

Te Adam  
Pātaka Art  
Toi Gallery



# After the Event

A symposium bringing together artists, architects and designers to present projects that imaginatively reflect on the consequences of natural disaster.

**Friday-Saturday 9-10 August, 2013**

Organised by Adam Art Gallery Te Pātaka Toi,  
in association with the School of Architecture, Victoria University of Wellington,  
with funding from the New Zealand Institute of Architects



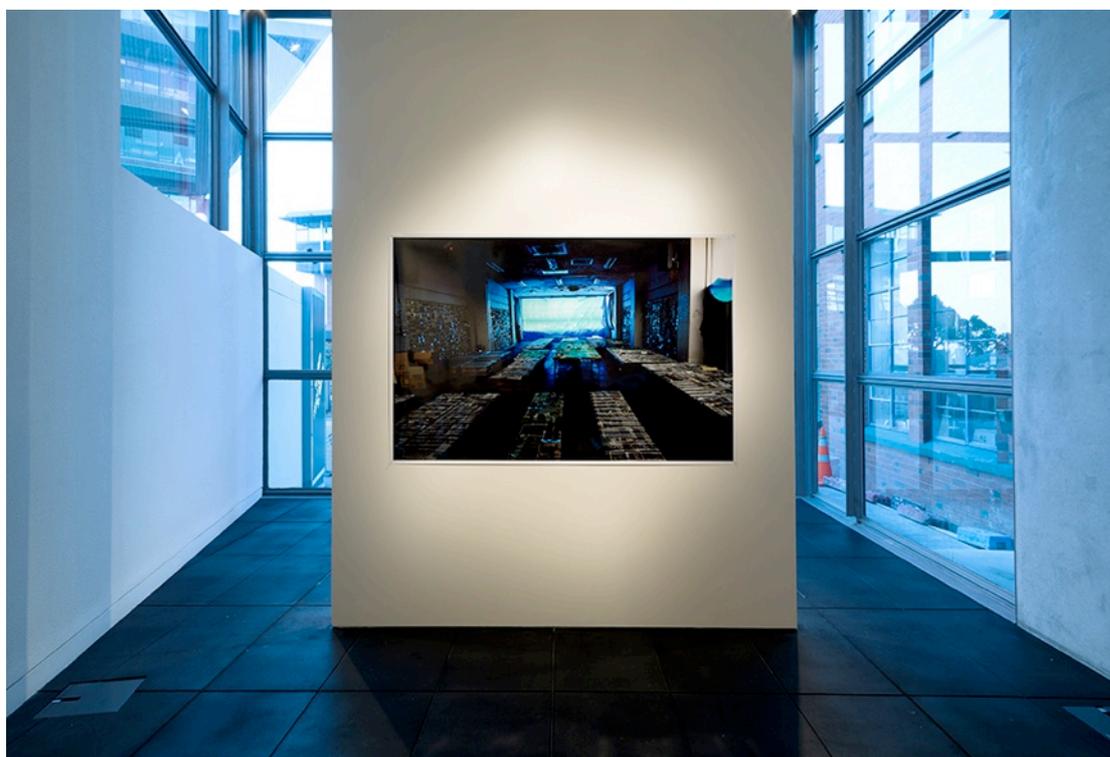
**New Zealand  
Institute of Architects  
Incorporated**

A Public Programme event to accompany the exhibition

***All There Is Left: Lieko Shiga, Paul John, Francis Alÿs***

21 July - 29 September

Dwelling on the creative afterlife of images and the grounding potential of the poetic gesture, this exhibition showcases the imaginative productions of two artists: Lieko Shiga (Japan) and Paul Johns (Christchurch) who have survived the recent earthquakes in Japan and New Zealand. Their projects are accompanied by *Reel-Unreel*, an installation by Francis Alÿs commissioned for dOCUMENTA 13, and screened in Kabul, Afghanistan in 2012.



Above: Lieko Shiga, *RASEN KAIGAN*, 2008-2013, at the Adam Art Gallery. Photo: Shaun Waugh.

