

# A Kind of Colonial Brutalism

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“from Patagonia to New Zealand, and from Alaska to Siberia, architecture was called upon to provide, on a scale never before envisaged, the facilities and amenities of economic growth....”<sup>1</sup>

So the latest edition of Sir Bannister Fletcher’s *A History of Architecture* (1996) describes the post war period. New Zealand is still seen as one of the world’s extremities the ‘Z’ still pops into writers’ minds as they search to encompass the outer edges. But how does the historiography embodied by Fletcher serve New Zealand - or Patagonia, Alaska or Siberia for that matter? Is New Zealand’s architecture really at the end of some slow and enervating drift of ideas from metropolitan centre to the antipodes? And does the architecture of these apparently far flung locations really only concern amenity?

In fact New Zealand’s postwar architectural culture is notable for its polemic, and for the significant number of architectural publications produced. There was a strong commitment to developing an architecture particular to New Zealand, and an intense awareness of developments in international architectural culture. These debates were not simply exported outwards from the metropolitan centres. If we are to develop alternative historiographic modes we need to consider this discursive environment, and we need to think of encounters between metropolitan centres and apparent peripheries – for example between Britain and her former colonies – in terms of cultural exchange.

This paper attends to one particular encounter, a very specific version of the ongoing, more generalized exchange between local and international that marks New Zealand’s architectural culture and identity. This particular discussion between a New Zealand architect and an international arbiter of the canon had ongoing effects, both on the representation of New Zealand architecture to the wider English speaking world and on New Zealand’s own architectural discourse.

## A CRITIC, A POST, AN ARCHITECT (OR TWO)

“Lack of means is often apparent in the detailing, although a certain crudity is called straightforwardness and at least by some of the most thoughtful young architects, set up as a new country feature in opposition to the old man’s fussiness at home.”<sup>2</sup>

August 1958. Nikolaus Pevsner and William Toomath stand beneath a Lower Hutt carport discussing the post propping up one corner. The carport was of Toomath’s design, attached to the house he had devised for his parents in 1949. Pevsner was viewing the house whilst on an architectural tour of New Zealand, he was also collecting material for ‘Commonwealth I’ a forthcoming issue of *The Architectural Review* on the architecture of the Dominions: Canada, South Africa, Australia, New Zealand.<sup>3</sup> Pevsner, so the story goes, found the post crude, unfinished and unrefined. Toomath, however, answered this criticism (very politely, Pevsner

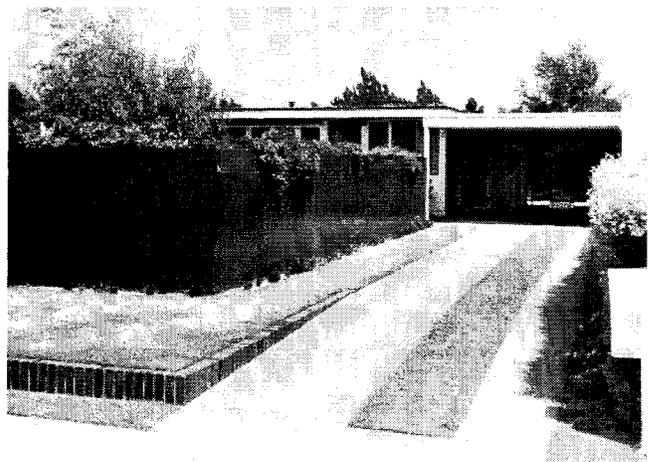


Fig. 1. William Toomath. Toomath house, 1949. The post under discussion may be seen in the centre of the photograph. Photographer: G.H. Burt Ltd. (Ron Redfern). Alexander Turnbull Library, Wellington PA Coll-0811-09-10

