

Far Pavilions: The Modern Architecture of West Auckland

Bill McKay

MAKING NEW ZEALAND

Vol.2 PICTORIAL SURVEYS OF A CENTURY No.21

U.S. \$7.95



PUBLIC BUILDINGS

MAKING NEW ZEALAND

Vol.2 PICTORIAL SURVEYS OF A CENTURY No.20

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HOUSES



Left: Wharfedale, 1851, was the first of the early cottages. By 1860, the 'T' house, as it was called, was the standard form. This shift to the 'T' house was a simple but important step in the evolution of the early colony house.



Right: A two-story house of the late 1850s, showing how the early house had been used to house the colony.

THE SIMPLICITY OF EARLY HOUSES

It was the lot of most settlers to spend their first years in the colony in the shelter of a make-shift dwelling. But from the earliest days houses were imported from the Old World. The first frame pre-built timber houses brought by emigrants intended to last.

windows, doors, and all ordinary fittings, according to its size and the number of rooms he required. The house may be, in all cases, put within two days, or at a pinch, in one day. Glass for windows was in small panes to avoid breakage during the voyage out, but accidents and scarcity of glass in the colony often resulted in substitution of calico for glazing.

Whether pre-built or contrived from materials on the spot, the first huts and house features which might well be imitated by a generation. Plans were economical and straightforward. Materials were put to the best use. Construction was sound, mouldings were hand



PROSPERITY LOWERED STANDARDS OF ARCHITECTURE

The transition from struggling settlement to flourishing colony was accompanied by a rapid increase in the standards of architecture.

immigrants endeavoured to reproduce the architectural styles of their native land. We see the half-timbered cottage, the steep pitched roof, the verandas of the London houses of the London, English mansion, and the imported direct from the Italian colonies.

Increased prosperity allowed scope for the Victorian style which had been curbed in the early settlement. The demand for more years of vigour of the early cottage. James Edward FitzGerald's false fronts of 'large decorative boards' built 'to make it look like a house of the past' is 'to gratify a false longing back with regret, he thought those small unpretentious built by the early colony graceful in their proportioning the beauty of simple vulgar pretension, lawdicate ornament.'

The worst designed houses went to extreme lengths. Typical was the fashion facade of a stone building.

A HAPHAZARD MIXTURE OF STYLES



Right: This house in the New Zealand colony was the first of the 'T' houses.



Right: A family residence showing the 'T' house and a porch, illustrating the early colony house.

From the earliest to the Great War, domestic architecture entered a haphazard stage of evolution. As the population of the colony expanded, the suburbs of the towns grew with a spreading monotony relieved only by the trees and gardens of the more fortunate. Dwellings sometimes retained the good proportions of earlier work, but more often they were nondescript. Intricate patterns were cut in woodwork and building became increasingly self-conscious.

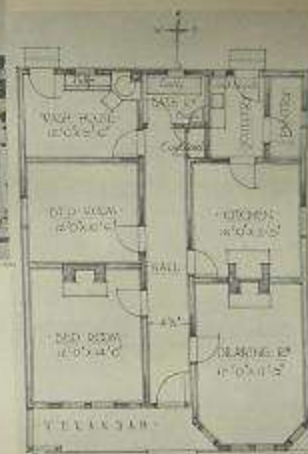
Of the many types of smaller houses built in this period, the 'T' best reflects these tendencies. The name was probably derived from the original plan form, though it was more often used to describe square or 'L' shaped houses. Their typical features were a veranda, ornamented by iron work and some coloured glazing, and a roof gable with muddled woodwork which overhung a bay window. The interior had a central passage running the full length of the house to give direct access to all rooms. It was characteristic of these houses (and indeed of later work) that they faced with their important rooms to the street regardless of where the sunny aspect might be. Thus, if the street frontage happened to be on the south side, the living rooms and bedrooms faced south, while kitchen and bathroom faced the sunny north.

Overseas influences were marked in this period, and the American bungalow, as we know it to-day, first made its appearance. Features of the 'T' house also were copied from Australian and Canadian work, for the type is found in those



Right: An example of the house which featured at the time of the 'T' house. Note the iron work ornamenting the veranda and the muddled woodwork of the roof gable. The type of house is a familiar sight in any town in New Zealand.

Right: A plan of the 'T' house. See architectural features at the top, to show the veranda, entrance, veranda, and porch. Also the benefit of the bay, with the veranda and veranda facing the street. Note the veranda facing the street.



Right: A double veranda, a typical feature.





Left: A modern house in New Zealand, designed by the architect himself. The influence of Le Corbusier, the French architect, is shown in this design. Architect: M. Hall.

MODERN AND MODERNISTIC HOMES

WITH the rapid changes in standards and modes of living in the world to-day there has grown up a new appreciation of the value of sunlight, air, and space. This appreciation has led to a new style of architecture. But many people have not yet been persuaded that it is a good style, because it is most usually seen in this and other countries in a debased version in which a freakishly 'modernistic' exterior disguises an unchanged interior plan. In this unfortunate version horizontal lines are strongly accentuated, being carried on even into the arrangement of the windows where the glazing is choked by unnecessary bars. Often the roofs are made flat, whether this is suitable or not. Moreover, the new style imitates the vices of the old in its use of superfluous decoration. In every way tricks of surface treatment abuse the real purpose of the new style. The only favourable

factors are that windows are increased in size and placed in a better position to receive the sun.

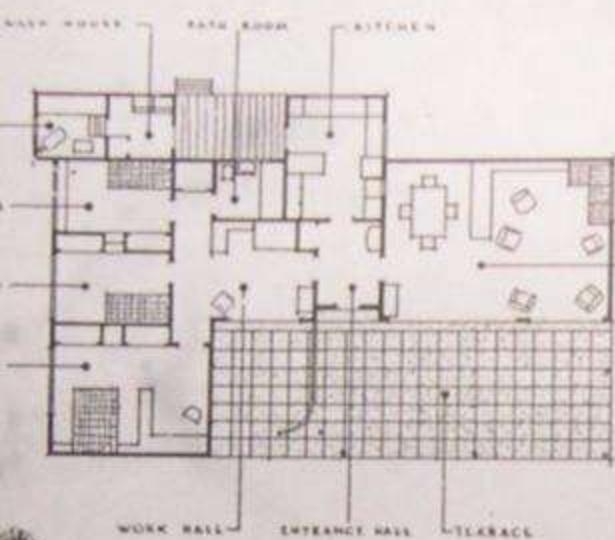
Properly used, however, the modern style is greatly superior to its 'modernistic' caricature. The pioneering work of Frank Lloyd Wright in America and of Le Corbusier in France shows the virtues of the new design. Some completely sincere early modern work was crude at times through a too strict devotion to the function of the buildings erected, for Le Corbusier had defined a house as 'a machine for living in.' More recent work has a greater poise and maturity. The plan of dwellings has been freed from convention, and the interior has become intimately connected with the garden and its sunlight by means of large windows suitably placed. Both the exterior and the interior have deliberately been made as simple as possible, and the varying materials used contrast but do not compete with each other. Colour is used with restraint. The fittings—fireplaces, electric lights, door-knobs, built-in cupboards—are practical and simple, for mass-production does not in itself produce monotonous and inferior work. Overseas architects have cheaper and wider ranges of materials than are available in New Zealand. But it is noteworthy that the ideas of such architects as Wright and Le Corbusier can well be expressed in timber which earthquake risks and cheapness make the favourite material for dwellings in New Zealand.

MODERN NEW ZEALAND HOUSES

PASCOE AND HALL ARCHITECTS



Town house, Timaru, 1938
showing Le Corbusier's influence



LIVING ROOM

WORK HALL ENTRANCE HALL TERRACE

PLAN A
SIMPSON

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MacInte
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texture, wall-to-wall carpets and
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of pre-cutting is being recognised
the contribution of prelabication
good contemporary design remains
infancy.

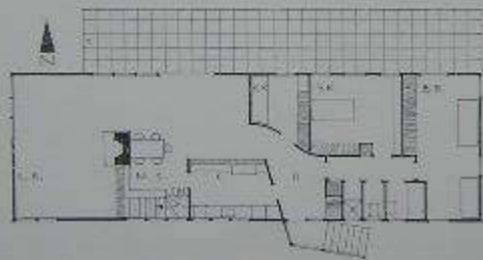
THE NEW PIONEERS

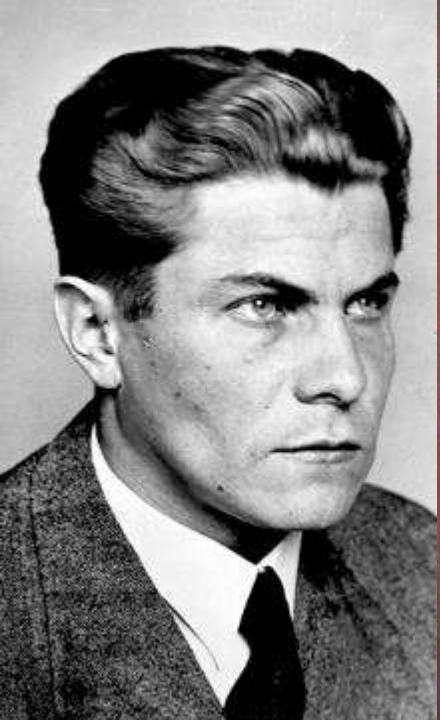
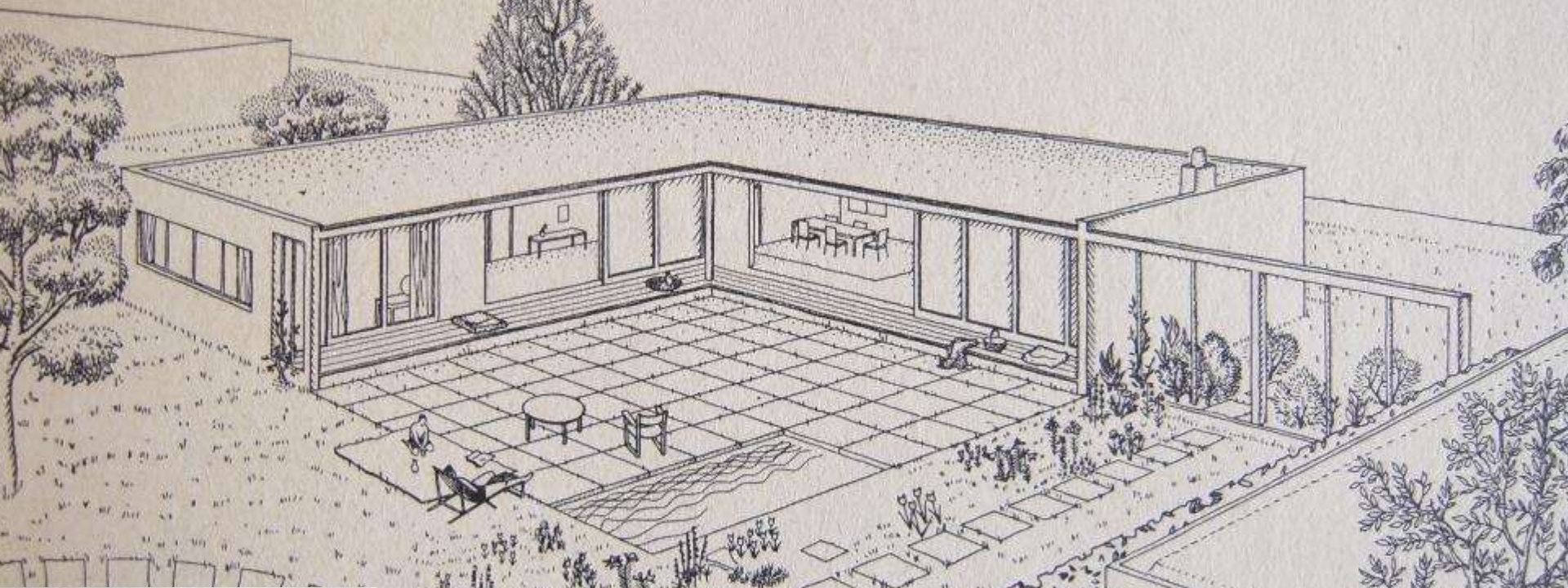
The new pioneers in New Zealand
were the writers, poets, printers,
architects who began in the thirties
discover themselves and their country.
They aroused an awareness of
influences to be found in this country
and nowhere else. This "New Zealand-
ness" is reflected in the work of
architects as Robin Simpson and
Brown of Auckland, Patience and



