**"more cars and fewer hen houses:" New Zealand Interior and Landscape Architecture in the 1960s: a one day symposium**

a one day symposium held under the auspices of the Centre for Building Performance Research, Victoria University
Friday 2nd December 2022

## ABSTRACTS

### Tiriata Carkeek and Merryn McAulay "Bicultural Architecture in 1960s New Zealand" The John Scott Archive ATL-Group-00530

John Colin Scott (1924-92) of Te Arawa, Taranaki, and Pākehā descent was known for his unique buildings that often incorporated ideas from Māori architecture or other iconic New Zealand buildings. Scott's work from the 1960s includes the internationally recognised Chapel of Futuna in Karori (New Zealand Institute of Architects gold medal, 1968), as well as other public buildings, and private commissions.

Scott was highly prolific and when the Scott whānau deposited the John Scott archive of architectural records with the Alexander Turnbull Library in 2020 it was estimated to contain around 10,000 individual plans, as well as project files, business correspondence, and photographs. In addition to storing this material safely for perpetuity, the library has made a commitment to describe and digitise this collection. In 2022 a special project team was formed to undertake this work. With a focus on material from the 1960s, this paper will discuss the experience of the team at the beginning of this project, as we work out how we (as non-architects) can organise, describe, and digitise such a large volume of material in a way that is accessible and most useful to researchers, family members, or anyone with an interest in Scott's work.

### Michael Dudding "Ecology without class struggle is just gardening"

In 1967, New Zealand architect James Beard took a year-long professional sabbatical in the US to learn more about regional and landscape planning. Following personal advice from MIT's Kevin Lynch, Beard headed to Harvard University to study toward a Master's qualification in their highly regarded landscape department under Professor Hideo Sasaki. While Beard was able to employ some of his learning in his later career (most notably at Kaitoke Regional Park in the 1970s), Beard returned to a New Zealand that was not yet ready broader regional-level consideration of landscape planning and design that he had discovered in his US studies.

### Kerry Francis "Gardening the Interior: Odo Strewe inside the 1960s"

Odo Strewe had explored the idea of plants inside a building in the very first house that he had made for his family in Glen Eden in 1949. An Australian journalist writing about that house described the the interior "with tropical paw paws almost coming indoors to join forces with the banana that is really growing and fruiting, right inside the house." Strewe continued to advocate for this disciplinary contest in subsequent years writing about indoor gardening and designing gardens that challenged the boundaries between landscape and the interior. This paper will explore Strewe's design output inside the 1960's as he developed this aspect of his landscape design practice.

### Nigel Isaacs ""Glass – a new industry for the nation" – the rise and fall of the Whangarei Glass Works"

In the late 1950s there was a growing New Zealand glass market serviced entirely by imports. McKendrick Consolidated Industries saw an opportunity to manufacture window glass, and established the McKendrick Glass Manufacturing Company Limited. Over 15 months it built a major plant around a glass tank feeding two Foucault machines, starting trials on 11 July 1962. The plant did not produce acceptable quality window glass, and closed down later that year.

In 1963 New Zealand Window Glass Ltd was formed as a partnership between Pilkington Brothers (New Zealand) Ltd and Australian Consolidated Industries Ltd Taking over the plant, the manufacturing process was changed to the PPG process, and in April 1964 commercial production commenced. Some 30,000 tonnes of glass were produced each year, in a range of thickness from 2mm to 6mm. The seed of the Whangarei plant's demise was sown just as planning for the plant started. The float glass process, patented by Pilkington Brothers PLC in 1959, revolutionised the manufacture of window glass. The plants produced flat glass in thicknesses from 0.4mm to 25mm and in widths up to 3m. The first float plant in the Southern Hemisphere was opened in Dandenong, Victoria in 1974, producing up to 6,000 tonnes a week, 10 times as much as Whangarei at its peak. The Whangarei plant closed on 14 February 1991. This paper explores the development and demise of the NZ glass manufacturing industry, and its impact on housing.