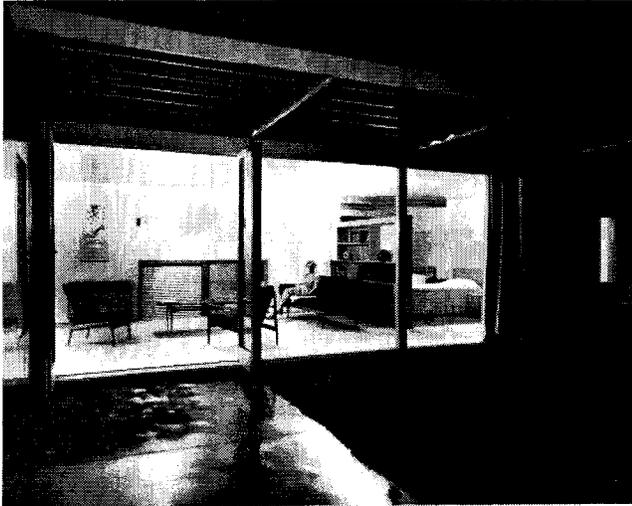


Fig. 2. William Toomath, Toomath house, 1949. Photographer: G.H. Burt Ltd. (Ron Redfern). Alexander Turnbull Library, Wellington PA Coll-0811-09-11

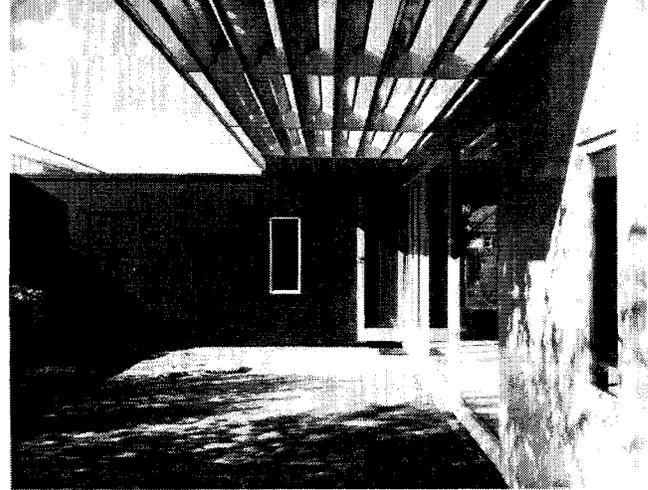


Fig. 3. William Toomath, Toomath house, 1949. Photographer: G.H. Burt Ltd. (Ron Redfern). Alexander Turnbull Library, Wellington PA Coll-0811-09-11

hastens to add) with the idea that a 'vigorous young country ought to call a spade a spade and a 4x4 a 4x4'. What Pevsner called crude, Toomath described as straightforward, and it was, he argued, an appropriate practice for New Zealand architecture.<sup>4</sup> This point was made by a comparison Toomath drew with another post, fussily over designed in his view, supporting another building in another place.

This now rather distant conversation about an apparently insignificant piece of timber was to have a certain impact. Retold and referred to a number of times, it props up (or lets down) various discursive constructions of 'New Zealandness.' Where the content of particular renditions of Pevsner's encounter with Toomath's post does not differ greatly, the mode of storytelling changes as the anecdote is deployed to differing rhetorical ends.

But each version of this little tale bears on the issue of the straightforward - or alternatively the crude. Attention is focused on the putative directness of New Zealand architecture, and on the range of attitudes taken to this projected quality. Even if we no longer believe that New Zealand architecture is necessarily characterized by straightforwardness - in its detailing or otherwise - a whole range of connected issues and assumptions continue to pervade New Zealand architectural history and discourse. Primitivism is still in the air, in fact now assuming a certain revival under the guise of a problematic neo-modernism and in the nostalgic veneration of baches (small makeshift holiday shelters). And these have become conjoined in peculiar ways.

Pevsner was to refer to this conversation each time he publically discussed New Zealand: in two radio broadcasts (the first whilst he was still in New Zealand, the second for the BBC on his return); in the *Review's* Commonwealth<sup>1</sup>; and finally in a 1962 talk to the Royal Commonwealth Society. On each occasion Toomath's timber post is subsumed into New Zealand timber detailing in general. The first radio broadcast

takes straightforwardness as a broadly positive attribute and comments approvingly on the ingenuity of certain New Zealand house plans. But, whatever he found to praise, Pevsner reported that New Zealand timber detailing was rather crude, a condition he attributed to a lack of means. The second broadcast covered similar ground, recast for an English audience: 'The timber detailing seems to me not so satisfactory, rather minimum and a little coarse. But there one of the best younger architects argued with me and from what he said it transpired that he regarded the European architect's fuss over mouldings and profiles a little as an old man's game. A young nation might well he implied be a bit more impatient about it, and be ready to call a spade a spade and a four inch post a four inch post. So perhaps what seemed raw to me is in fact robust and vital.' The piece then describes the 'Ingratiating Chaos' of New Zealand suburbia but finishes, (after mentioning that no snobbery is held against anything new), by suggesting that in New Zealand modern architecture might have a future: 'And so, after this journey in one way I believe more in a healthy future of twentieth century architecture out of the New Zealand chaos than out of our planning in this country.'