Overleaf: Lebbeus Woods, *Quake City*, from the series *San Francisco Project: Inhabiting the Quake*, 1995; graphite and pastel; Collection SFMOMA, Accessions Committee Fund purchase; (c) Estate of Lebbeus Woods.

# After the Event

*The aim is not to disturb the stability, but to provide strategies for adaptation when transformation occurs. Even more, [to] celebrate change and the energies driving it, as the essence of existence.*

Lebbeus Woods

Sparked by the example of visionary 'paper' architect Lebbeus Woods (1940-2012), this symposium invites artists, designers and architects to present their thoughts and projects in response to natural disaster and its consequences. Rather than dwell on pragmatic solutions to restore equilibrium, speakers will explore the imaginative potential unleashed by hidden forces. If Woods is correct in thinking that change is the 'essence of existence' then in what way does this precariousness impact relations between nature and society? How might it require us to recast our thinking about history or renegotiate our approaches to loss and reconstruction?

## KEYNOTE LECTURE

*Seismicity: Lebbeus Woods and Architecture's Fault Lines*

Joseph Becker

Assistant Curator Architecture and Design, San Francisco Museum of Modern Art

Friday 9 August, 6pm

Lecture Theatre VSLT1/2

Faculty of Architecture and Design, Te Aro Campus

139 Vivian Street, Wellington

## DAY SYMPOSIUM

With Ian Athfield, Christina Barton, Barnaby Bennett, Jeanette Budgett, Philippe Campays, Gavin Hipkins, Andrew Just, Sarah Treadwell, Simon Twose, John Walsh and Camia Young.

Respondents: Joseph Becker and Michelle Menzies, with special guest Simon Wilson, editor of *Metro* magazine.

Saturday 10 August, 10am-6pm

Adam Art Gallery and Alan MacDiarmid Building, Room 101

Victoria University of Wellington

Access via Gate 3, Kelburn Parade, Wellington



Paul Johns, *The Odeon Theatre*, 25 May 2013. Inkjet on archival paper. Courtesy of the artist.

# KEYNOTE LECTURE

## ***Seismicity: Lebbeus Woods and Architecture's Fault Lines***

**Joseph Becker**

Assistant Curator Architecture and Design, San Francisco Museum of Modern Art

Architect Lebbeus Woods (1940-2012) dedicated his career to probing architecture's potential to transform the individual and the collective. His influence on the field of architecture over the past three decades is perhaps unmatched, despite the few built projects to his name. His legacy is felt not only through his impeccably produced graphite and ink drawings and exquisite models, but also through his collaborations and writings, teaching, lecturing, and his unwavering desire to explore the boundaries of architectural practice. His work presents an original perspective on the built environment — one that holds high regard for humanity's ability to resist, respond, and create in adverse conditions. "Maybe I can show what could happen if we lived by a different set of rules," he once said. Woods was interested in what architecture could become, and spent his life's work posing questions and probing the potentials.

Joseph Becker has been Assistant Curator Architecture and Design at San Francisco Museum of Modern Art since 2008 where he has assisted with the curation and design of a range of exhibitions including, most recently, *Lebbeus Woods, Architect*, which he co-curated with Jennifer Dunlop-Fletcher. He has a BArch from the California College of Arts and co-founded OFFICEvsOFFICE, a multidisciplinary design and consulting firm in 2006.



Lieko Shiga, *Portrait of Cultivation* and *No. 28*, from the *RASEN KAIGAN* series, 2008-2013. Courtesy of the artist.