**Nigel Isaacs "NZSS 1900 Model Building By-law – a planned evolution"**
Twenty-five years after its publication, NZSS 95:1935 "Model Building By-law" was starting to show its age. The 1961 City Engineers conference requested it be reorganised to put general requirements first and design requirements later. The NZ Standards Institute's (NZSI) Bylaw Sectional Committee thought this a good idea, although to avoid confusion changed the designation of the new series to NZSS 1900. From late 1963 to mid-1964, NZSS 95 was reissued as NZSS 1900. The 14 parts of NZSS 95 became 11 chapters of NZSS 1900, initially by reprinting with new covers. Over the next 20 years the chapters were modified, revised, split, or amalgamated. On 1 April 1966 NZSI became the Standards Association of New Zealand (SANZ), and ‘New Zealand Standard Specifications” (NZSS) became “New Zealand Standards” (NZS). By late-1966 the revision and publication of NZS 1900 was nearly complete. For the future a five yearly review cycle was planned. However, storm clouds were ahead.

NZS 1900 had a mixture of: legal requirements; design and construction requirements; quantitative requirements; and codes of practice. The resultant documents were considered to be hard to: use; inspect on site; and revise. In late 1969 the Standards Council was looking forward to a revision separating *requirements* (fixed, unchanging and rarely alternative) from *solutions* (changing as technology develops, often with alternatives). The "means of compliance" could be provided for the majority of users, while other solutions were available as desired or required. This set the scene for the Building Act 1991 and New Zealand Building Code. The paper will review the development of NZS 1900, exploring the similarities and differences to NZSS 95. As an example of the process, the evolution of the requirement for windows for light and ventilation will be examined.

**Kate Jordan "Garden centres - for the public good?"**
New Zealand gardening histories are frustratingly brief when discussing the shift in garden retailing in the post-war period. Often, only a mere sentence or paragraph considers the introduction of garden centres. Historian Paul Walker provides an excellent example, writing "Drive-in suburban garden centres spread everywhere and displaced older modes of garden retailing – the central-city garden shops, local nurseries, and probably a good many of the bread-and-butter mail-order businesses have gone." He then moves on to another topic.

This talk looks at this shift in garden retailing through three of the earliest garden centres in the Hutt Valley: Zenith, Twiglands and Kents. Each business represents different developments in garden retailing: a nursery that converted into a garden centre, a purpose-built garden centre, and a garden centre with a café. These developments changed how people shopped for plants and garden supplies and evoked various responses from their neighbourhoods. Interestingly the question asked time and again was - do garden centres contribute to the public good?

In addition to regular historic sources such as newspapers and advertisements, this talk uses unusual sources such as files from local councils, the Town and Country Planning Appeal Board, and the Shops and Office Tribunal.

**Laura Kellaway "Simplicity of Form – a tale of two cathedrals and interiors lost?: St Joseph's Catholic Church and Hamilton's Founders Memorial Theatre [1962]"**
St Joseph's Catholic Church, Morrinsville, was designed in 1958-62 by Doug Angus of Angus, Flood & Griffiths of Hamilton. Built in 1964-65, the design was radical, had simplicity in form both externally and internally. The simple external upturned parabola defied the level of innovation and detailing, creating both the exterior and interior form with the use of pre-stressed concrete ribs, and pre-cast panels between. The parabolic form was 49 feet 6 inches in height, designed by engineer Thomas Flood. The 8000 square foot church took 600 people. It was said to be New Zealand's largest single-pour concrete roof of the time. The Modernist interior was of a grand scale with the specially designed fittings- only seen by parishioners. And this was part of its demise- the scale was for a cathedral not small-town New Zealand. Regionally significant in terms of architecture and engineering technology, an iconic Waikato church, and the work of an important Modernist architect and engineer, yet was demolished in 2014.