But the 1959 version in *The Architectural Review* allows New Zealand no such a future. The flattering account of planning is omitted, the comments on limited means repeated, and the account of the argument for straightforwardness ends with 'It sounds convincing at first, although California is not all that old, but it still manages to get its details right.'<sup>7</sup> Where Pevsner's three talks acknowledge a certain possibility in the post - 'Maybe he was right, maybe that robustness of detail which strikes me as a little raw will one day be a valid expression of the New Zealand version of 20th Century architecture' - the anonymous piece for the prestigious and influential professional journal does not. Crude New Zealand detailing was not to be accepted into the canon.

Another architect had been present during the conversation between Toomath and Pevsner in 1958. Lewis Martin, a New Zealander who had trained at the Architectural Association in London in the post war years, was to write a piece on the New Zealand building industry for *The Architectural Review* special issue. A draft of Martin's essay ended with the comment 'New Zealanders are prosperous, materialistic and self sufficient. For so long they have had so much more to do than time in which to do it, that finish and perfection have gone by default. We cannot hope for refinement, let us hope that vigour will be accepted as a substitute'. But these words do not appear in the piece as published. Vigour was not an acceptable rationale for crudity, nor a substitute for refinement.<sup>9</sup>

These various renditions generated a series of allusions and comments in the New Zealand press, with most being generated in response to *The Architectural Review* version. It was also invoked in the next international publication of New Zealand material. The Architectural Design Small Houses issue of 1961 says 'In handling timber the New Zealand architect won't be found butchering it with fussy and meaningless profiles or working it beyond its means. He fully recognises its qualities.'<sup>10</sup> Toomath's house was not included in *The Architectural Review* special issue, apparently because the photographs were not good enough. Yet it is somewhat ironic that Toomath was the one to suffer for these convictions: he was perhaps the most refined, careful, and intellectually ambitious New Zealand architect of his generation. The prominent New Zealand architect Miles Warren refers, for example, to the excitement and surprise he felt when he first saw the house: even the terminal vent had been used as a compositional piece.<sup>10</sup> In a visual sense, at least, the house was very carefully detailed indeed. But the post came to stand for the robust and the direct no matter what the other qualities of the house, and in doing so it came to stand for New Zealand architecture.

## HISTORY

While Toomath's post came to stand for New Zealand architecture, the case he made for it in his seemingly minor conversation with Pevsner might stand for a certain strain of New Zealand architectural discourse. The idea that 'New Zealandness' is to be found in a straightforward use of available materials and in the elimination of fussy details pervades much writing on New Zealand architecture. The argument for the utilitarianly modest develops alongside the history of something called New Zealand architecture. The history of 'the straightforward' is virtually the history of architectural historiography in that country. Before 1940 reflections on New Zealand's architectural history were few and far between, but during the forties architectural history writing - and speculations about the relationship of that history to future possibilities - becomes almost commonplace in architectural circles. This was driven by the sense of isolation brought by World War II, but just as importantly by the general cultural nationalism occasioned by the 1940

Centennial of British sovereignty over New Zealand. This rising cultural nationalism neatly overlapped an increasing interest in the local within postwar international architectural culture. A whole series of notable architectural publications followed on from writings marking the celebrations of 1940.<sup>11</sup>

These writings consolidate a generally accepted account of the history of architecture in New Zealand after European settlement: early settlers build in a straightforward, simple way, driven by utility and the constraints of the building materials directly at hand - mostly timber; their successors fall from architectural grace through too much money and the 'worst excesses' of Victorian taste; a potential recovery of an appropriate New Zealand architecture will come through attention to climate and materials. To this outline were often added two other particulars. The brief period of building achievement enjoyed in the early settlement days coincided with the last vestiges in England of the Georgian. Often the response to material and climatic conditions of contemporary work is figured as a return to the principles of building in the settler period: economy, simplicity, truth. These modes of thinking were common to architects of remarkably different backgrounds and attitudes.<sup>12</sup> They continue today, in attitudes to architectural history.