# DAY SYMPOSIUM

## PROGRAMME

- 10.00 Coffee and late registration, Adam Art Gallery
- 11.00 Welcome and introduction to *All There Is Left*  
Christina Barton, Director Adam Art Gallery
- 11.20 John Walsh, *Help: in theory and practice*
- 11.45 Ian Athfield, *The Purgatory of Christchurch*
- 12.15 Andrew Just and Barnaby Bennett, *Amenity, plus opportunity, plus...*
- 12.45 Lunch in the new Kelburn Campus Hub
- 1.30 Gavin Hipkins, *The Quarry*
- 2.00 Simon Twose and Camia Young, *Studio Christchurch Summer School 2013: The Green Frame*
- 2.30 Jeanette Budgett, *The Unstable City*
- 3.00 Afternoon tea
- 3.30 Philippe Campays, with Nigel Hughes, Erika Wilson, Vikram Jayawant, and Sigourney Lowel, *Spatial Markers (Collective Memory)*
- 4.00 Sarah Treadwell, *Five Drawings*
- 4.30 Responses from visiting curator Joseph Becker and Michelle Menzies, Curator, Adam Art Gallery
- 5.00 Drinks at the Adam Art Gallery for a final viewing of *All There Is Left*

Simon Wilson, editor of *Metro* magazine, participates throughout the day.

# PARTICIPANTS & ABSTRACTS

## **John Walsh, *Help: in theory and practice***

After the 2004 Asian tsunami Wellington architect Gerald Melling determined to contribute his professional skills to a relief housing project in Sri Lanka. He later wrote about his experience in *Tsunami Box*, a book that describes what happens when architectural good intentions go forth into the world. It's a case study, in an exotic setting and difficult circumstances, of the gap that exists in all architecture between a design and its realisation.

John Walsh is the Communications Manager of the New Zealand Institute of Architects. Previously he was the managing editor of a stable of design magazines including *Urbis* and *Landscape Architecture New Zealand*, and editor of *Architecture New Zealand*. He is the author of three books on New Zealand architecture; the periodicals and magazines to which he has contributed include *Topos*, *Interstices*, *NZ Listener* and *Metro*.

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## **Ian Athfield, *The Purgatory of Christchurch***

Ian Athfield will discuss his role as Architectural Ambassador to post-earthquake Christchurch.

Ian Athfield is Wellington's best known architect. He has just been made an Icon by the Arts Foundation of New Zealand. Since establishing Athfield Architects in 1968 he has realised architectural projects of every scale, from domestic houses to large-scale public and commercial buildings, winning over 60 national and international architecture and design awards. In 1976 he won first prize in the International Competition for the Urban Environment of Developing Countries. In 1978 he was placed first equal in a Low Cost Housing Design Competition in Fiji. In 2004 he won the New Zealand Institute of Architects' highest honour, the Gold Medal. His house in Khandallah is one of Wellington's best-known landmarks, its form and use (as home and office) models an approach to practice where life and work, individual and collective co-habit.

## **Andrew Just and Barnaby Bennett, *Amenity, plus opportunity, plus...***

“Maybe I can show what could happen if we lived by a different set of rules.”  
Lebbeus Woods

In the aftermath of the large earthquakes that struck Christchurch between 2011 and 2012 a significant number of temporary and transitional urban projects have emerged. In a city where 80% of the urban environment has been demolished these projects provide amenity to the people of the city, but in doing so they also create a different and more radical set of urban conditions. Two Christchurch based practitioners Andrew Just and Barnaby Bennett will reflect on the work of Lebbeus Woods in relation to a small handful of post-quake projects.

Andrew Just is a recent Architectural Graduate working on many post-earthquake transitional projects in Christchurch. Andrew is senior associate at multi-disciplinary practice F3 Design, he co-founded Gap Filler of which he is currently an active trustee and advises several other 'transitional' groups, as well as having taught Architectural Design at CPIT.

Barnaby Bennett is a designer, publisher, and is currently completing a PhD at UTS in Sydney. He is the director of Freerange Press which published the book *Christchurch: The Transitional City*, and is researching the emergence of temporary architectures in post-quake Christchurch.