In the Waikato at the same time as the church was being designed the new regional theatre and "town hall" was on the drawing board of architect Audrey De Lisle, of White, de Lisle and Jenkins of Hamilton. The Founders Memorial Theatre, opening in November 1962. Inspired by Coventry's Belgrade Theatre, which was the first civic theatre built in Great Britain after World War Two. The 1249-seat theatre, built a decade before Christchurch Town Hall, has hosted international performers of note to local theatre and music productions within its' gently sloping wood panelled confines'. Jazz great Louis Armstrong arrived for shows on 20 March 1963. But due to payment issues he almost didn't play at all. From Louis Armstrong's to Cilla Black in 1965, to the home of the Finns- the theatre for over sixty years has been the focus of many from the new teenagers of the 1960s to classical to the performance of the young ballet students.

Closed in 2016 from lack of maintenance and ongoing strengthening, with the Hotere mural removed for the new Waikato Theatre, the interior now only used in the dark for police exercises as its fate awaits. Two very different cultural interiors – a cathedral for faith and a "cathedral" for performance – a church and a theatre.

**Christine McCarthy "Inside Paremoremo"**
Internationally, the 1960s saw significant changes in thinking about prison architecture. The United Nations Congress on the Prevention of Crime and Treatment of Offenders was held in London, August 1960, and in 1961 both the *British Journal of Criminology* and the *AIA Journal* dedicated special issues to prison architecture. A constant theme was the balance of security and humanity. Early in 1963 the Assistant Government Architect, John Blake-Kelly, went to Sweden, England and America to research and visit maximum-security prisons with the ultimate aim of designing a maximum-security prison for New Zealand. This paper examines the development and design of Paremoremo Prison, just north of Auckland and its influences: Blundeston Prison, Suffolk (1961-63), Marion Penitentiary, Illinois (1963) and Kumla Prison in Sweden (1965).

**Ben Schrader "Constructing Cannons Creek"**
The construction of the state housing suburb of Cannons Creek in Eastern Porirua during the 1960s necessitated an unprecedented modification of the existing topography. Using massive earth-moving machines, hills were levelled and gullies filled. Following Garden City urban planning ideas, the remade landscape filled with parks, community amenities and houses. To address the rising issue of urban sprawl, 50 percent of the dwellings were multi-units. Architecturally, these were surprisingly diverse and often sensitively sited in the landscape. Cannons Creek became Aotearoa's first medium density modern suburb and an early model for building more sustainable cities. The Queen even visited. With the suburb presently undergoing significant rebuilding by Kāinga Ora, many of the 1960s era dwellings are being demolished and replaced with further medium density housing. Yet the importance of Cannons Creek in the evolution of Aotearoa's urbanism remains largely unknown. Might most of it go before we realise its significance?

**Moira Smith "Culture Shock: The legacy of 1960s power generation schemes in Aotearoa New Zealand"**
In 1960s Aotearoa New Zealand the response to a post war energy shortage was to look to the country's rivers, lakes, and geothermal areas as a source of electric power. The Ministry of Works began a programme of dam building which peaked in the 1960s and made irreversible changes our lakes, rivers, and landscapes.

Although New Zealand now produces about 80% of its electricity through renewable energy, the 1960s also saw a rise in environmental activism and a revaluing of the natural 'wilderness'. Professor John Salmon's influential book, *Heritage Destroyed: The Crisis in Scenery Preservation in New Zealand* (1960) drew public attention to the environmental degradation caused by large-scale engineering projects. And the decade ended with the Save Manapōuri' campaign which, in the early 1970s, prevented the raising of lakes Manapōuri and Te Anau to guarantee power to the Tiwai Point aluminium smelter.

This paper considers the legacy of the 1960s power generation schemes, including changes to the physical landscape; new legislation for the preservation of the built and natural environments; and alternative ways to consider the cultural and natural landscapes that prioritise Te Mana o te Wai.