By insisting that New Zealand's early timber forms were simple, truthful and functional, this history claimed architectural modernism as a kind of national trait. Modernism and New Zealand became doubly entangled: the newly consolidated history was deployed in a generalised promotion of modern architecture, but it also provided the site and source for the modern New Zealand 'vernacular'.

But architecture was not the only discipline in New Zealand to make appeals to the simple, the straightforward, even the rugged as a proper response to New Zealand during the 40s and 50s. Other arts faced the same exigencies as architecture: an introspective nationalism marked both by optimism and anxiety. The iconic element in painting from this period that signalled all this was the tree stump, a kind of relative of Toomath's rough post.<sup>13</sup> And the post's tale echoes through New Zealand writing quite widely.

In 1960 *The New Zealand Listener* reviewed the *Review*, posting the post back home and becoming the vehicle for its dissemination in wider cultural critique. The *Listener* reiterates the argument for straightforwardness, this time claiming the qualities of the country's 'thoughtful young architects' - those designers of posts - as familiar national characteristics: 'their structures are self consciously relaxed, defiantly straightforward, sincere rather than sophisticated, and they show a greater interest in putting things together than in polishing them - familiar national characteristics'.<sup>14</sup> Not every local commentator agreed. An article in the New Zealand periodical *Comment*, disparages the '...cultural nihilism of the *Listener* article, the elevation of crudity into virtue...': 'Yes they answered... puffing out their new world chests, we are rough and crude and a good thing too. Finicky attention to detail is a sign of European decadence. The broad sweep (let the details look after themselves) is a sign of unspoiled, new

world vigour.<sup>15</sup> The writer ridicules a similar case where a critic preferred the crude vigour of New Zealand's National Orchestra to the polish of a visiting string ensemble. The same year the art critic PA Tomory has a quite different reaction: 'On the question of detailing in building there has been criticism of a lack of finesse. This comment has come particularly from overseas critics and I think is wrong. A colonial heritage begets directness, bluntness in fact, a kind of colonial brutality which provides a strong tonic to the too sugared spirit of European sophistication.'<sup>16</sup> This comment was part of a review of the state of the arts in general within the context of the country's isolation: Tomory's text forms a chapter of a survey book on New Zealand's national characteristics, hauntingly titled *Distance Looks Our Way*. The post now supports a local canon.<sup>1/2</sup>

And through this reference the post ghosts in much more recent accounts. In 1993 Leonard Bell, writing of the role of the primitive in New Zealand art in the 1950s, cites the Tomory passage above, but he carefully excises any reference to architecture.<sup>17</sup> Instead, he relates the passage to the paintings of Colin McCahon. So a post becomes a piece of poorly played music, an admirable painting, and a familiar national characteristic.

#### 'A KIND OF COLONIAL BRUTALISM'

Architecture is built with words: with quarrels about posts; with interpretations and appropriations of such quarrels, just as much as it is made out of posts themselves. Architecture is underwritten by discourse.

Back under the carport Toomath illustrated his point by comparing his particular post with another, in fact with a series of posts supporting the roof of an house designed by Peter Womersley in Farnley Hey, Yorkshire.<sup>18</sup> These posts were, for Toomath paradigmatic pieces of fussy over-design. Coincidentally, but rather usefully, Toomath's house and Womersley's (the plain post and the fancy) was each published adjacent to articles with curiously similar agendas. One of these articles is now famous. The Farnley Hey house with its 'over-designed' posts had been published in *The Architectural Review* in 1955 directly after Banham's first, codifying piece on New Brutalism. One turns the page from discussion of the Smithsons, *art brut*, Pollock etcetera, to find the plan and photographs of this house, a rather different kind of mid-50s building. Was it this odd conjunction that made the Farnley Hey house memorable for Toomath?

Toomath's house had featured in a 1951 issue of the New Zealand journal *Design Review* (a publication with an agenda drawn substantially from *The Architectural Review*) just before a piece titled 'Aesthetics and Morals'.<sup>19</sup> A small report on a discussion held in Wellington, this piece was not the canonical work that Banham's was to be, but it did traverse a similar terrain of aesthetics, ethics, history, and architecture. It demonstrates that this ground was being discussed actively in the community to which Toomath belonged, as much as in London.

