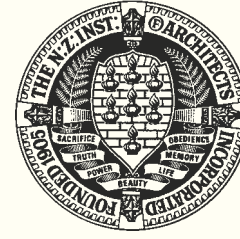




Architectus
Bowes Clifford Thomson

Patrick Clifford

New Zealand Institute of Architects
Gold Medal 2014



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**Published by the New Zealand
Institute of Architects Incorporated**

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Photographic credits by project are listed on
pp62-63

Design: www.inhousedesign.co.nz

Printer: Graphic Press, Levin

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ISBN 978-0-473-28407-7



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Citation

Under the design leadership of Patrick Clifford, Architectus has established a reputation for outstanding performance. The firm's record, over the past three decades, indicates an exacting commitment to meet the high standards that Patrick and his fellow founding partners, Malcolm Bowes and Michael Thomson, have always set for themselves and their practice. That record, as an ever-flowing stream of major design awards suggests, is one of sustained and consistent excellence. Architectus does not countenance mediocrity.

Patrick and his partners, a tightly-knit group that latterly has included Carsten Auer, have staked out a position in New Zealand architecture. Without being doctrinaire or dismissive of others, the firm stands for something – not a style, but a way of doing architecture. Architectus projects have their genesis in a process of typological investigation and contextual and cultural interrogation; they reveal a deep appreciation of material qualities and a disciplined enjoyment of assemblage; and they express a fundamental focus on building performance and occupier experience.

The components of Patrick's architecture are brought together with the clarity that comes from thorough resolution. There is an understated confidence to Architectus' work; the practice's buildings don't throw their weight around, but take their place in the cityscape with urbane and assured authority. This is mature, big city architecture, free of the brittle ostentation and insular self-regard to which a small society is prone, and its quality, if not contagious, is certainly invigorating. Patrick's buildings possess that rare architectural facility: they make the buildings around them look better.

Patrick and his firm have always been self-critical and self-aware, conscious of the continuum of their work, and of its place in the traditions of architecture that they respect. The practice's history is studded with exemplary, type-testing projects: the early-career entry into the Museum of New Zealand competition (1989); the progenitive Clifford-Forsyth House (1995); the virtuoso Mathematics, Statistics and Computer Sciences Building at the University of Canterbury (1998); the robustly assertive St Peter's College Technology Building (2001); the ambitious Jade Stadium (2003, with Athfield

Architects); the benchmark Trinity Apartments (2008); the place-making Campus Hub at Victoria University of Wellington (2013, with Athfield Architects). The record really does speak for itself: in the context of New Zealand architecture Patrick's batting average is Bradmanesque.

As the above list suggests, Architectus has not been afraid to collaborate, but only on an equal basis, with like-minded practices. For Patrick, collaboration is not just a means to an end, but can be an enjoyable architectural experience. It can also, as in the case of the firm's unique alliance with several Australian offices – under the Architectus name – offer a connection to a wider world and its challenges and opportunities. The competition for the International Criminal Courts in The Hague (2008), and the commission for the Queen Elizabeth II Courts of Law in Brisbane (2012), for example, allowed Patrick and his practice to test their talent on a bigger stage. Architectus' conduct of its offshore ventures is a credit to New Zealand architecture.

Patrick's career is characterised by his engagement with his colleagues, his profession, his city and his society. He has taught at the University of Auckland's School of Architecture, he has been a member of Auckland's Urban Design Panel, and he has served as President of the New Zealand Institute of Architects. He has been an Awards jury convenor and conference organiser and has given his time to numerous committees and causes. He has stepped forward to make the public case for architecture. The move of Architectus into the planning and designing of public places and spaces, exemplified by Karanga Plaza (2012) and the Wynyard Quarter Design Framework, typifies the practice's outward-looking orientation and civic aspirations.

In all of these instances Patrick's generosity has been matched by his acuity and his integrity. It has well served his profession to have had Patrick making such an eloquent and considered case for architecture, just as it has well served his clients to have had Architectus designing such elegant and accomplished buildings and urban environments.