House at Anekland

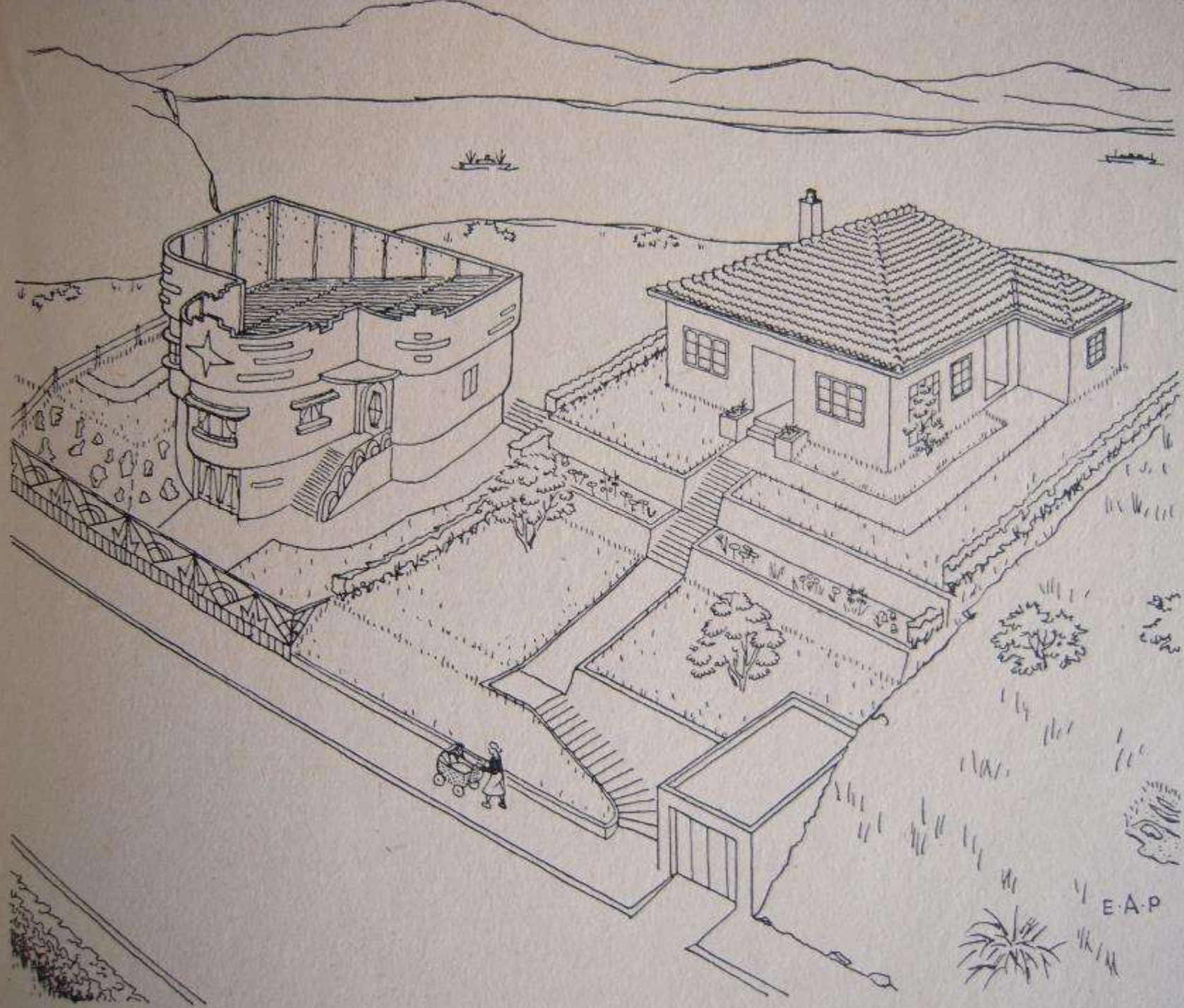
ARCHITECT VERNON A. BROWN

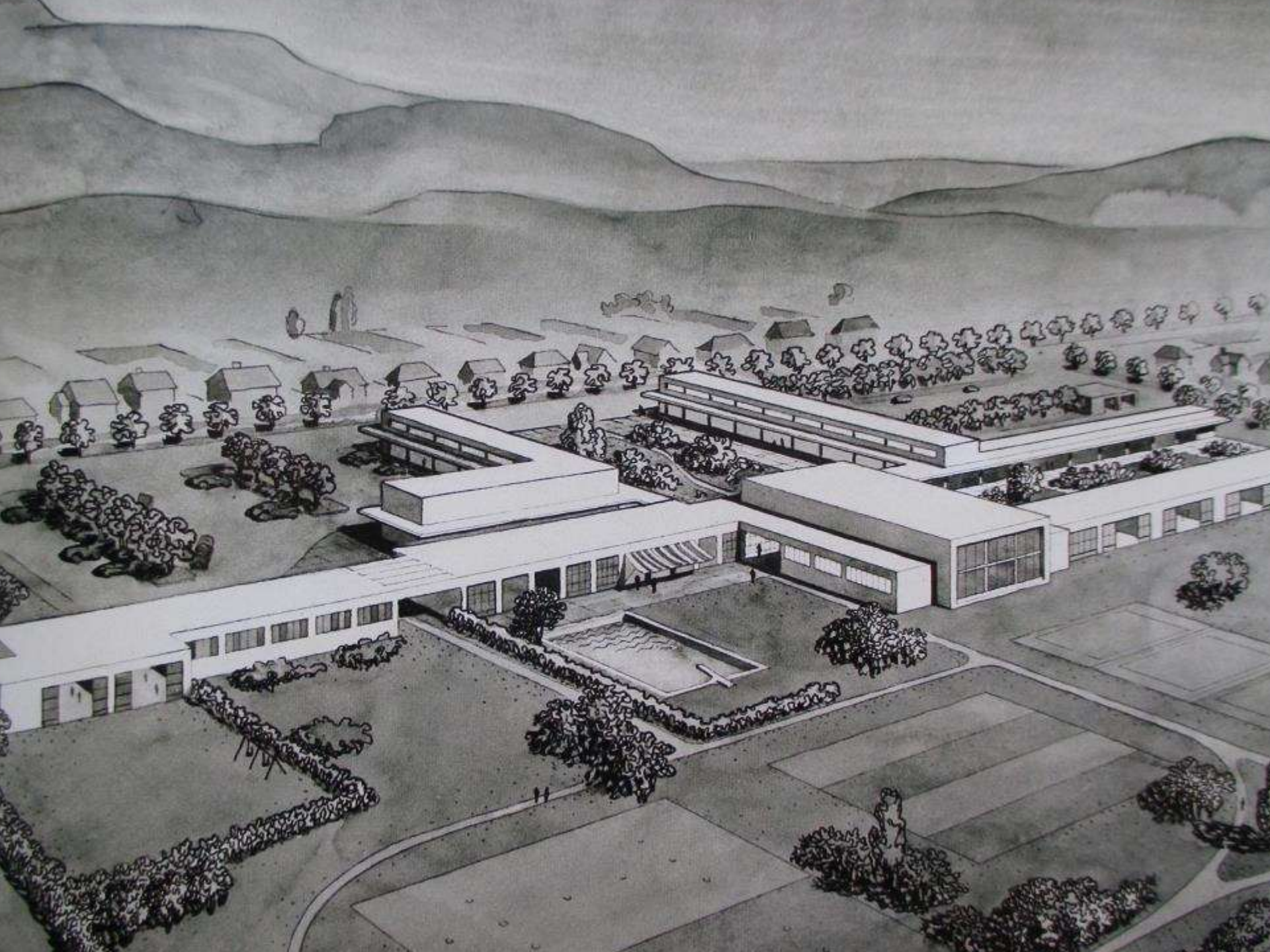




DESIGN
AND
LIVING
E.A.
PLISHKE





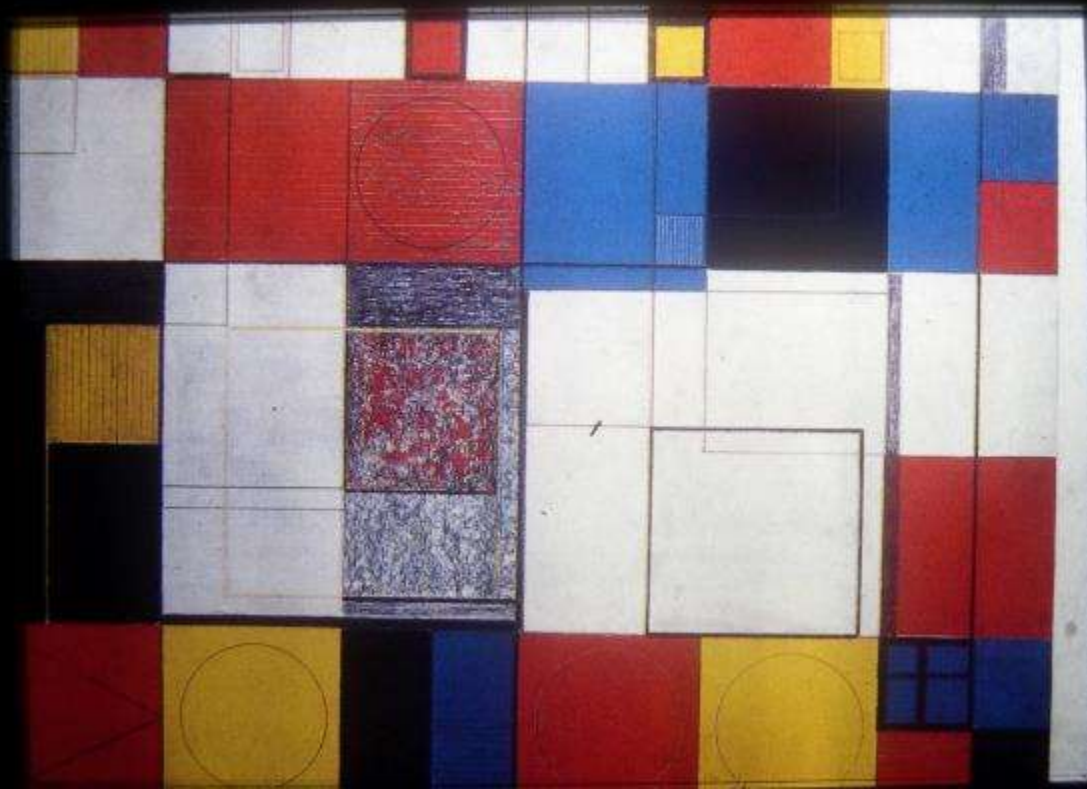




Strangers Arrive

Emigrés and the Arts in
New Zealand, 1930-1980

Leonard Bell



'Overseas Solutions Will Not Do'