Banham's piece identifies certain defining characteristics of New Brutalist architecture, but whilst he considered a range of buildings, only two were admitted to the new canonic category. 'At a last resort', Banham tells us, 'what characterises New Brutalism in architecture as in painting is its *je-m'empoutisme*, its bloodymindedness.'<sup>20</sup> This quality he found only in the work of the Smithsons. What *The Architectural Review* was most dismissive of in the New Zealand work could also be characterised as a certain bloodymindedness - as proudly held national trait as any. Perhaps this was not the same as the bloodymindedness found in the Smithson's work. But certainly the material and structural characteristics Banham attributes to New Brutalism - material as found - could be identified in much New Zealand work. New Zealand architectural discourse had been constructed along modernist lines with a particular emphasis on 'truth to material', and on using materials at hand. Banham almost certainly wouldn't have admitted Toomath's post to his canon any more than the other buildings he canvassed and then rejected and it is not our intention to suggest it should be admitted. Nevertheless, a certain attitude to materials and structure was consolidated in New Zealand long before the Smithsons assumed the New Brutalist name. So, in 1955 New Zealanders who had long admired *The Architectural Review* found themselves reading in it an argument for an attitude to materials that they themselves had already adopted some time ago.

Of course Brutalism *after* the Smithsons was also to have an impact on New Zealand, most famously in the work of Miles Warren.<sup>21</sup> Tomory's phrase 'a kind of colonial brutality' might suggest just such a New Zealand elaboration of an idea that had been posted out. But in fact the colonial version had already been built here, made from things at hand: both discursive and material.

Banham tells us that whilst New Brutalism was opposed to New Empiricism, New Humanism and something he calls 'New Sentimentality' (and other such terms invented by the *Review*), like these various terms it opened up a historical perspective. A new X-ism, as Banham puts it, postulates that an old X-ism can be identified by the historian and that the new one can be distinguished from it by means of historical comparison.<sup>22</sup> So what of 'New Zealandness'? Did this correspond to any previous condition? New Zealand was already haunted-by historical self awareness. New Zealand was already modern. However, there is a prior condition to which those interested in New Zealandness aspired - the condition of the settler buildings. They were, in the words of James Garrett, the New Pioneers.<sup>23</sup> This term referred to New Zealand's history, but it also linked these architects to the pioneers of the Modern movement, as described by H.-R. Hitchcock, Pevsner and others.<sup>24</sup>

#### MAPPING

Standing beneath that carport, Nikolaus Pevsner represented the wider (and distant) architectural world. But he also had more specific relevance for those young architects. At the

time of Pevsner's visit Martin, Toomath and other members of Wellington's Architectural Centre were developing a book to be called *New Architecture in New Zealand*, and they needed an international co-publisher. The Architectural Press was the preferred choice but they had declined to be involved.<sup>25</sup> The Centre was, therefore, particularly keen to cultivate Pevsner - an editor for the Architectural Press - in the hope that he might encourage a reconsideration. In turn Centre members prepared a shortlist of 35 buildings for the Review's forthcoming special edition; penned the article on the New Zealand building industry; and obtained photographs from which the journal could make its selection.<sup>26</sup> All this was understood as preliminary work for the Centre's book: the written material could be reused; the buildings short-listed would form the nucleus of the book; and the special issue would kindle widespread interest in New Zealand, thereby making the publication of the book viable.<sup>27</sup>

Pevsner's encounter with New Zealand architects did not enact a simple relationship between 'dominion' and metropolitan centre, between local circumstances and the wider English speaking world. Pevsner represented Britain, but with a German accent; he had the authority of the Architectural Press, but the Architectural Centre also used him to further establish its own authority in its local circumstances. For example he was deployed as a spokesman in the fight against the demolition of Old St. Paul's cathedral; Pevsner was used to undercut the authority of a bishop who was

explicitly painted as an Englishman with no sensitivity to the local. Issues of nationality and authority became increasingly entangled. Centre members were hopeful of Pevsner's patronage, but they were not silent in the face of his criticisms.