New Zealand Institute of Architects



Staying True to Type

In an introduction to a 2004 book on the work of Architectus (*Architectus: Bowes, Clifford, Thomson*, New Zealand Architectural Publications Trust), Tony van Raat identified the practice's "critical and rigorous approach to the problem of making architecture". Van termed this approach 'ideological' because it evidenced a concern for establishing an intellectual basis for practice – an understanding of the 'why' and not just the 'how' of architecture – that is still rare in New Zealand.

At that time, too, Architectus had just joined a consortium of Australasian practices and was seen as a firm on the cusp of bigger things. Yet, in the style-fixated New Zealand scene of the late 1990s and early 2000s, critics saw Architectus' attachment to rigorous planning, tectonics and craft as a bit, well, old-fashioned.

A decade on, Architectus is in the vanguard of a newly mature and confident New Zealand architecture. Perhaps more significantly, the ambitious theme chosen for the 2014 Venice Architecture Biennale by its Director, Rem Koolhaas – 'Fundamentals/Absorbing Modernity' – provocatively re-frames relationships between universal abstraction and local practice, and signals a renewed interest in questions that Architectus has been asking for close to 30 years. Patrick Clifford's own lantern-like pavilion from 1995 (the Clifford-Forsyth House), which is included in New Zealand's Biennale pavilion, seems to have anticipated Koolhaas' theme. Clifford suggests that Koolhaas' focus on building elements and the socio-historical foundations of practice presages a desire on the part of architects to re-engage with big ideas about context, meaning and the continuing relevance of the profession in increasingly fluid and complex societies. That such issues have been neglected is perhaps partly due to the context in which today's senior architects were trained. Clifford says that he and his partners in Architectus, Malcolm Bowes and Michael Thomson, were educated in "an era without precedent". By this he means that the idea of studying architecture by looking at what other architects had done, or seeing one's practice as part of a tradition, was discouraged in favour of an approach in which designing was a matter of "personal expression".

"It took me a while after I left architecture school to realise I could actually study architecture – by

reading books, and looking at buildings, their history and how they were made," Clifford says. Ironically, even though students are now exposed to more examples of architecture than ever before, he remains skeptical about the real value of the unfiltered torrent of styles continually being uploaded by design blogs.

Clifford's declared interest in precedent invites a discussion of typology, another unfashionable idea now being rediscovered in architecture schools and offices around the world. The architect and theorist Rafael Moneo has noted that architecture is not only described by types, but is produced through them. The notion of type offers a methodology for linking past and future, as well as a means of thinking through the relationship between a building and its environment. Clifford sees typology as a kind of architectonic knowledge transfer or 'operative theory' that is simultaneously universal and local. Generic enough to accommodate international trends and differences, typology is specific enough to anchor practice to local cultural, social and political circumstances.

For Clifford, this wider context of practice includes advocacy and public engagement. While relatively few New Zealand architects have really taken on major public roles, far less adopted the very un-Kiwi position of the 'public intellectual', it seems fair to claim that architecture has a significant part to play in the debate about the kind of society we want to live in. Inevitably, for architects, this involves a lot of thinking about the nature of the individual and the collective – about the architect and the larger firm or profession (the 'I' and the 'we') as much as one-off buildings and the city itself as products of social, cultural, economic and political processes. Clifford values – and contributes to – the collegial, mutually supportive character of the Auckland and wider New Zealand architectural community. This is a remarkable and under-appreciated feature of local practice, particularly when compared to, say, cities like Melbourne or Sydney, where architects organise themselves into mutually exclusive cliques.

From his firm's early work on the Auckland Viaduct, through to the design of major streetscapes and the framework for Wynyard Quarter, and through his service on Auckland's Urban Design Panel, Clifford has consistently and successfully promoted the virtues of collaboration between architects, artists,

engineers, the construction industry, public bodies and political parties. In the process, he has fronted up to a few hostile audiences to argue persuasively for the value of architecture – and an architectural way of thinking – in the civic realm. Without such contributions one might ask whether the city could ever have been in any position to claim the shared vision, articulated in the Auckland Plan, to be 'the world's most liveable city'.

Inevitably, in these discussions about the new Auckland, questions arise about an appropriate style of New Zealand architecture. For Clifford, the question is no longer interesting or relevant in its simple sense. For him, questions of 'New Zealand-ness' have been superseded by a broader consideration of context at multiple levels: social, cultural, environmental, technical and material, as well as historical and stylistic. "Those more complex things inform what we do and the way that we do it," he says. Nevertheless, Clifford does recognise that, in speaking to a wider public audience, there is a need to address the issue, and "to be quite overt about our response to context".