Calls for a New Zealand Architecture

Julia Gatley and Bill McKay

The 1940s were a key decade in the establishment of New Zealand's identity and not least in the arts. The year 1940 marked the centenary of the Treaty of Waitangi, the founding document of New Zealand, and the government commissioned a number of publications that reflected on the development of the arts, such as E. H. McCormick's

The manifesto has been frequently cited by architectural historians and, as noted by Justine Clark and Paul Walker,¹ is most famous for its call for a New Zealand architecture: 'overseas solutions will not do. New Zealand must have its own architecture, its own sense of what is local and appropriate to our climate and co

Buildings for the Sub-tropics

The Group and Other Moderns

Bill McKay and Julia Gatley

Since the 1970s, many New Zealand architects and architectural historians have wrestled with the legacy of the Group. Much mentioned in books and journals, they have become a touchstone for numerous Auckland architects and a byword for a kind of regional modernism. Yet with their reshuffling of names, we were all a bit vague on who they were. And the name kept changing. Architectural Group. Group Construction Company. Group Architects. And then there were two, and two isn't a Group: Wilson & Juriss. Were the Group even really a

has been little studied to date, and as the Group have not been well understood, examination of the work reveals differences from the ones we have been told. In fact, too much has been made of the dichotomy between the regionalist and the internationalist.

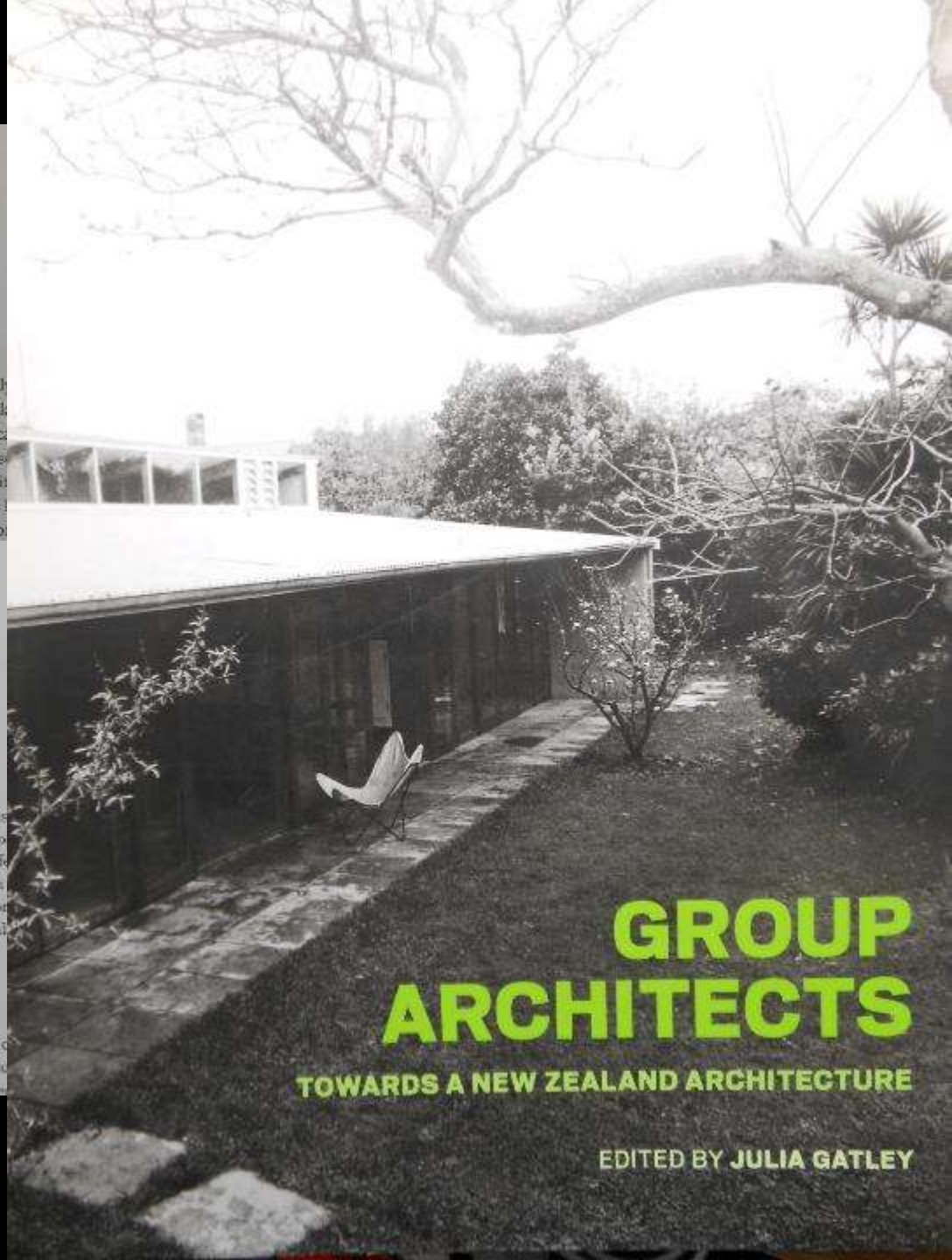
THE INTERNATIONAL MODERN

By 1950, when the First House was completed, there were already many modern buildings in New Zealand. Most can be described

GROUP ARCHITECTS

TOWARDS A NEW ZEALAND ARCHITECTURE

EDITED BY JULIA GATLEY









Home Building—Our tradition

THE PAST

"The disadvantages of men not knowing the past," said G. K. Chesterton, "is that they do not know the present. History is a hill or high point of vantage from which alone men see the town in which they live or the age in which they are living. Without some such contrast or comparison without some such shifting of the point of view, men

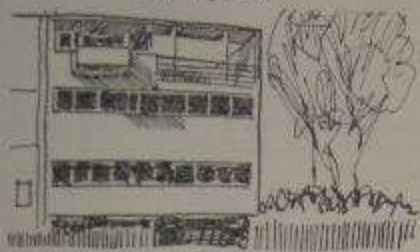
by
James Garrett



*Residence Col. Frank C. Alderman, Fort Meyers,
Florida, 1926*



*"Spanish Mission" Residence, Portland Road,
Remuera, Auckland. c. 1933*



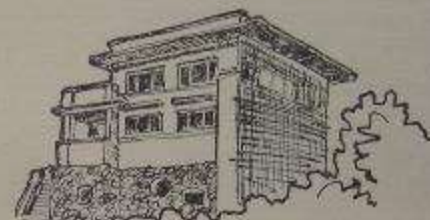
*"Maison Cook", Boulogne-sur-Seine,
Le Corbusier, 1926*



*Own House, Timaru. Humphrey Hall, Architect,
1939*



*Emil Bach House, Chicago, 1915. F. L. Wright,
Architect*



*Trevor Lloyd House, Mt. Eden, Auckland.
John Anderson, 1928*



*Germany House, Stuttgart. Corbusier and Jeanneret,
1927*



*Own House, Remuera, Auckland. Robin Simpson,
Architect, 1939*



*Norway, Oslo. Blakstead and Manthe-Kuås,
Architect, 1935*



*Mountain Road, Auckland. Vernon Brown,
Architect, 1950*

OVERSEAS INFLUENCE

NEW ZEALAND ADAPTATION

Memoir of the Sixties



Lois R. McIvor



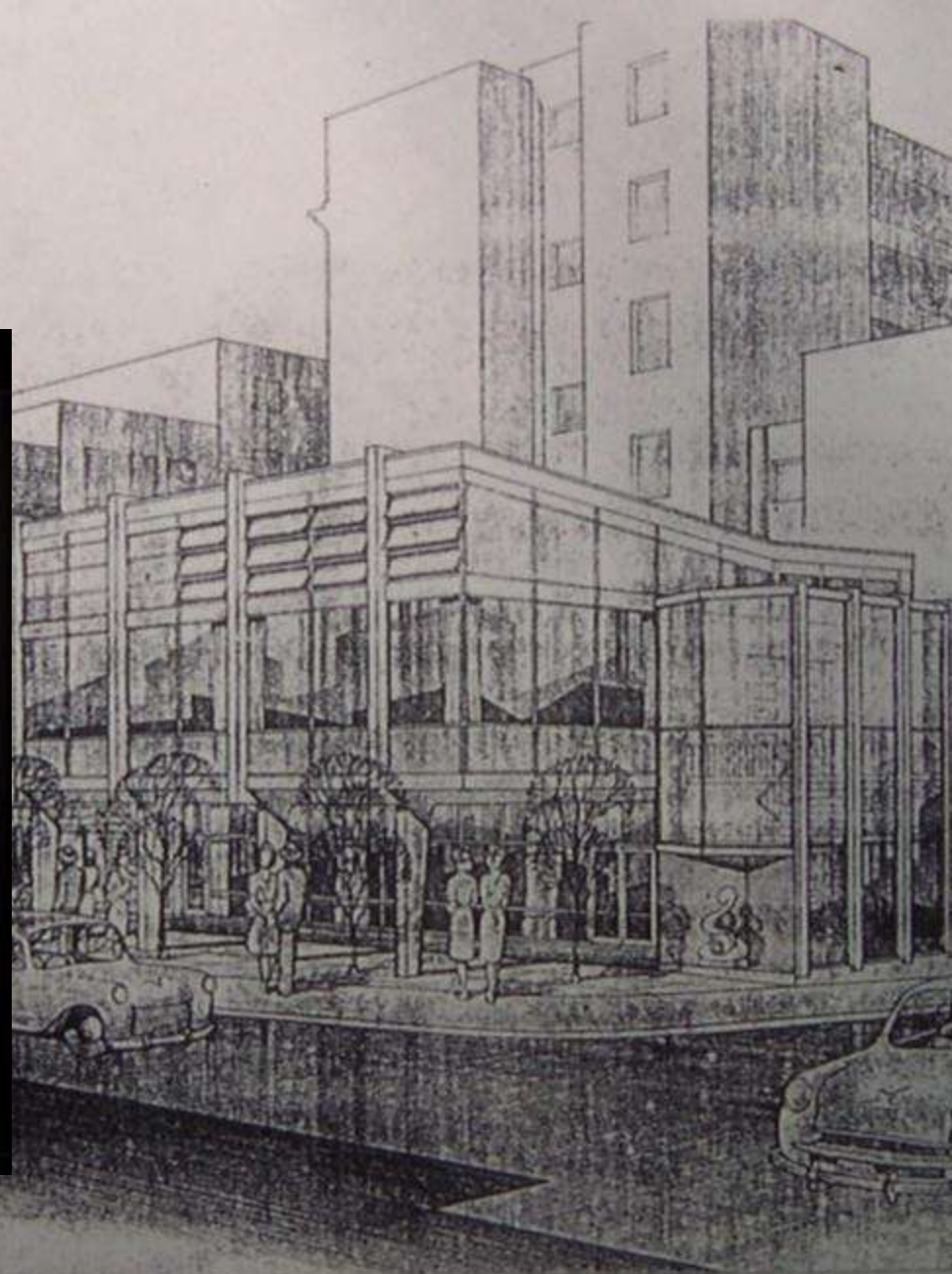


figure 3.