These architects did not want to locate New Zealand in terms of the Commonwealth - in terms of the stylised map which appeared on the cover of the special issue. Rather they wanted to map New Zealand architecture onto what Stanford Anderson has described as an 'axis of alternative modernism running from Scandinavia through MIT to Berkeley and the Bay Area'.<sup>28</sup> This was a map of regionally inflected modernism: a kind of international resistance to the International Style. It was also territory that *The Architectural Review* had helped chart.

But in the end New Zealand architecture remained tethered to the Commonwealth. *New Architecture in New Zealand* was not published, partly because the Architectural Press remained uninterested. However, in 1961 the Architectural Press did publish *New Building in the Commonwealth: the Review's two special issues on the Commonwealth* (one on the dominions, the other on the rest) published together in book form.<sup>29</sup> The essay contributions from the various countries were omitted, but otherwise the material is identical. There was, it appears an international audience for New Zealand work, but only when written from, and understood in relation to, Britain and the Commonwealth. This particular local was not quite international (or perhaps exotic) enough.<sup>30</sup> And by presenting the architecture of the Commonwealth to the world as 'new building', not as 'new architecture', the value of local architectural debates was undercut.

New Zealand, it seemed, did not have architecture, but it did have building. Architecture entails discourse; building does not. Local architectural debates are also ignored by the single contemporary paradigm we have for thinking about architecture away from metropolitan centres. Critical regionalism, as promoted in the writings of Kenneth Frampton, does not attend to the intellectual debates and commitments which are part of the works it valorizes.<sup>31</sup> No account is taken of the mediated circulation of ideas, even ideas about the local; no account is taken of local receptions of metropolitan discourse or of any regionally specific discourse; no account is taken of the metropolitan investment in the idea of regionalism.<sup>32</sup>

But 'the regions' seek more than amenity and tectonic rigour in their architecture. They have lively intellectual debates. No doubt these are informed by imported ideas, but they are also elaborated and invented in response to particular circumstances, and as we have shown in our paper, the dissemination of architectural debate is not one way.

## NOTES

- 1 Dan Cruikshank et al. eds. Sir Banister Fletcher's *A History of Architecture*. 20th edition (London: The Architectural Press, 1996): 1316.
- 2 'New Zealand' *The Architectural Review* vol. 126 no. 752 (October 1959): 206.
3. This story is retold in Robin Skinner, 'Niki Down Under: Impres-



Fig.4 'Commonwealth 1' *The Architectural Review* (October 1959).