Building Institutions

Clifford's concern for the future of the city is played out in different contexts – in Christchurch and Wellington, as well as Auckland. The common thread has been the ability of Clifford and Architectus to build lasting partnerships with major institutional clients. Prominent among these clients have been educational institutions – and schools and universities that represent perhaps the closest approximations to, or most visible manifestations of a traditional community in the modern city.

For the American architect Louis Kahn, the city is an "assembly of institutions" and the quality of the city is measured by the quality of those institutions. If, in the past, the indirect influence of Kahn on Architectus projects has been noted, critics have tended to focus on an assumed 'predictability' of spatial organisation, of the plan and its tectonic resolution. Less attention has been paid to what are arguably Architectus' more significant concerns: environmental sustainability, natural light and ventilation; a rethinking of the New Zealand context; and an overarching ambition to achieve Kahn's merger of "thought with feeling" to elicit an emotional response to space and material.

It is significant that so many of Architectus' core institutional clients are owner-occupiers and have engaged the firm for multiple projects. Institutions, by definition, take a long-term view and maintain an ongoing dialogue between continuity and rejuvenation. Much like their architects. Clifford recognises that clients return to architects for different reasons. Obviously, they must like what an architect has provided, yet what is liked varies. It may be that a building has in some way made someone's job better, or allowed people to see themselves or what they do differently. Or, as in the case of St Peter's College Technology Building (2001), by the side of Auckland's Southern Motorway, it may be that a building functions to proselytise the virtues of a particular form of education.

The process of building over time is not without its ironies. In discussing the iconic Mathematics, Statistics and Computer Sciences Building at the University of Canterbury (1998), Clifford reflects on the particular confluence of people, circumstance and time that resulted in a building of such formal, spatial and material clarity. Since then, new components and systems, project management and auditing processes, building controls and a generally less laissez-faire attitude towards construction have all improved building performance. Yet these innovations, products of the pursuit of 'quality', have also ensured that such elegance is hard to achieve again.

Two decades on and undaunted, Clifford again confronts institutional value- engineering. His new Science Centre at the University of Auckland squares up to the monumental Brutalist heritage of the Mathematics, Physics and Chemistry Building, while promising to animate the till-now unpleasant corner of Symonds and Wellesley Streets.

Meeting the brief demanded a dense compaction of teaching, research and social spaces, and solving a problem: How to create meaningful spaces for instruction, speculation and informal knowledge exchange? For Clifford, the Science Centre also affords a first-time opportunity to design new types of research space – specifically wet labs – and to think about how these facilities could be linked to other areas. He talks of the satisfaction to be gained from conceiving, working through and resolving a new idea; it's a process that can be as pleasurable and as frustrating as nutting out a puzzle. Here, the

puzzle was how to bring light and ventilation into the deep space, without resorting to the conventional atrium solution. Instead, the key section shows an arrangement of three linked atria, each notionally allocated to, and activated by, a different core 'community', respectively the public, students and researchers.

These days, universities are driven as much by a social agenda as an educational one. If the 1970s were characterised by university buildings that actively discouraged students from gathering together (lest they riot), students now need to be nurtured, and institutions have invested heavily in new buildings that blur the boundaries between traditional teaching, information delivery and more socialised learning. The Hub at Victoria University's Kelburn campus (2013), designed by Architectus and Athfield Architects, exemplifies this approach; essentially, it is a common atrium animated by social spaces. Clifford acknowledges his practice has done a lot of research into how students learn, in schools as well as universities, and that this has resulted in myriad ways of creating flexible, open-plan or informal spaces. But that old-school rigour is hard to shake. Clifford is clearly happier to talk about the library reading room that hovers above this student 'lounge'. Elegant, ordered and calm, the reading room offers an alternative to the 'bean-bag space' below. "One can't spend one's life on bean bags," Clifford says. "Sometimes you need pews,"

Contestable futures

Unusually for an established New Zealand practice, Architectus has built relatively few houses. However, it is no surprise that Clifford has aspirations to design more urban housing. As a type, the urban house is inextricably linked both to the city and to the modernist project. For Clifford, then, the idea of the house affords another opportunity to address both the universal and the particular in a very timely way.