PERSPECTIVE FROM ROSEBANK ROAD looking from the South

“Proposed Community Centre for Avondale”, Architectural Division plans (Tibor Donner), 1948. AKC 033-9734-003, 004, Auckland Council Archives

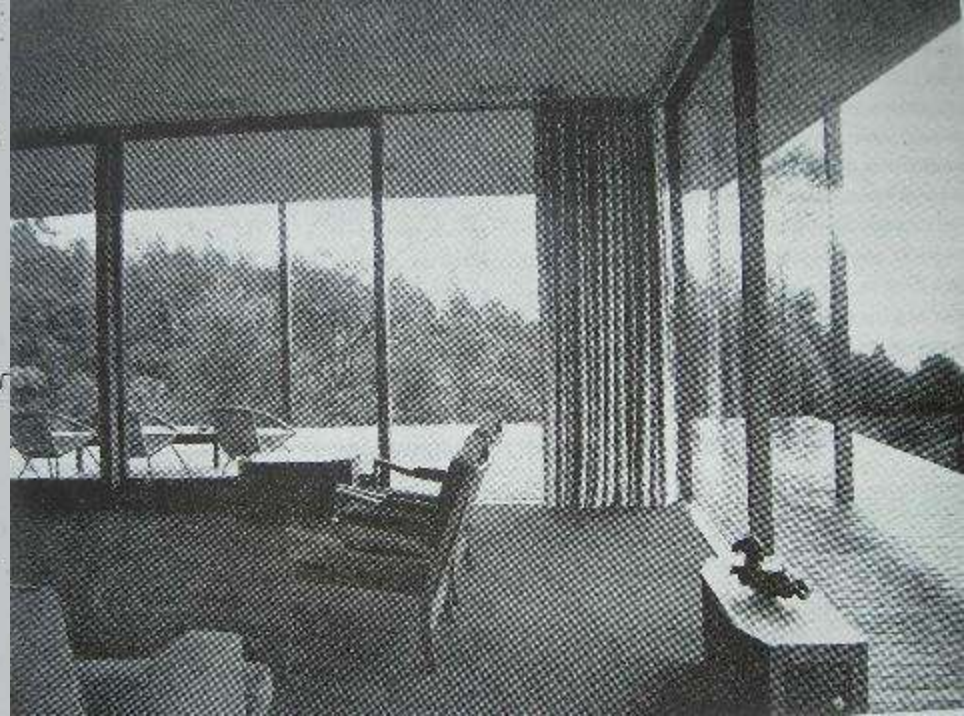
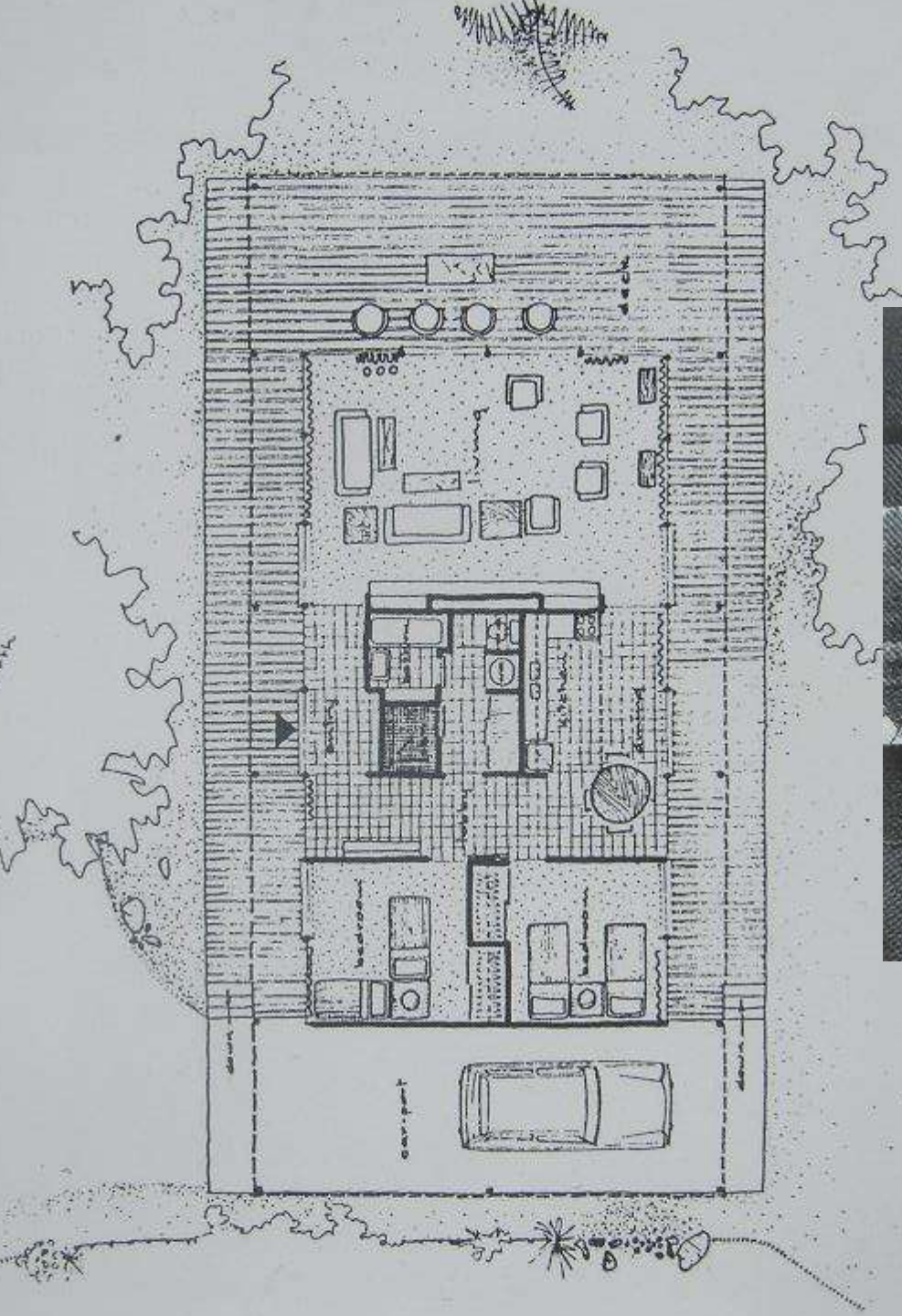




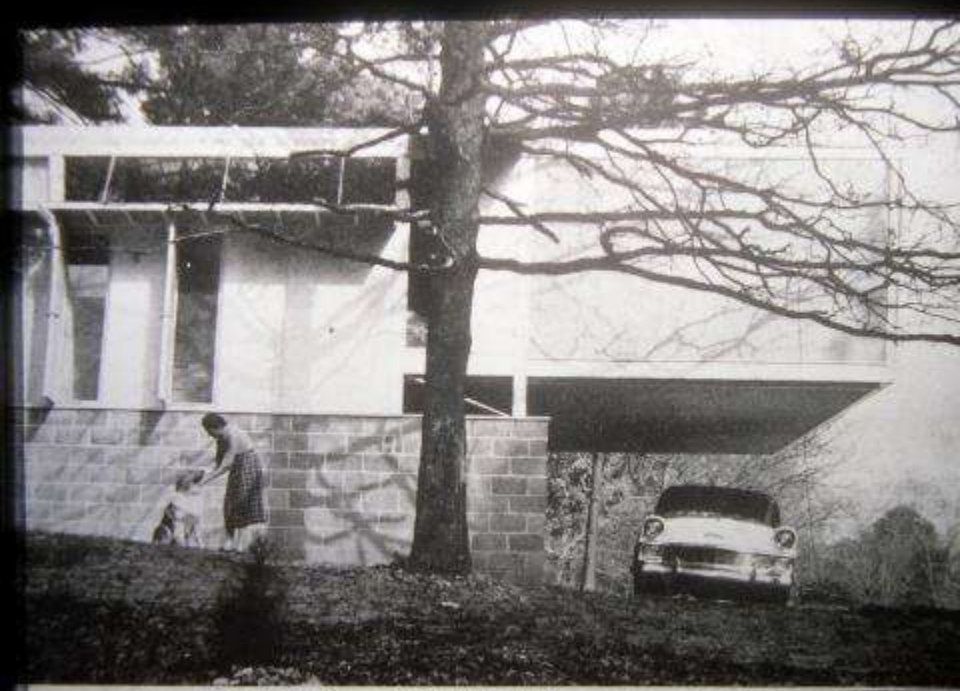


RIEBEL MULLAN

John Greer House, Swanton
Model by Richard McGowan 1959













late 1950s illustrates
modern lighting. Most
the general rule being

ers, both as a designer
as of this watercolour
with Crichton-designed



TROMBONE STANDARD LAMP. With adjustable swing arm. In standard colours. Price £16.10-
YACHTSTOOL LAMP. With 3 shades. Price £8.8-
SAFARI STOOL. Price £2.17 6
SLATTED TABLE. 29" x 50" (Made to order). Price £16.16-

Standard lamp in wrought iron. Most black finish.
£4.17 6 (Shade extra)
One of a selection of standard lamps. Others include Florence standard, and table lamps made to order.

HAMMOCK CHAIR. Black or white, rustproof metal frame with canvas or covers in yellow, red, blue, green or black. Price £6.11 6
CALIFORNIA PLANTER. Spun aluminium pot containing a large range of cacti—standard in black iron tripod. 3 sizes available. Price £4.11 6
£6.12 6
£8.13 6

SALAD BOWLS AND PLATTERS. Continuous of types. Most made from polished brass. Round bowls from £3.5-
Platters from £2.17 6
Squid Platters from 17 6



W.L.10. Adjustable wall lamp in standard sizes.
Mounted: £5.15 6
Mounted on 4" brass stem: £3.17 6
Ornate bracket on brass stem: £6.15 6
Copper single on brass stem: £4.10 6

CURT-CURT. Latest type American sprung guinea curtain. This is equipped with draw pull chain. Available in 2 standard sizes. Full size or brass pattern. 36" wide x 48" deep: £12.18 6
42" wide x 36" deep: £8.14 6
48" wide x 30" deep: £15.15 6

W.L.10. Adjustable wall or ceiling lamp. Mounted on 4" brass stem. Suitable for shop, office and general wall lighting. In the home. In standard (brass) pattern: £4.13 6
In polished copper: £5.15 6

SLING CHAIR. New style standard for indoor or outdoor use. Rust proofed frame. In black or white. 50% covered in brass, red, yellow, green or blue. Detachable back cushion in contrasting colour. £6.17 6

T.L.10. Detachable lamp base. In standard, Rustproof, Brass or Silver. 25.17 6
Platters in standard pattern: £3.5-
In polished copper: £4.13 6
In polished brass: £4.13 6

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2.