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## **Gavin Hipkins, *The Quarry***

Gavin Hipkins will present his new short film *The Quarry*. Recently launched at Christchurch's The Physics Room, *The Quarry* is an eleven-minute film essay that combines footage recorded in Christchurch's post-quake expanding and proposed new suburbs including Belfast, Delamain, Marshland, Waitikiri, and Wigram Park. Fractured rock forms from Halswell Quarry and pastoral scenes from Hagley Park are interspersed as naturalistic and abstracted motifs. The film juxtaposes these images with a monologue taken from John Ruskin's meditations on architectural form and beauty in *The Stones of Venice*. The presentation aims to contextualise the film by revisiting Robert Smithson's meditations on ruins and architecture in relation to recent and current photographic and filmic projects. *The Quarry* features a soundtrack by Auckland-based artist and musician Torben Tilly. The artist acknowledges the support of The Physics Room and Elam School of Fine Arts, The University of Auckland.

Gavin Hipkins is an Auckland-based artist. Recent group exhibitions and festival screenings include: Internationale Kurzfilmtage Oberhausen, Germany (2013); Armory Film, The Armory Show, New York (2012); New Zealand International Film Festival (2011-2013); Recontres Internationales: Nouveau Cinema & Art Contemporain, Centre Pompidou, Paris (2011); *Envisioning Buildings: Reflecting Architecture in Contemporary Art Photography*, Austrian Museum of Applied and Contemporary Art (MAK), Vienna, Austria (2011); *Unnerved*, Gallery of Modern Art, Brisbane; National Gallery of Victoria, Melbourne (2010). He is Senior Lecturer and Associate Head of Research at Elam School of Fine Arts, The University of Auckland.



Francis Alÿs (in collaboration with Julien Devaux and Ajmal Maiwandi), still from *Reel-Unreel*, 2011, video documentation of an action; production still from *Reel-Unreel*, 2011. Photo: Ajmal Maiwandi. Courtesy the artist and David Zwirner, New York/London.

**Simon Twose and Camia Young, *Studio Christchurch Summer School 2013: The Green Frame***

Studio Christchurch is an ongoing collaboration between four schools of Architecture: Auckland University, Victoria University, UNITEC and Christchurch's CPIT. The purpose of the studio is to engage with questions surrounding the rebuilding of the city. In 2013 the studio addressed the 'Green Frame', a project proposed by the Canterbury Earthquake Recovery Authority in July 2012. Students tested the Green Frame through design propositions and raised many interesting questions; what is the status of intangible aspects of a modern city? What is an appropriate scale? What is sustainable design? What is the role of heritage buildings? How does the ecology play a role in design? How does one activate such vast open spaces?... We will share with you outcomes of these very questions through examples of the student's work.

Simon Twose is an architect and senior lecturer at Victoria University. He currently heads the master's degree programme at the Architecture School. He has recently exhibited his projects in an installation at the 13th Venice Architecture Biennale. He is interested in the mutual friction between academia and architectural practice and is currently working on connections between non-representational theory and practice, in particular the relationship between the body, the built and design process.

Camia Young is an architect with nine years of architectural experience: five years with Herzog & de Meuron, Switzerland, two years with the Office for Metropolitan Architecture, the Netherlands and two years with Studio B Architects, an architecture firm in her home town, Aspen, Colorado, USA. Beyond her work experience, she has three degrees in Architecture: a master's degree from the Architecture Association in London, a master's degree from the Southern California Institute of Architecture (SCI-Arc) in Los Angeles, and an undergraduate degree from the University of Colorado in Boulder. She is a founding member of the Festival of Transitional Architecture (FESTA) and a lead designer for Gap Filler's Summer Pallet Pavilion, a temporary events pavilion made out of 3000 pallets.

## **Jeanette Budgett, *The Unstable City***

While the immediate prompt for this project was the series of devastating earthquakes in Christchurch New Zealand on 4<sup>th</sup> September 2010 and 22<sup>nd</sup> February 2011 *The Unstable City* draws out a deeper sense of precarity in the project of the city. The aim in this collaborative project between architects Jeanette Budgett and Krystina Kaza, and photographer Allan McDonald is to engage with questions of Auckland's architectural heritage and to draw attention to the scale of potential loss of buildings and the communities that occupy them. Images in the *Unstable City* cohere not only around the looming physical destruction of buildings through disaster or development but also around gathering economic, cultural and political forces.