- sions of Pevsner in New Zealand' in *Loyalty and Disloyalty in the Architecture of the British Empire and Commonwealth*. Selected Papers from the Thirteenth Annual Conference of the Society of Architectural Historians of Australia and New Zealand, ed. Philip Goad and Julie Willis (University of Melbourne, 1996): 102-110. Skinner provides a full account of Pevsner's New Zealand tour. See also Justine Clark and Paul Walker, *Looking for the Local: Architecture and the New Zealand Modern* (Wellington: Victoria University Press, 2000).
4. Toomath had outlined a similar idea in 1955 after returning from Harvard, where he had completed a masters degree: '... New Zealand is not sufficiently industrialized for us to afford the high finishes and exact precision we see in overseas buildings. We will learn instead how to find a pleasing character by the simple use of local materials in, as it were, a crude form. We will exploit weightiness and rough texture where they are in the nature of the material used.' S.W. Toomath 'Architecture in the Next Fifty Years: an address given at the Jubilee Celebrations in Wellington, Oct. 20, 1955' *The Journal of the N.Z.I.A.* vol. 23 no. 3 (April 1956): 61.
  5. Nikolaus Pevsner, 'New Architecture and New Art', *New Zealand Listener* vol. 40 no. 1010 (December 26, 1958). Republished in *The Journal of the NZIA* vol.25 no. 10 (November 1958): 261-285. (Publication of this volume was delayed.)
  6. Nikolaus Pevsner, 'The Ingratiating Chaos: Impressions of New Zealand' *The Listener* (November 20, 1958): 826
  7. 'New Zealand', 206. Robin Skinner points out that New Zealand newspaper editors also edited out positive comment when space was tight. Skinner, 'Niki Down Under', endnote 32, p. 109.
  8. Pevsner's last version of the anecdote returns to the post's earlier potential. In the 1962 talk to the Royal Commonwealth Society, Toomath's argument props up a piece arguing for the possibility and importance of national differences in architecture: 'Perhaps they felt this was an old man's argument and an old countries argument: why not do frankly what you have to do, maybe rawly, but at least straightforwardly. So in a country like New Zealand, with its tradition of timber, there may be a real national characteristic here.' Nikolaus Pevsner 'Architecture in the Modern Commonwealth' *NZIA Journal* vol. 30 no. 8 (1963): 164. Republished by permission from *The Journal of the Royal Commonwealth Society*.
  9. N&J Sheppard 'Domestic Architecture in New Zealand' *Architectural Design*, vol. 31 (Oct 1961): 471.
  10. Miles Warren 'Style in New Zealand Architecture' *New Zealand Architecture* 3 (1979): 6.
  11. For example E. A. Plishke's *On Houses* (Wellington: Army Education Office, 1945) and *Design and Living* (Wellington: Department of Internal Affairs, 1947); Group Architects 'On the Necessity for Architecture: the Manifesto of the Architectural Group' (Auckland, 1946) and *Planning* 1 (August 1946): the periodical *Design Review* from the Architectural Centre; Cedric Firth's *State Housing in New Zealand* (Wellington: Ministry of Works, 1949) and 'Architecture in New Zealand' *Studio* vol.135 no.661 (April 1948): 126-129; and so on. These authors operated within a set of conventions put in place in the first half of the century in three key articles which suggested that an indigenous architecture would be based in the timber forms of early settler buildings. S. Hurst Seager, 'Architectural Art in New Zealand', *Journal of the Royal Institute of British Architects* Third Series, vol. 7 no. 19 (29 September 1900): 481-491; Frederick De Jersey Clere 'Domestic Architecture in New Zealand' *Studio Yearbook of Decorative Arts* (1916): 121-136; W. Gray Young 'New Zealand' *The Architectural Review* vol. 55 (June 1924): 254-257.
  12. This is exemplified by the writings on the occasion of the 1940 centennial by Pascoe and Knight. Pascoe was a young Christchurch architect, a committed modernist who had worked in London for Tecton and for *The Architectural Review*. Knight, on the other hand, was Professor of Architecture at Auckland University College where he pursued a conservative pedagogical regime, based on the classical training he had come from at the University of Liverpool. But their views of New Zealand architecture and its history are remarkably similar. They both comment on the bad timing of colonization vis-a-vis the end of Georgian good taste, comment on the particularity to be devised from local materials, comment on architecture as an expression of national character, and speculate on the achievements to come. Cyril Knight, 'Architecture', in Arthur Sewell, editor, *1840 and After* (Auckland: Auckland University College, 1940): 179-181; Paul Pascoe, 'Houses', *Making New Zealand*, vol. 2 no. 20 (Wellington: Department of Internal Affairs, 1940): 30.
  13. Michael Dunn, 'Frozen Flame & Slain Tree: the Dead Tree Theme in New Zealand Art of the Thirties and Forties', *Art New Zealand*, no 13 (1979):40-45; Francis Pound, 'The Stumps of Beauty & the Shriek of Progress', *Art New Zealand*, no 87 (1987): 52-54, 104-105; Robin Craw, 'Visible Difference: Nationalist Repertoires and the Semiotics of Place in New Zealand Science', *Antic*, no 8 (1990): 4-7.
  14. The *Listener* reprinted the entire dismissive paragraph from *The Architectural Review* and consulted Allan Wild who, after pointing to a number of errors of attribution and fact, says, 'some of this may seem like pinpricking, but never let it be said that we don't take our details seriously'. 'Seen From a Distance: London Journal Looks at N.Z. Architecture' *N.Z. Listener* (Feb 12, 1960): 7.
  15. 'The Wild Colonial Boys' *Comment* (Spring 1960).
  16. P.A. Tomory 'The Visual Arts' in *Distance Looks our Way* (Auckland: Paul's Book Arcade for The University of Auckland, 1961): 76.
  17. Leonard Bell 'Landfall, the 'Primitive', and the Visual Arts in the 1950s' *Landfall* (1993): 111.
  18. Bill Toomath, personal conversation with authors, July 1998.
  19. 'Aesthetics and Morals' *Design Review* vol. 4 no. 1 (August/September 1951):12-14.
  20. Reyner Banham 'The New Brutalism', *The Architectural Review*, vol 118 no. 705 (December 1955): 356.
  21. Warren's Dorset St Flats in Christchurch of 1956 introduced other New Zealand architects to a whole new mode of detailing. Ted McCoy remembers the detailing of the Dorset St flats as a revelation for New Zealanders bought up on state house detailing. Personal conversation with Justine Clark, 1998.
  22. Banham 'The New Brutalism', 356.
  23. Garrett used 'New Pioneers' to link architects as diverse as Vernon Brown and Robin Simpson, Pascoe and Hall, Group Architects, Mark-Brown & Fairhead, William Toomath and Anthony Treadwell. Sixteen years earlier, in 1942 Courtney Archer had written of the 'young contemporary pioneer architects'. James Garrett, 'Home Building - Our Tradition', *Home and Building*, vol. 21 no. 5 (October 1958): 41-3; H. Courtney Archer 'Architecture in New Zealand' *The Architectural Review* vol. 91 no. 543 (March 1942): 52-58.
  24. In 1929 Hitchcock had described Le Corbusier, Walter Gropius, J.J.P. Oud, Mies van der Rohe and Andr Lurat as the leaders of something he called the New Pioneers. Pevsner's earliest influential book was *Pioneers of the Modern Movement*. Henry-Russell Hitchcock *Modern Architecture, Romanticism and Reintegration* (New York: Payson and Clark, 1929): 149, 179 (see Henry Matthews 'The Promotion of Modern Architecture by the Museum of Modern Art in the 1930s' *Journal of Design History* vol. 7 no. 1 (1994).); Nikolaus Pevsner *Pioneers of the Modern Movement*, 1936. Republished in post war editions as *Pioneers of Modern Design*.
  25. The Architectural Press did not expect an adequate audience. 'They seem to accept Reed's statement about 'the obvious integrity with which this work is being approached' and that the