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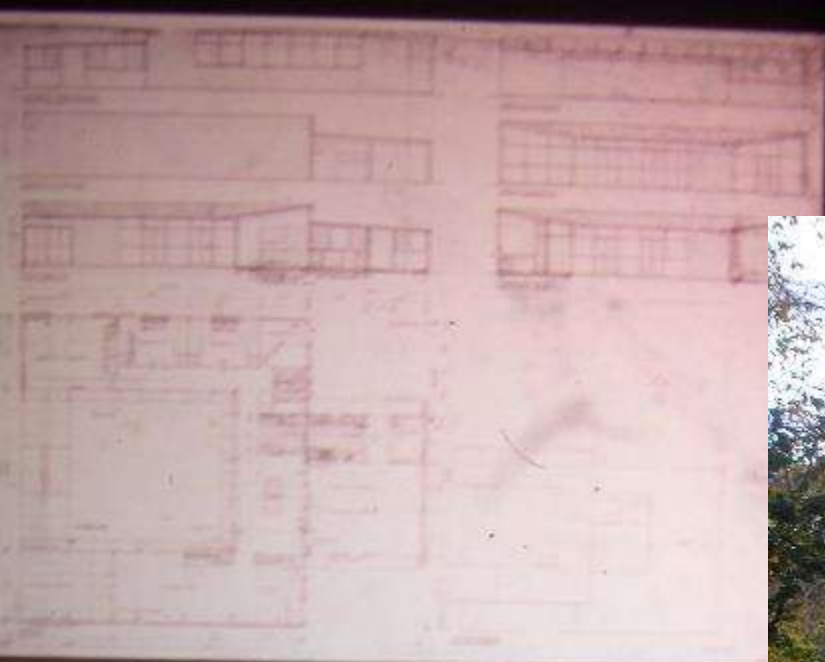
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COFFEEBAR TITIRANGI

FOR MR. AND MRS. A.F.P. WORLEY

DESIGN BY P.C.J. SMEELE. 44A PLEASANT RD. GLEN EDEN



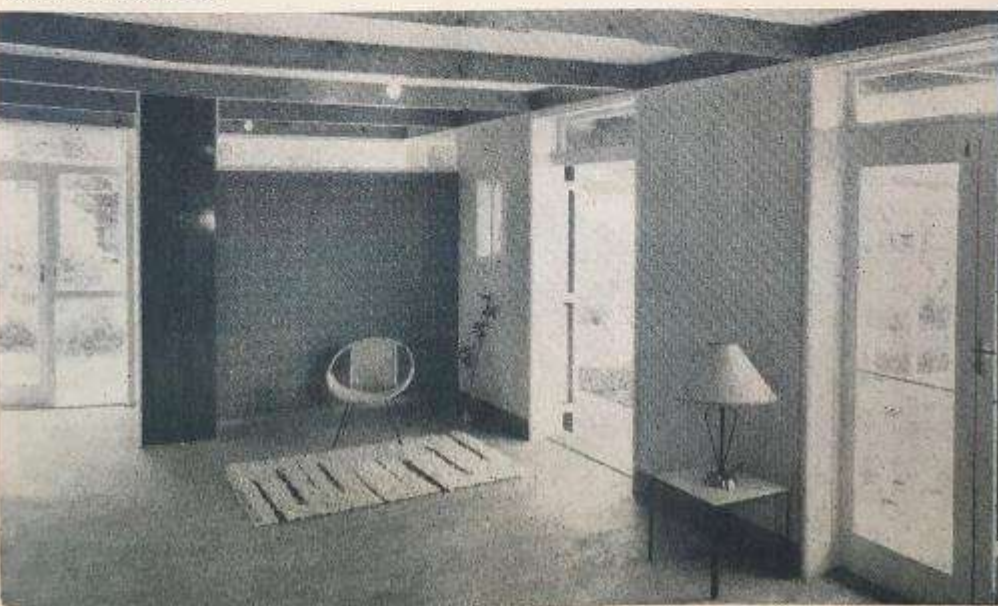




demonstration house, Titirangi

Architect: Gerhard Rosenberg, A.R.I.B.A., A.M.T.P.I.

Photographed by Barry Mackay



Furnishings in the room by courtesy of John Crichton



The Castle house, 1959–60. The central gable form with lean-tos clad with creosoted rough-sawn weatherboards and corrugated asbestos roofing — ‘humble’ New Zealand materials. Architect: James Hackshaw.

Barry Mackay, reproduced from *Home and Building* magazine (September 1960)

submitted the house for publication to *Home and Building* entitled ‘Toward an Indigenous Architecture’,¹⁴ in which design of the house was based around the lives of two N ‘possibilities of the site’. Despite this emphasis on local o Castles’ interest in the art and design of Japan. A Japanese

of the glazed gables, the zoning of the l

THE NEW ZEALAND

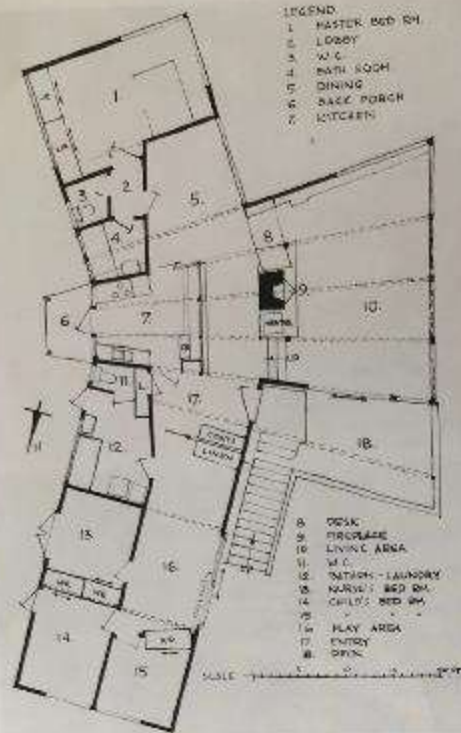
POLE HOUSE



Edited by
DESIGN

Peter Norton
ENGINEER

Dip Arch
BUILD



The Pollard House is a modern house around the brow of a headland above Wood Bay. The dotted lines indicate exposed rafters above. Architect: Imi Porsolt. Reproduced from *Home and Building* magazine (August 1963, pp. 36-39)

Pollard House on the brow of the hill

Photograph by Rod Harvey, reproduced from *Home and Building* magazine (Aug 1963, p. 36-39)