Trinity Apartments (Parnell, 2008) is one of Architectus' forays into housing. At the time of its completion, the project seemed like a game changer for Auckland housing. Except the game didn't actually change. Developers still build apartments where private lives are exposed to the view of people passing by bedroom windows – an outcome that could have been averted by a quick look at the Trinity plans. At Trinity, rigorous planning results in the provision of two lift cores that serve to optimise

common circulation space in a way that liberates the building's façades and avoids the need for external walkways.

Now, Clifford believes, there is a critical mass of New Zealanders open to the idea of other models for living, and to the notion that they may live in several different types of house over the course of their lives. This means that architects must rise to the challenges of creating more choice and of conceiving ways of maintaining connections to nature within more condensed environments.

The E2 project is one of several housing schemes currently being designed by a number of different architects in Wynyard Quarter. Instead of defaulting to the perimeter-block-with-cars-in-the-middle typology that is a staple trope of conventional urban design, Clifford proposes three blocks, running west-east, with a 10-storey concrete structure to the east, and a five-storey timber assembly of different layouts to the west. A three-storey brick mews runs between the two.

Rather than describe the specific design details, Clifford refers to the discussions with the client that shaped the final solution, and the various precedents that influence idea of the urban housing project, such as Auckland's Courtville Apartments. Conceptually a big house with smaller houses inside, Courtville also brings to mind Renaissance theorist Leon Battista Alberti's dictum, "The city is like a great house, and the house in its turn a small city."

In the final analysis, perhaps what emerges most clearly from Patrick Clifford's work is the recognition that a discerning knowledge of the history of his discipline can be repeatedly mined to generate inventive new possibilities. Clifford has no plans to retire any time soon. "We're the guys we used to hate," he says. "The ones we wanted to step aside and give the youngsters a chance. It's not gonna happen."

John Walsh: Let's start at the beginning: why architecture?

Patrick Clifford: My first recollection of anything architectural – aside from my mother's constant discussion about what she'd do if she could have a new house – was a newspaper profile of Neville Price. He'd just finished the Manukau City Council building [1970], and if I recall right the article described him as a dashing architect who had arrived for the interview in a Ferrari Dino. I remember thinking, 'This has got to be the thing to do.' Beyond that, there's no family background in architecture and certainly my schooling didn't lead towards the arts or the practical arts. The education at St Pat's College in Wellington in the early 1970s was meat and potatoes. No particular reason for architecture, then, just an instinct that it might be a good thing to do.

I actually enrolled as a law student at Victoria University, but within the first term switched to architecture. I had a rather slow start. In my third year of university I was still doing an architecture intermediate. I managed to accumulate enough B grades, which is what Auckland University required at the time, I had a letter my father had elicited from a local architect, and I had spent a bit of time in the Government Architect's office in Wellington. When Alan Wild, who was dean at the Auckland School, saw my name for the third time, I got in.

Why didn't you enrol in Victoria University's Architecture School?

I tried to. Gerd Block, who was the dean of the School, was quite direct. He simply said, 'Look, you're not the man for us with us with those kind of grades.' The admissions process was straightforward. There was no consideration of a portfolio, or opportunity to demonstrate competence or interest. If you didn't have the grades, there was no other basis for judgement.

Could you draw?

I discovered when I got to Architecture School that I could draw, although this is relative. At Architecture School at that time it was one of the things that people really feared. You worried that you'd have to confront a medium you probably hadn't engaged with since kindergarten and you'd have to do it in front of a whole lot of your peers. What you drew would be pinned on a wall and critically reviewed. For quite a lot of people that fear didn't transform into any kind of pleasure, which it did for me, after spending a bit of time doing it and particularly with

some encouragement from Pat Hanly. He offered a very clear way of drawing. He would say, 'Just give me the big issues.' This was his mantra – just draw the most important things, and that has stuck with me to this day. I still consider a relatively happy day at the office is one where I've been able to do a bit of drawing.

You had a pre-digital start to your career, and now of course drawing is done on computers. Have you gone digital?

Yes, I had a pre-digital start, and suspect I'll have a pre-digital finish. So, no, in a word. Well, that's not entirely true, because although I personally don't create any images on a computer, I do lots of stuff that gets turned into computer representations.