- sample layout page shows 'the work will be as good as the best architectural books now being published'. This sample page featured the Toomath house. The Architectural Centre Newsletter (June, 1958):2.
26. Martin, Toomath and Beard are named as the sub-committee in the minutes of Architectural Centre council meeting 29 Sept. 1958. The Oct 1958 Council meeting 'authorized Mr Martin to send some photographs immediately for the BBC Listener; we also decided to continue working on our list of buildings, asking the architects concerned to have them photographed at their own expense for an article in the AR, making it clear that Dr Pevsner had asked us to act for him, and also telling them that the quality of photography as well as that of the architecture, would determine whether or not the building would be shown by the Review'. The minutes of the Council meeting of the 17 Dec. 1958 states that the sub-committee had produced a shortlist of 35 buildings by 20 architects. There is no indication as to what was on this list.
  27. Pevsner's time in Wellington was organized by The Architectural Centre, his itinerary is attached to The Architectural Centre Newsletter, August 1958. This also indicates the Centre's intention to write formally asking his assistance with the book. A letter to Pevsner, dated 21st Oct. 1958 asks 'Would you now be willing to use your influence with them to persuade them to reverse their decision?'. The 1958-9 Annual Report states 'This project was given renewed impetus by the visit of Dr Pevsner, and editor of the Architectural Press. He has agreed to help us in our preliminary work which includes publication in the Review of a special number on Commonwealth architecture. We are supplying him with a script and illustrations which it is hoped will be used again in the book'.
  28. Stanford Anderson, 'The 'New Empiricism-Bay Region Axis' Kay Fisker and Postwar Debates on Functionalism, Regionalism and Monumentality' *Journal of Architectural Education* vol. 50 no. 3 (February 1997).
  29. J.M. Richards, ed. *New Buildings in the Commonwealth* (London: The Architectural Press, 1961).
  30. Some years ago the post around which our stories revolve was removed during renovations designed with the aim of 'creating a more conventional New Zealand house.
  31. See 'Towards a Critical Regionalism: Six Points for an Architecture of Resistance' in Hal Foster, ed., *The Anti-Aesthetic* (Washington: Bay Press, 1983); and 'Critical Regionalism: Modern Architecture and Cultural Identity' in *Modern Architecture: A Critical History* (London: Thames & Hudson, 1985).
  32. See Paul Walker 'The Tourist as Critic. The Critic as Tourist' *UME* no. 9 (1999): 24-25.