Joyful Architecture

The Genius of New Zealand's Ian Athfield





Fig.273



Fig.274



Fig.275

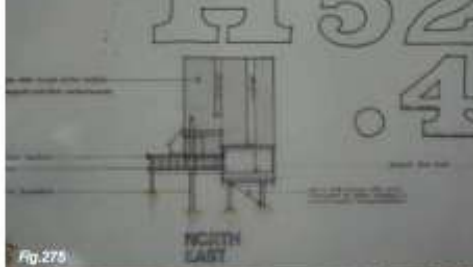


Fig.276



Fig.277

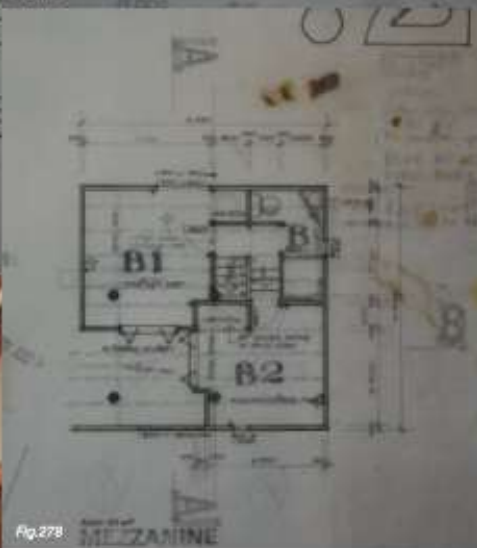


Fig.278

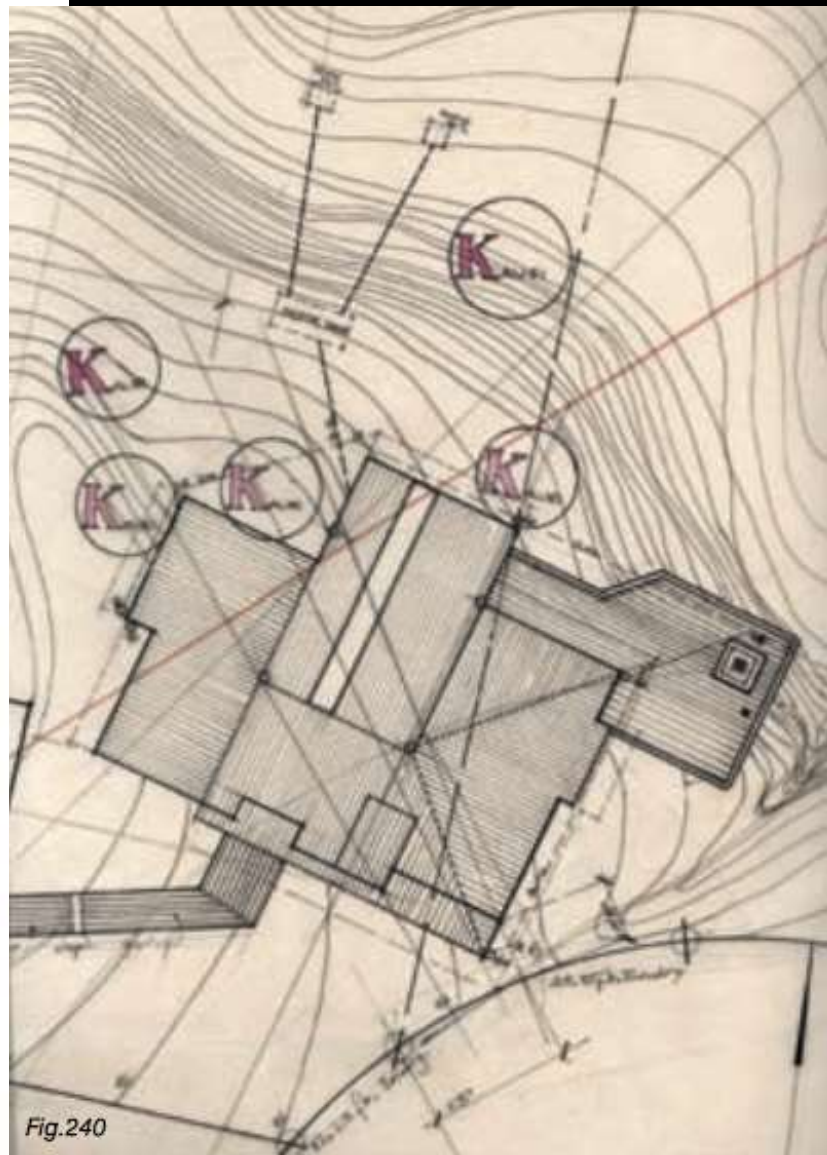


Fig.240

Fig.273 NS097*80-H52, Hart Pole House, Tirang, interior, 1980

Fig.274 NS007*80-H52, Section A and B, 1980

Fig.275 NS097*80-H52, North East Elevation, 1980

Fig.276 NS097*80-H52, Main Floor Plan, 1980

Fig.277 NS097*80-H52, interior looking down from Mezzanine

Fig.278 NS097*80-H52, Mezzanine Floor Plan, 1980

The Elegant Shed

New Zealand Architecture since 1945
David Mitchell and Gillian Chaplin

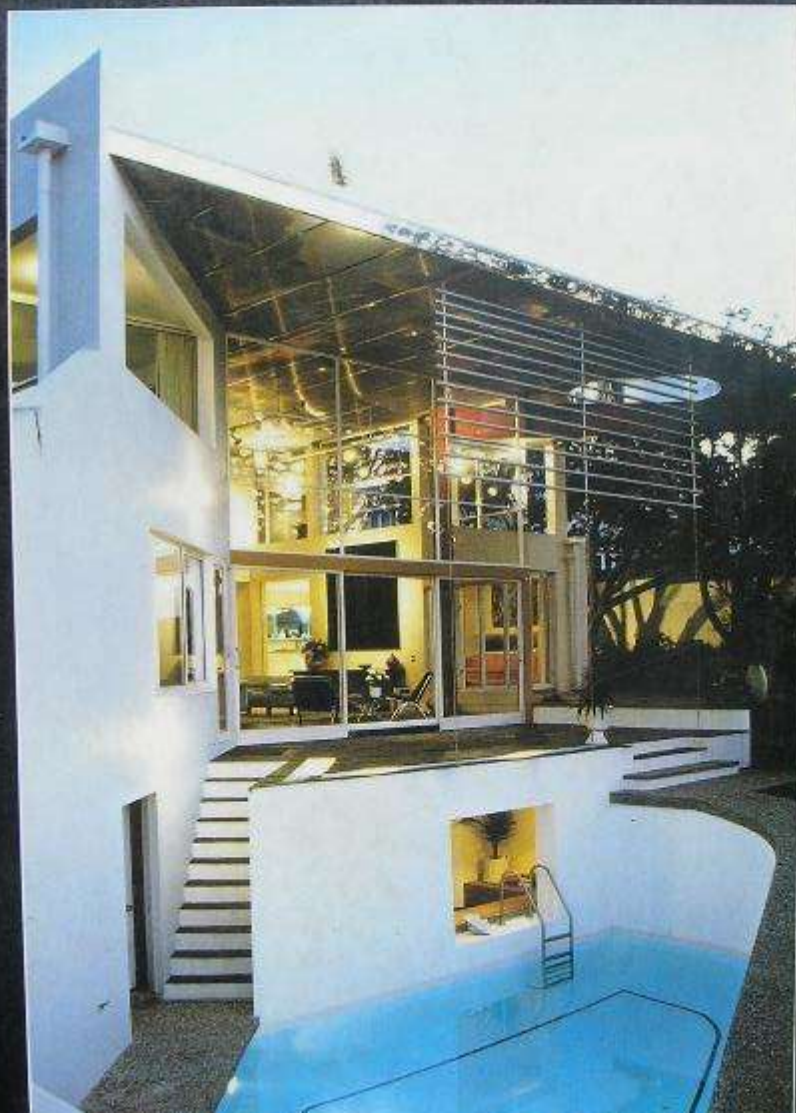


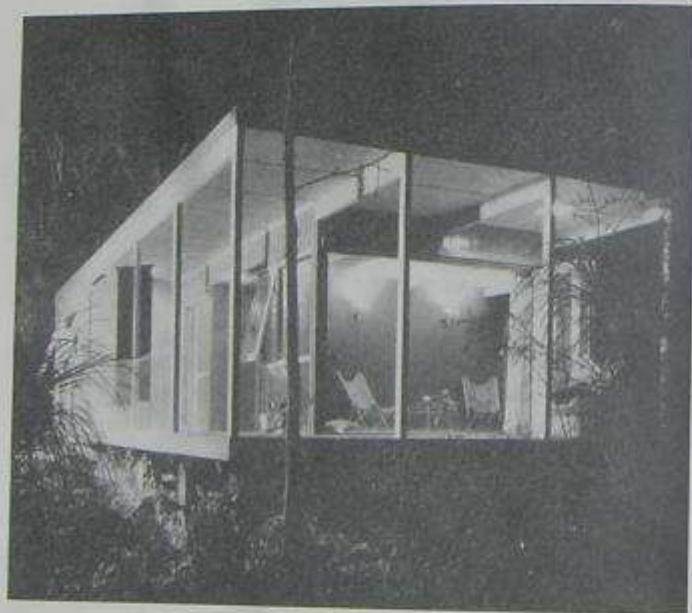
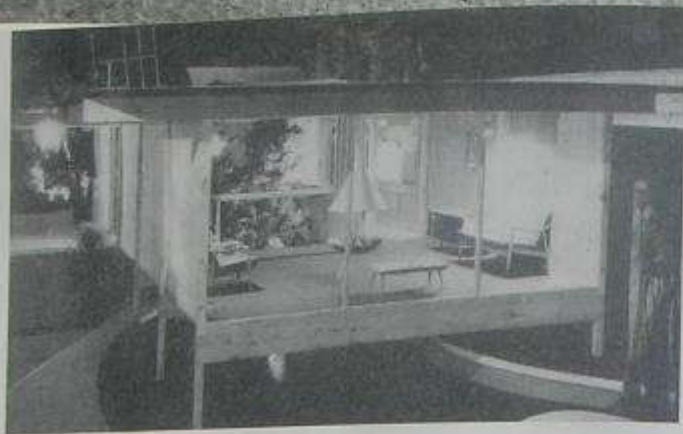
“Don’t bring Titirangi to town”

The Elegant Shed

New Zealand Architecture since 1945

David Mitchell and Gillian Chaplin





Mark Brown & Fairhead, "Theme House"
1957, Auckland Town Hall
Photograph *Home & Building*, March 1957.

Mark Brown & Fairhead, Titrangi House, 1957,
Titrangi.
Photograph *Home & Building*, March 1957.

Opposite page
Vladimir Cacala, Blumenthal House,
1957, St Helens.
Photograph *The Glass Book*, The NZ
Window Glass Company (no date).



known. Prompting both this admiration and this distancing here were examples like the Blumenthal House (Cacala, 1957) and the Krukziener House (Kupka, 1962). Subsequent acculturation, it was believed, would induce relevant regionalised modern mutations. Indeed two such examples in the future but not immigrant ones; were the timber and glass house at Titrangi (1957) and "The Theme House" at the Auckland Town Hall (1957) by the Peter Mark-Brown and Allan Fairhead partnership. Their mutation of European modernist work were strongly influenced by the Californian mutations of another European immigrant, Richard Neutra.

American West Coast influences on Auckland domestic design trends were persuasive and palpable, certainly because American architectural journals revealed that part of the world's enormous post-war design ingenuity and productive output (although without the sort of historical awareness, theoretical examination and searching debate maintained in the *Architectural Review*), and also because much of the New Zealand vernacular design and building lineage, especially in the form of the Bungalow and Shingle styles earlier this century, is traced through California.

Consequently, a vibrant plurality of regional sourcings influenced the bulk of three generations of Auckland architecture.



CONNECTIONS The House in the Auckland Scene

most widely respected architectural journal, the *English Architect*, focussed on regional, national, cultural and psychological identities, but also very much because the *Architectural Review* promoted such an inspired debate over the desirability of a re-casting of vernacular and functional traditions by means of modernist distillations, abstractions and transformations of them, many working in Auckland on residential commissions had no qualms about holding to that which, more or less, had been their earlier graduating cause, now amply confirmed. Copyright was to be shared, legitimised not only by this prior adherence and a wider worldly personal witness, but also by the opinions of a celebrated architectural press.

Although followers of this adaptive design-thrust encountered indications of challenge and reticence within officialdom and the community at large it was, in itself, primarily a non-subversive effort of research and creative output, proffered to and welcomed by willing, if daring client recipients whose expectations of home building seemed to be a blend of adventure and therapy.

By contrast the very few, more radical examples of modern dwelling designs being built, such as those abstract geometric Cubist or de Stijl modellings of the international Modern movement's subversive originals, were regarded as just that. They were considered as inappropriate for New Zealand, and as pursuing too simplistic and too formalist an agenda. Not that general urban building, or other unprecedented commercial, institutional or industrial building types being liberated from stylistic revival by the revolutionary Modern movement, faced this degree of active discrimination. Moreover, there was a paucity of adaptable vernacular tradition available here for any derivation of such new non-domestic projects. The house was different.

A consequence, then, of this well schooled attitude in Auckland was a respectful distancing of the few abstract geometric style dwellings accomplished in Australasia, mainly by a small number of influential immigrant architects from Central Europe, of whom Harry Seidler in Sydney, Ernst Plischke in Wellington, and Vlad Cacala and Henry Kulka in Auckland were four of the more admired and better

erhead were joined
born graduate of the
ed their enthusiasm
mired their work.
rners had a
sign he was to
Californian influences
ere in many cases
s for extremely wealthy
se (1973) was Sang's
stipulated a house built
client who owned a
pany. Its pre-cast concrete
d perilously cantilevered
a time when timber was
popular as a material for

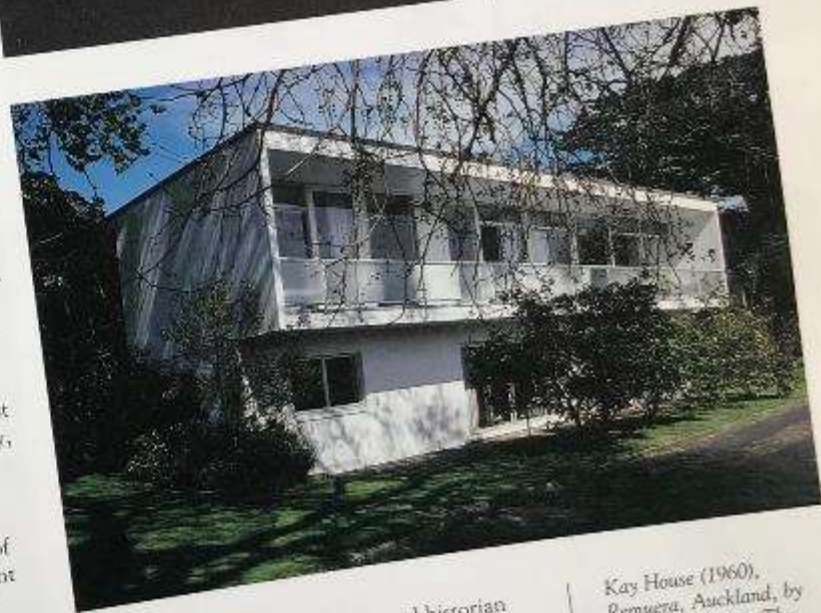


A watergarden fills a part of the valley
the house is built.

liquidambar tree outside. One of the most
distinctive (and also most troublesome) features is
a roof which, viewed from the road above, looks
like a mirror reflecting the surrounding trees. It is,
in fact, a pond five centimetres deep. Sang
continued to pursue an architectural approach
which by 1976 had taken him into realms of
display which were a direct antithesis of the ideas
propagated by Vernon Brown; Brown's influence
had already waned in Auckland by the time Sang
arrived in New Zealand in 1957. One can only
speculate what Brown would have made of Sang's
Hooper House (1976), which overlooks the
Waitemata on Paritai Drive and utilises the
extensive views by means of walls of darkened
mitred glass without mullions. Cedar boards and
plastered concrete blocks are painted white and
the plan wraps around a swimming pool sheltered
from the street.