Let's talk about your time at the Auckland School, when you did get there.

I think it was about 1976. By that time I'd already had three years in university, but I was relatively young and of course at that time the funding structure for study was much more liberal.

The School rewarded confident people. There's a difference between confidence and competence, although in the early years at Architecture School it was quite hard to distinguish between the two. If you were confident, the staff could relate to you more readily, so it was just easier – you could talk about what you were doing even if it wasn't that good. But over time you start to think, 'I can do this', and as the years went by I enjoyed it very much.

There were aspects of the School that I thought were a bit ludicrous, and a lot has changed. Studio crits, for example. Everyone put their stuff up on the wall at once and the staff just picked certain things to talk about. It was like primary school. Many students would have virtually no feedback on their projects for weeks on end. It was pretty loose, but on the other hand there was a lot of space, there were great facilities for model making and construction, there was a very good library, and a variety of teachers.

And the three studios, which have become legendary.

Yes, in my first year I went for the middle ground – the studio that was kind of in-between. The second year I went to the one that was regarded as avant garde, the Brick Studio. Then I did a year with Claude Megson, which was an unfashionable option. Claude was an unfairly maligned figure. He

was way more interesting than many other people who were teaching at the School, but his work wasn't much published or even explained, least of all by himself. His teaching was built around his own approach to architecture and his very personal design methodology. For Claude, a house was a sort of assembly of situations – this is where a family sits as a group having breakfast, this is where they sit having lunch, and this is where they sit having dinner. There was a space for all of these things.

Even if they're very small spaces.

Yes, and these spaces were then assembled in a complex, three-dimensional array to make rich compositional works. To some degree all architects can design like this, but not many can do it so that their work ends up looking like the work Claude did. The other interesting aspect to Claude's architecture was its relationship to the [Ian] Athfield/[Roger] Walker stream of work, in which every activity also had its own little room. But whereas Ath and Roger Walker were heroes, Claude wasn't popular. In his studio crits he could be quite difficult, but I learned a lot from him.

Did the School equip you for an architectural career?

Like most things in life, a strength can be a weakness. One of the strengths of the School was that it gave its graduates a huge amount of confidence. It encouraged us to think we were better than the people we were going to meet in practice. I think the School took a dim view of practice and there was limited teaching of New Zealand architectural history. Early in my career I taught a New Zealand architectural history paper at the School for five or six years with no qualification to do such a thing other than that I'd gathered together some slides. When we started meeting young architects from other parts of the world, their view was that what you did when you graduated was go and work for a good architect. We didn't emerge from the School with that clarity of purpose.

For all that, it seems it was a good time to be at the School, and living in Auckland.

I loved being at Architecture School. In this context, I should mention Malcolm [Bowes] and Michael [Thomson]. At Victoria University someone had introduced me to another guy doing multiple architecture intermediates and when it came time to come up to Auckland I ran in to him. That was

Malcolm. He gave me a lift up to Auckland in his Volkswagen, and we found this slightly horrible basement flat in Newmarket.

And you've worked together ever since?

That's right. And I met Michael Thomson at Architecture School. In the summer before our final year Mike, Malcolm, Rewi Thompson, Tim Nees and I bought a house in Parnell. I know – it sounds ridiculous now. We made five grand on a building job and bought a big old villa which we kept for many years. Eventually, when we all started working and Tim was in Wellington and Rewi wanted to build his house, we sold it.

What was your first job after you graduated?

I had a Ministry of Works scholarship and worked for the ministry in the holidays, and that's where I went after I graduated, back to Wellington. Tony van Raat was there, and people like Tony Burge, John Rowe and Duncan Joiner, who later became the Government Architect. It was quite an optimistic environment, and I enjoyed being back in Wellington. I didn't imagine ever living in Auckland, not because I had anything against Auckland, but because I didn't have any grand plan about the future. I wanted to travel and in 1980 I went to London.

