal may establish important legal precedents which could have long term ramifications for the interpretation and application of the Resource Management Act (RMA), and the shape of our city for future generations. The Architectural Centre opposes the NZTA position because we believe the flyover is not appropriate for this part of the city, and that aspects of the appeal - if endorsed by the High Court - will not support good decision-making about the design of our built environment.