Similarly adventurous to contemporary eyes
were the Auckland houses of Prague-trained
Vladimir Cacala (b. 1926), whose allegiance to
the Miesian 'less is more' was obvious the
moment he arrived from Czechoslovakia in 1952.
At first a member of Brenner Associates with
Steve Jelcich and the painter Milan Mrkusich,
Cacala established his own practice in 1959 and
in 1960 had the singular distinction of seeing his
1957 Blumenthal House at St Heliers, called,
significantly, Mondrian, illustrated in two
international periodicals, *Arts and Architecture*
(published in Los Angeles and including Neutra,
Walter Gropius and Marcel Breuer on its editorial
board) and *Domus*, published in Milan. Cacala's
Kay House (1960) in Victoria Avenue, Remuera,
is a typical, if small-scale, example of his work.
Here again are the vertical white-painted cedar
boards deliberately used to form a smart contrast
with surrounding trees. Glass is used extensively,
even on the long verandah balustrade.

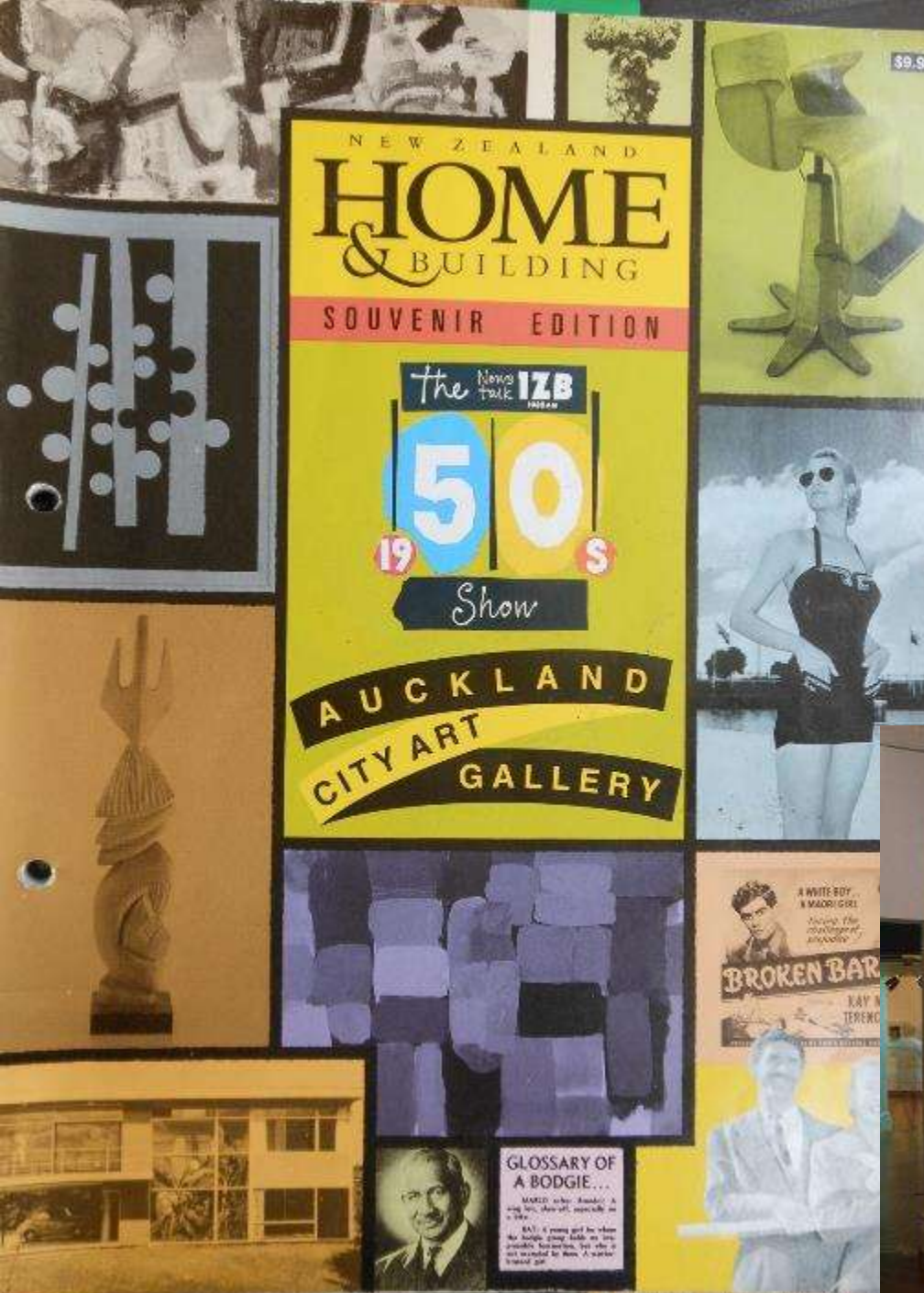
During the 1970s Cacala and his partner
Walter Leu were to be responsible for many
blocks of flats, most of them constructed out of
Winstone Vibrader concrete blocks, which lent
themselves to rapid construction at low cost.
With interiors devoid of architraves, cornices,
beadings or skirtings, they presented a
convincingly 'modern' look to their inhabitants.
Much use was made of textured wall finishes,
including hessian, exposed aggregate and a
variety of sprayed-on surface finishes which could
be used sparingly. Cacala,

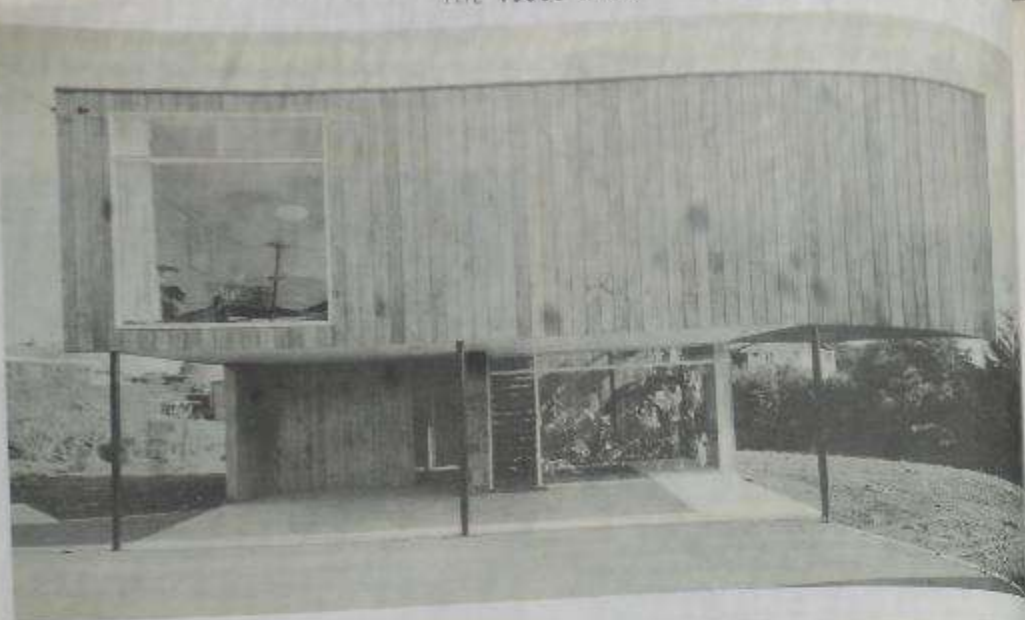


In 1974 the American architectural historian
William Allin Storrer visited New Zealand.
According to his analysis published in the
N.Z.I.A. Journal, New Zealand had failed to find
an architecture of its own because of its over-
reliance on British models as the result of its
colonial past and because of a later adherence to
international style as a means of

Blumenthal House (1957),
Auckland, by Vladimir
Cacala. Auckland
photographer Ted Mahieu
provided these illustrations
of the house, called
Mondrian, for the Italian
architectural periodical
Domus in June 1960.
While admiring the use of
glass and metal to create a
'vigorous simplicity', the
magazine made much of the
size of the banana palm,
planted as a screen for the
staircase which leads from
the front door to the upper
living area.
VLADIMIR CACALA

Kay House (1960),
Remuera, Auckland, by
Vladimir Cacala. The
concrete-framed upper
storey is cantilevered out,
and a wide roof overhang
gives protection from the
sun.





The sparse interior is furnished with Bertoia chairs imported from New York and fabrics from Germany.

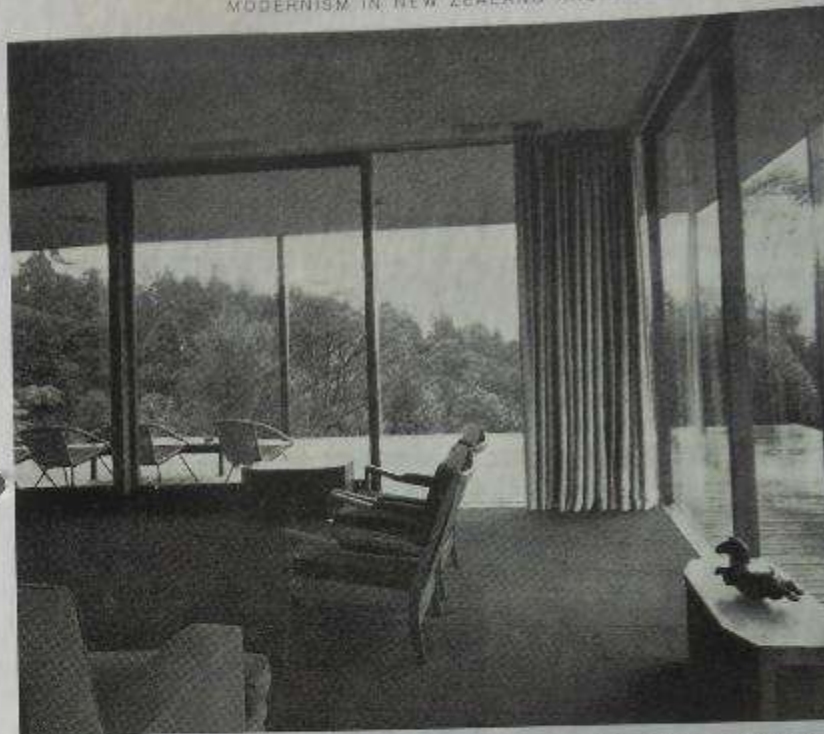
So too were those of Prague-born and trained Vladimir Cacala, a member of Brenner Associates with Milan Mrkusich and Stephen Jelichich, whose Auckland houses were usually barely supported boxes closed on one side and very open on the other, cantilevered out over a basement. On the open side



TOP: Blumenthal House, St Heliers, Auckland called 'Mandarin' by Vladimir Cacala (1957). The colour heightened abstract geometry of the house's north elevation was illustrated in the international periodicals *Domus* and *Art* and *Architecture*.