There weren't many jobs in London, but I ended up working with someone who was important to my development as an architect – Ilhan Zeybekoglu, a Turkish-American architect who had been teaching at the Graduate School of Design at Harvard. I think it was the first time I'd met someone who saw his work in a larger context, and as part of a tradition. Ilhan didn't come in any fancy packaging. He was just a little, chain-smoking guy who was very impatient and quite often would completely lose it, but was totally dedicated to architecture. He'd say, 'This just isn't good enough.' It wasn't a matter of proclaiming some superiority, or proving a point. It was just a person, one-on-one at midnight, saying, 'We can do a better job – I'd like you to do that again.' Or, I'd be sitting at a desk and he'd come in and say, 'Bring me my pen.' He would have his special black-ink fountain pen and a piece of tracing paper, and he'd draw over the top of my drawing and say, 'I think it should go like this.'

Were you working together in a practice?

No, one of the agencies in London had told me about Ilhan, and that he needed someone for a competition. I went along – there were about eight other guys in a room, working seven days a week on a different

project. Ilhan was in another tiny little office, and he said, 'Okay, you can sit over here.' We entered a competition for a conference centre in Saudi Arabia and I really enjoyed it. I began to understand competitions. Ilhan commissioned models, and all the drawings were done well. He was incredibly particular. I spent a couple of years doing this work and by the end of that time I was running the competitions. For Ilhan, Louis Kahn was the master. We had one book, the Romaldo Giurgola and Jaimini Mehta book on Kahn [*Louis I. Khan*, Westview Press, 1975]. If you couldn't work something out, you just got the book out and off you went.

You must have considered staying in London?

As time goes on you figure out how a city like London works, and you find somewhere decent to live, and you get more comfortable and enjoy it more, but I suppose I just couldn't see how I related to that society. And I have strong family connections here. I was always going to come back.

You would have arrived back in the heady days of deregulation and boom.

Towards the end of it, in '86. Malcolm had been in London and also ended up working with Ilhan. Mike was in London, working at Farrells, where there were lots of New Zealanders, working out which bit of coloured marble went next to another bit. Mike was working on the Midland Bank building on Fenchurch Street, a very interesting project. The three of us would talk about what we might do together if we came back. Setting up an architecture practice was not something that required a lot of deep thought. In those days it was pretty cheap, and you didn't need much equipment.

We rented an office in Newmarket. I'd called in to see Marshall Cook and he said, 'you need to be in Newmarket'. It was the end of 1986, beginning of '87, and architects in Auckland seemed to be fully employed. Initially we did some work for Cook Hitchcock & Sargisson, and gradually got a few projects of our own. Halfway through 1987 we were busy. A week after the stockmarket crash in October, we weren't.

The next few years must have been hard?

It's easy to be wise after the event but if we'd known that the recession was going to go on until 1994 we might have gone to Australia, or virtually anywhere else. But we stuck at it. We just didn't appreciate how long it would be before opportunity returned.



Top: Cocker Townhouses, Freemans Bay, designed by "the unfairly maligned" Claude Megson. Left: Balfour Road House, Parnell with Malcolm Bowes, Rewi Thompson and Tim Nees. Above: A young Ilhan Zeybekoglu, an architect with whom Patrick Clifford worked in London in the early 1980s.



Left: The Clifford-Forsyth House under construction.

Below: University of Canterbury Mathematics, Statistics and Computer Sciences Building, 1998.



I don't think anyone did. We didn't have any of the relationships that more established firms had with schools or other institutions. It was slow – the three of us in a little office doing whatever was available. Marsh Cook and Terry Hitchcock were very good to us. They were well known and did a lot of houses in Auckland. Quite often they'd have things they were too busy to do, so they'd steer the clients to us. I spent a lot of time at the university during these years. I'd often go down to the architecture library because there was no bloody work. I was relatively involved with all the people at the Architecture School in those days, and enjoyed teaching there.

Things weren't exactly going to plan, then – except there wasn't really a plan, was there?

No, we didn't have a business plan or anything like that. We just started. We had a green book with phone numbers in it and we had a job list that was a scroll of punched A4 pages. The green book was important because it had the phone numbers, and the job list was important because it had the consecutive numbers. None of that has really changed – well, we don't have the scroll any more.

How were responsibilities shared among the three of you?