Jeanette Budgett has worked in architectural practice since graduation from the University of Auckland in 1987. Concurrently she taught architectural design as a Design Fellow at Auckland University of Auckland until 2000. She is currently a Senior Lecturer in the Department of Architecture, UNITEC Institute of Technology, where she teaches in design studio and construction technology. Her Masters of Architecture (2005) investigated the history and conservation of coral mission-period architecture of the Cook Islands. A book chapter on this topic in *Cook Islands Art and Architecture* (Rarotonga University of the South Pacific, 2013) is pending. The recently published e-book *The Unstable City* (Unitec Press, 2013) discusses Auckland's old shop buildings in the aftermath of the Christchurch earthquakes. Other research interests include contemporary digital fabrication technique and the architectural interior. Her most recent architectural project has just been published in *Big House Small House* (2012).

Link to *The Unstable City*: <http://www.unitec.ac.nz/eypress/index.php/httpwww-unitec-ac-nzepresswp-content/uploads/2013/06/unstable-city-final-pdf/>

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## **Philippe Campays, *Spatial Markers (Collective Memory)* with Nigel Hughes, Erika Wilson, Vikram Jayawant, Sigourney Lowel**

Disaster as a stressor happens to entire communities, members are exposed together and it is suggested that they must therefore recover together. Post disaster trauma often leads to feelings of displacement and loss of sense of identity. One must consider the importance of the notion of place attachment in resilience, to provide stability and reinventions in self-definitions at both collective and individual levels. Materialising collective memory is explored here as possible markers and settings for both collective and individual place attachments. Several post graduate students' work which approach this issue from various angles will be discussed.

Philippe Campays received his architectural education in Paris at the Ecole Speciale d'Architecture. In 2001 he was awarded a Masters degree by thesis from the University of Auckland. He is presently lecturer at the School of Architecture at Victoria University of Wellington. His academic research interests lie in somatic architecture, and architecture of death and memory.

Post Graduate Students:

Nigel Hughes, Erika Wilson, Vikram Jayawant, Sigourney Lowel

### **Sarah Treadwell, *Five Drawings***

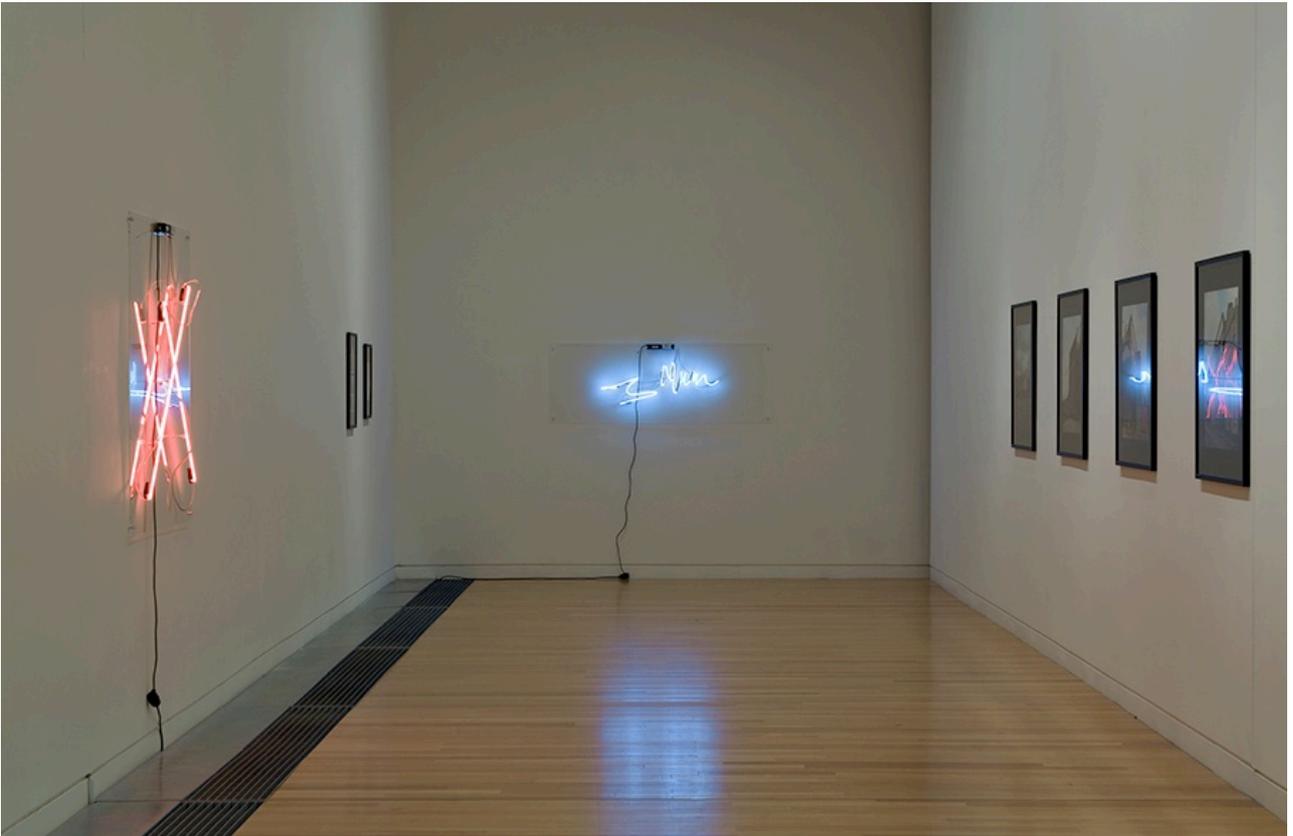
This brief paper is based on the commonplace idea that architectural images do more than represent buildings. A proposition is made that to draw architecturally is to attend to material ideas over time and in relationship to an expanded field understood to propel, exceed and delineate architecture. The conceit of the paper is to describe a series of drawings that might be made about a persistent architectural idea, Rangiatea. Words activate drawings and both construct the various conditions of the subject in a sort of ekphrasis.

Sarah Treadwell is an Associate Professor at the School of Architecture and Planning at The University of Auckland. Her research investigates the representation of architecture in colonial and contemporary images. Her work proceeds with both writing and image making and considers representations of motels, suburbs and volcanic conditions of ground. She also has a long-standing interest in gender related issues in architecture. Sarah has published in various books and journals including *Architectural Theory Review*, *Architectural Design*, *Space and Culture* and *Interstices*. Her book *Revisiting Rangiatea* was the outcome of participation in the Gordon H Brown Lecture Series in 2008.

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**Simon Wilson**, the author of 'Anger and Hope: The Battle to Build the City We Deserve' on the Auckland Unitary Plan, (*Metro*, June 2013), participates throughout the day.