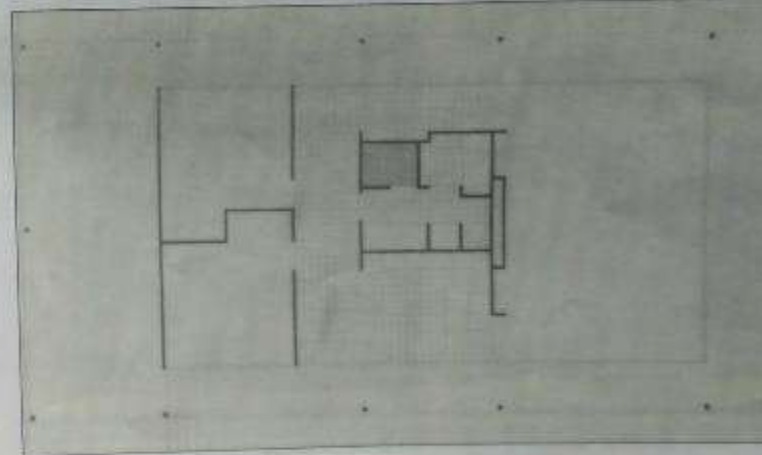
ABOVE: The typically modernist floating mass is as solid as a rock because of the cantilever principle employed.

were invariably painted, an unthinkable practice to any architect. Because of their extensive use of glass and these houses had a consciously elegant lightness and which was also appropriate to the city's climate. Cacala's Blumenthal House, named significantly 'Mandarin', was a prototype for many later ones.



Greer House, Swanson by Rigby Mullan (1959-60). The steel frame bears the load thus permitting entire

BELOW: Plan of Greer House.



...at least one community
...from the rules
...a new office bearer role: social
...ference registered



TOP 50 HOMES

Design historian Douglas Lloyd-Jenkins and architect Bill McKay celebrate the 50 best New Zealand houses designed this century

1 House for the Subtropics (1956), Mark Brown and Fairhead, Auckland

House for the Subtropics is what this house (left) was called when it was published in this magazine in 1957. Like many others of the period, it's hip, slick, sharp and contemporary. Peter Mark Brown and Alan Fairhead



top50h



40 Brake house (1975), Ron Sang, Auckland

The house (above) Ron Sang designed for the photographer Brian Brake is wonderfully contradictory. It's serene, homelike and unobtrusive in its deep bush setting, yet made up of rigid rectangular boxes set out in a straight line on a concrete bridge spanning a gully. One of the reasons Brake chose Sang was their shared interest in the life and architecture of Asian countries. The house is a large platform or pavilion, with rooms able to be screened off or opened up. A large glass-sided taranga-matted room projects out into the bush and the swampy gully below has been transformed into a water garden.



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HOME & BUILDING



NEW ZEALAND
JUNE-JULY
1998
WINTER LUXURY
EXOTIC BEDROOMS
GLOWING
COLOURS
FEEL-GOOD FLOORS

SPECIAL

Home of the Year

50

ISSUE

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NEW ZEALAND architecture

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TIGHT SQUEEZE (new) looking for extra space
OLD MODERN (new) in the new modern
HZLA AWARDS (new) in the new modern

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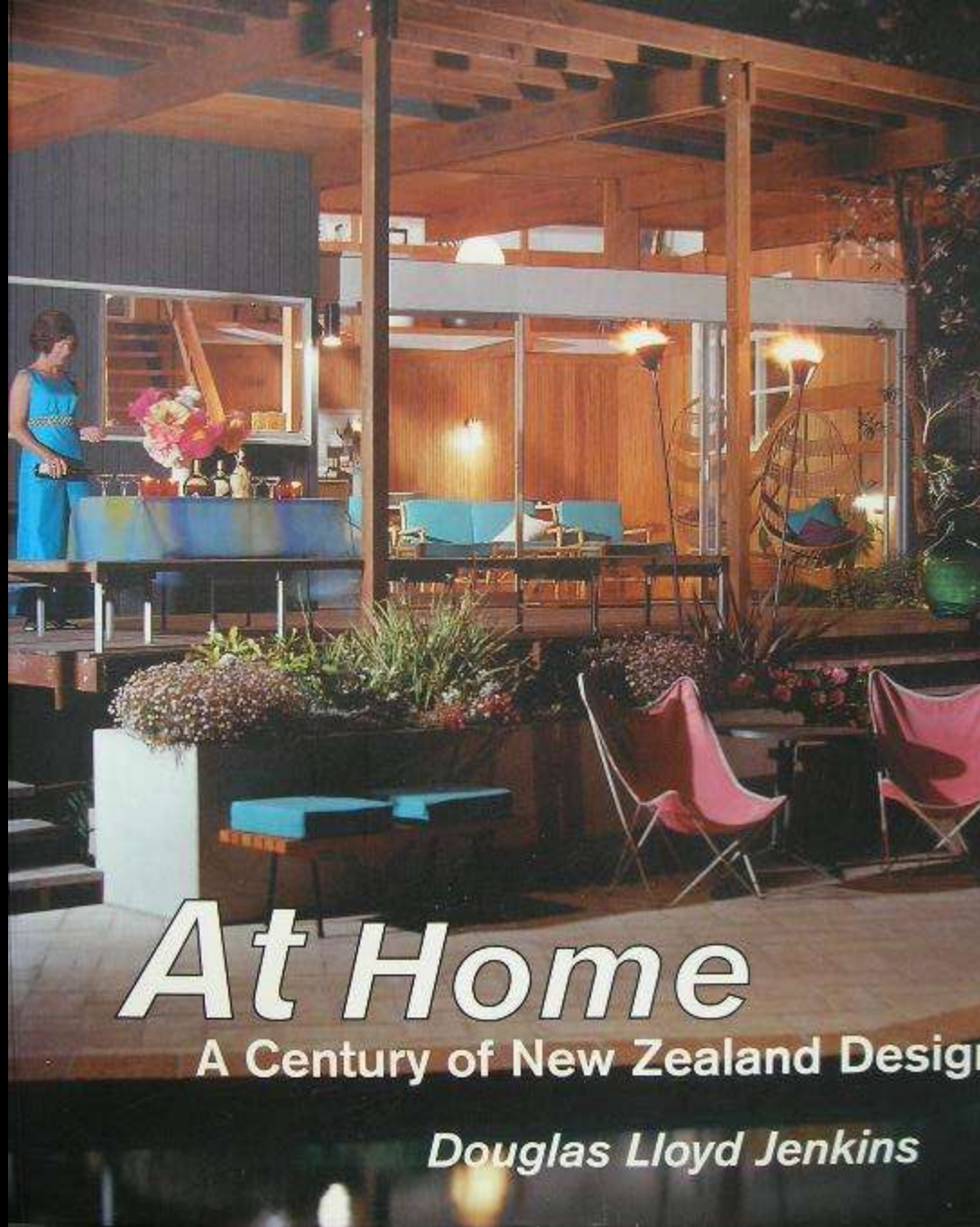
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At Home

A Century of New Zealand Design

Douglas Lloyd Jenkins

was completed. This image shows the covered exterior areas. Sylvia Henderson.

The Henderson house. Exterior screens extend the 3-foot module. Sylvia Henderson.

Exterior spaces of the Henderson house. The Japanese influence is evident. Sylvia Henderson.



from the late 1940s and adhered to many modernist notions: a free plan based on peoples' activities rather than separate rooms, continuous horizontal space, rational planning, economy of structure and the use of modular building systems. They were also keen to develop a vernacular style, which they sought to do by drawing on utilitarian rural sheds and simple settler dwellings, adopting visible timber-framed construction, pitched roofs and expressed sloping ceilings. As harbingers of a modest New Zealand style, members of Group Architects saw themselves as pioneers facilitating a modern distinctly New Zealand way of life. Local houses designed by Group Architects include the Worley house in West Lynn Road (1948) by Bruce Rotherham, the Hunter house in Rangiwai Road, the Tibbles house in Golf Road (1952) by James Hackshaw, and the Heine house (unbuilt) in Tinopai Road (1952) by Alan Wild. There is also a house in Scenic Drive designed by Group founder Bill Wilson in 1955 for landscape designer Odo Strewe and his wife Jocelyn and family.

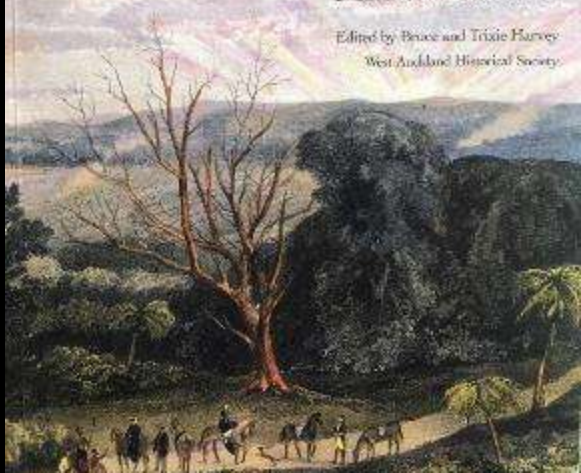
In 1959-60 James Hackshaw, who had been a key figure in the Group, designed a house for the well-known artists, potter Len Castle and weaver Ruth Castle.¹² The long gabled living space that is at the heart of this design is lit with high level glazing at either end, creating a chapel-like ambiance in the interior.¹³ The open plan of the living room is designed to facilitate both work (the loom and display of pottery) and home life. The house can be seen as a modern take on settler dwellings with its barn-like form and vernacular

TITIRANGI

Fringe of Heaven

MARC BONNY

Edited by Bruce and Trish Harvey
West Auckland Historical Society



Geoff Newman and Gordon Smith followed up the Wanganeen Year Memorial Hall with this. Both sets of buildings and the houses by this gate have the staunchness and severity of the international Modernist aesthetic. The house is a simple horizontal sweep, set on a raised ledge of a meadow, a rigorous exercise in geometry, with built-in seats, screens and shelves that are as abstract compositions than furniture. And it was done by a young Mike Austin, later to reproduce it as the work of a nail in the throes of a style. Both Austin and Smith turned from the "dark side" and embraced the bush in their later work. The building is now part of AIT.

Imre Porcsolt was a Hungarian immigrant, lecturer at the School and one of the more astute commentators on our contemporary art. He also designed one of the finest pole houses in the New Zealand bush, showing an appreciation of the new environment and an ability to use it in a sensitive way. The house curves around the brow of a hill with a living room that fans out to encompass the panoramic bush view and a wide roof that looks like an umbrella over the entry. The roof is a tree house that lives in the tree tops and touches the sky and light. See *New & Building* Aug 1983.

[illegible][illegible]

The exhibition of *Slaves on the Stage* was the largest School of Americanism to date, and it was the first to introduce up-and-coming TCU students to the field of Americanist studies. The House in the Age of Slavery, the Mid-Century American House in Australia, and the United States in New Zealand 1860-1862 of this exhibition, presented the history of the Southern house in that of the region, informants of the history of the United States. The exhibition was a significant contribution to the field of Americanist studies, as the work of a couple of prominent scholars and the first published book. The exhibition was a significant contribution to the field of Americanist studies, as the work of a couple of prominent scholars and the first published book. The exhibition was a significant contribution to the field of Americanist studies, as the work of a couple of prominent scholars and the first published book.