**Lucy Treep "Part of the Landscape"**
In 1969, Lincoln College (later University) opened a two-year postgraduate course in Landscape Architecture, the first of its kind in New Zealand. It was described as "for those who seek employment as professional landscape designers in private consulting practice or as members of planning teams in departments concerned with major engineering projects, highways, forestry, conservation and large-scale agricultural development." The college was seen to actively encourage women into the profession and from the first days of the course at Lincoln, women were part of the landscape. On March 3, 1969, Emily Mulligan was one of five founder students attending the first lecture of this new course. After Mulligan graduated in 1971, she was joined, in 1974, by Di Lucas, Diane Menzies and Esmae Sage, and not long after then, women started to regularly fill about half of each Landscape Architecture class.

In comparison, the first woman student at the Auckland College School of Architecture, Laura Cassels-Browne, enrolled in 1926, nine years after the establishment of the School. The first woman graduate of the School of Architecture was Merle Greenwood in 1933, 16 years after the School's establishment. Even in the 1960s and 70s women architecture students (who still made up small numbers) reported feeling uncertain of their welcome into the profession. Drawing on conversation with Emily Mulligan (now Williams), this paper will explore the nature of the landscape course at Lincoln, in what ways women students were encouraged in its early days, and the relationship of the course with the wider profession.

**Brenda and Robert Vale "The 1960s interior in miniature"**
In New Zealand most extant dolls' houses from the second half of the twentieth century are home-made. The venture by the Auckland firm Jomax into mass-producing a dolls' house in the mid-sixties was unusual. This venture may have been spurred on by the traditional dolls' houses being produced by the New Zealand Tri-ang factory, also in Auckland. The Jomax "Little Princess" dolls' house, however, does not, like the New Zealand Tri-ang houses, reflect a UK heritage, but is clearly a New Zealand single storey house similar in form to many being built and published in the 1960s. Jomax also made sets of modern-style furniture suitable for fitting out its four rooms and a hallway.

The paper examines the interiors of this New Zealand-designed house and compares them with those of UK (Tri-ang) and East German (Gottschalk) toy houses of the same vintage. The comparison explores the interiors, with their obvious differences and some similarities, and asks whether they reflect the full-scale versions of the time, or whether they were to some extent aspirational.

**Peter Wood "Portrait of the Photographer as a Lounge Suite: Looking Inside Duncan Winder's Home (sometime between ca 1962 and 1965)."**

In recent years there has been a small but notable increase in research addressing the architectural photography of Duncan Winder. While this scholarship adds to critical appreciation of his skill and productivity as a recorder of New Zealand buildings, of his personal life we remain largely ignorant. To know an artist's life well does not guarantee a transparent view into their creative mind, but in the case of Winder we are so bereft of insight into his private life that his photography represents the only way to decipher his personal world.

Overwhelmingly, Winder's archived oeuvre demonstrates a photographer determined to keep his own image firmly behind the lens. Foreground shadows, and on occasion a blurred reflection, signal rare glimpses of the photographer in his work, but otherwise his common technique of bringing a hidden character to the camera view suggests a determined effort by Winder to not only remain outside the view of the lens, but apart from the entirety of the scene being recorded.

Against this pattern, this paper identifies and analyses five images drawn from the Winder archive that present as being of a common domestic interior dated to the 1960s. Contrary to the proliferation of architect designed rooms that dominate Winder's archive, these photographs show a modest lounge and study whose domestic character might be best categorised as "bach-like." Added to this, the composition of each photograph is unusually causal for Winder's work, and they read more as impulsive snap-shots than considered views.

When certain object details are added in, a compelling case can be made that what we have in these five photographs is a partial record of Duncan Winder's own home. Taking this as a probably hypothesis, the reminder of the paper reads the images as an unintentional self-portrait by the photographer, and the visual scene is interrogated for evidence of Duncan Winder's personal world. Central to the photographs - and consequentially this critique - is a lounge suite, which becomes a biographical index to the interpretation.