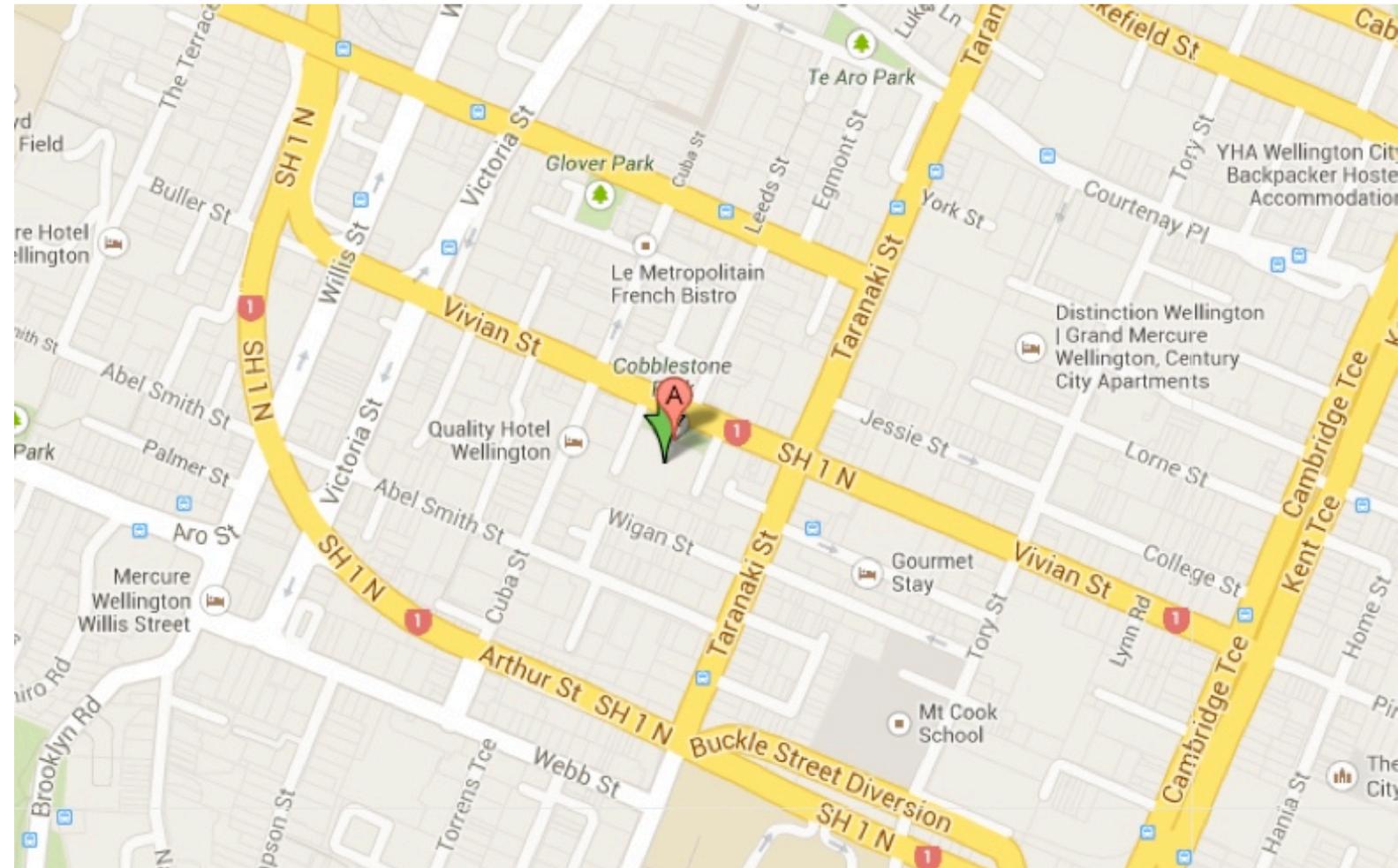
Simon Wilson is the editor of *Metro*, an Auckland magazine of current affairs, culture and lifestyle. He has won awards for his writing in several fields, including politics, the arts and the environment. His analysis of Auckland's draft Unitary Plan (*Metro*, June 2013) and its relevance to the potential of that city has been widely praised by protagonists on all sides, which, he acknowledges, may or may not be a good thing.



Lieko Shiga, *RASEN KAIGAN* (2008-2013) and Paul Johns, *Mum* (2013) at the Adam Art Gallery. Photo: Shaun Waugh.

# MAPS & LOCATIONS

Map showing **Faculty of Architecture and Design**  
Te Aro Campus, Victoria University of Wellington  
139 Vivian Street, Wellington



Map showing **Adam Art Gallery** and **Alan MacDiarmid Building, Room 101**  
Kelburn Campus, Victoria University of Wellington

**PARKING**

On weekends parking is free and available at Victoria University of Wellington in any unreserved staff carpark. You can access parking via Gates 1 and 6.

**PLEASE NOTE**

On Saturday 10 August there will be some construction work happening on campus. Access to some buildings may be restricted.

Directions from the Adam Art Gallery to the Symposium in Alan MacDiarmid Building Room 101 will be clearly signposted. Please follow the arrows.