Generally just one of us would meet a client, and then we'd all talk about what was going to happen, but that person would deal with the job. Later, when we started getting involved in competitions and eventually getting some bigger work, we thought it'd be smarter if each of us took responsibilities for different things. By that point we had worked out that Mike was the only one who ever read the instructions for anything. He's a very capable person, we knew this from our building days, so he focused on the technical issues. Malcolm would take the lead with the business side of things, and I would take the lead on design. This division of responsibilities became more regular when we won the competition for the Mathematics, Statistics and Computer Sciences Building at the University of Canterbury [Christchurch, completed 1998]. We all pitched in when it came to putting drawings together, but these roles seemed to work. It has never been the only way we do things but it suits our skills and our desire to run the practice as a single entity rather than organise it into three groups.

Your practice name – how and when did you decide on Architectus?

Malcolm and I were walking down a London street one day and saw a plaque on the side of a building. Under a person's name was the title, 'architectus'. We thought that would be a good name if we ever started a practice. The full name of our practice has always been Architectus: Bowes Clifford Thomson.

The Maths, Stats and Computer Sciences Building and your own house [Clifford-Forsyth House, Meadowbank, 1995], which pre-dated it by a few years, are important projects in the lineage of Architectus' work.

I bought the site for the house in 1991. By that point I'd met Leslie [Forsyth]. We had a look at a few villas around Ponsonby, but I thought it would be good to build something. Part way through construction Leslie got a job in New York, and we went there for about a year while the first stage of the house was being built. Mike looked after a lot of that while we were away, and when we came back we moved in and finished the interior.

You and Leslie didn't have children then, did you? Did you design the house thinking it would soon have more occupants?

We didn't design the house thinking it would have any occupants. The site bordered a creek, and we thought we'd build a house like a boatshed. The house wasn't designed around a particular lifestyle. We did subsequently have children – Phoebe, Stella and Theo – and the house adapted very well to family occupation.

What did you do when you were in New York?

I did some work with Michael Sorkin, and the rest of the time I just walked around and was available for any spare tickets to the Knicks [the New York basketball team] – Leslie's law firm had seats – and for any dinner when someone extra was needed. At that time we were doing a house for my brother down in Te Horo and I also did a lot of that work while I was in New York.

If you look at your work from that period, especially the Maths, Stats and Computer Sciences Building and your own house, do you recognise concerns that are persistent or recurrent?

Absolutely. As has often been said – Marshall in particular says this – most architects only have one building in them, and they just do it over and over again. There's a degree of truth in this. You could say

“We liked the idea that architecture might be made of bigger things that you took something away from, rather than starting with a small thing and then adding things to it...”

the house is a little tower, and the Maths, Stats and Computer Sciences Building is three towers. The buildings are quite similar. There's an interest in a geometric organisational strategy and, I hope, a clear understanding of the elements that go together to make a building. There's a strong interest in structure, and the ways in which buildings are going to be cooled and heated. The house and the university building both have screens and shutters and ways of opening and closing them, and both projects demonstrate our interest in bringing good simple materials together. We really like wood and concrete. When the house was built the prevailing mode in New Zealand was postmodernism, and its materials were plaster and plasterboard. The house is concrete block and plywood.

Did you have a postmodern moment?

We had a couple, actually. When you start out in practice you get jobs because you happen to know somebody. You don't get clients who think, 'That's the kind of architect I'd like to work with.' You get clients who decide, 'That's the kind of *person* I'd like to work with' – which is not necessarily the same thing. I came back to New Zealand with books on Giorgio Grassi, the Italian rationalist, Louis Kahn and Richard Meier, and encountered clients who'd say, 'I really like stucco and I want something Tuscan.'

We had a view about New Zealand architecture, that a lot of it is very additive – lots of assemblies of spaces and small scales. We liked the idea that architecture might be made of bigger things that you took something away from, rather than starting with a small thing and then adding things to it. That has remained at the core of what we do, and is the method by which we design and make things.

Some people equate compelling architecture with formal exuberance, flamboyant gestures, signifiers attached to a building.

We're not presbyterian in our view about this. It's not what has satisfied and sustained our interest, but that's not to say we're disengaged with representation and meaning in any way. Meaning and representation can express social ideas as well as aesthetic ideas.

St Peter's College Technology Building [Epsom, 2001], up against the motorway, with its incised cross, is a very declarative building, and in a real sense put an invisible school on the map. But it is interesting – and perhaps a little annoying to you – to hear suggestions that Architectus' work is too rational, its rigour too predictable.

I'm aware of that commentary. Every mode can be critiqued for what it is, but if it's simply dismissed because of that, well, that's just naïve and rather stupid. There are many ways of doing anything. What matters is how well you do it. If an aspiration to build a body of work becomes something we can be criticised for, I'd be inclined to ignore that commentary. The question is, is the work good, or not? Did critics go up to Colin McCahon and say, 'Hey, Colin, why don't you just move on and do something else?' If you build a body of work over a long period, inevitably you're going to attract some criticism – it goes with the territory. We begin every project with an ambition to say something new, but of course we have a language and a way of communicating. That's what we do, and I think the work will reward a little more investigation rather than being treated as a repeated idea.

I get the impression that those early-career admonitions from Ilhan – 'we can do better' – were formative for you, and for Architectus. Every commission is an opportunity, every building will be there for a while; why not make the most of a project?

Sometimes I think, 'let's not worry quite so much', but in the end we feel a responsibility, to ourselves and to

the broader community, and we take that seriously. We want to do every job to the best of our ability. When we started out, we spent years hoping we'd get some work, and it was tough. We worked incredibly hard, and I think we still work very diligently. I don't think we've ever got to a point where we take work for granted. There are a lot of good people working out there, and we respect that. We don't think we get anything as of right.

Looking through the list of Architectus' projects it struck me that there's not so much residential work; a lot of education work; and fewer commercial projects.

The Telecom Building [Auckland, 2010] is obviously a substantial commercial building, and we have other commercial projects. I guess we could have endeavoured to direct that more, but – and I don't want to sound as though I think it's all just fate – people kind of find each other, for whatever reason. We think we could do more large commercial buildings, and do them well, but it just hasn't happened that way. And anyway, how many of the bigger commercial buildings in Auckland have ever been designed by local architects? Very few. That's another issue – we're not alone in this situation.

With institutional and educational work there's a lot of investigation of user needs, as well as consideration of a building's function. Architectus seems to be very interested in that aspect of projects.

Historically – and I think this is changing – commercial buildings were regarded as being neutral. A client might say, 'We don't know who's going to go in here – what do you mean you want to put an atrium in there? No one will want one of those.' Usually it has been clients such as universities that have encouraged us to talk to the people who would be using a building, and develop specific responses for those people. On the Maths, Stats and Computer Sciences Building we had a very direct relationship with a group of people who told us how they like to work. We took that interrogative approach into our other institutional projects. We develop what we call socio-grams – diagrams of interaction. Generally, a diagram that's good from a social point of view is also good from an environmental point of view. These things go together.

We've recently been involved in law court projects and they are social diagrams of a highly complex nature. We worked with John Hockings and Lindsay Clare from Architectus Brisbane on the Architectus

competition entry [2008] for the International Criminal Court in The Hague and on the Queen Elizabeth II Courts of Law in Brisbane [2012], and we're currently making some modifications to the Manukau District Court. The competition in The Hague was a great experience. We didn't win, but we're entering into a joint venture in Christchurch with the architects who did win, Schmidt Hammer Lassen from Denmark. I should say we instigated this partnership – it's not an arranged marriage. Being put together with someone from offshore, as the local rep, well, we've never been too keen on that idea.

You prefer to have control over your practice's destiny?

It can be tempting to take something on because it's an opportunity that might not come again, but Malcolm, Mike and I, and Carsten [Auer] have never regretted saying no to a job, whereas we've regretted saying yes to quite a few. It might be hard, but saying no is not the worst thing to do.

Your firm is in a unique position among New Zealand practices in that the Architectus network of Australian offices gives you access to a bigger world.

We like Australians, we like their approach, and we like getting together with our Architectus colleagues over there. We can share ideas and experiences with people we can absolutely be open with. We have quite good relationships here with a number of our competitors, but in the end you're not commercially connected and of course can't share everything. The broader Architectus arrangement is really helpful.

How did the relationship with the Australians come about?

About a decade ago, some Australian practices that were already in partnership together asked us if we'd be interested in establishing a collaboration. We decided it would be good thing. The social and cultural aspects of such a relationship appealed to us, as well as the work side of it. It was an opportunity to engage with a bigger world, and we respected the work of Lindsay and Kerry Clare, two of the Australian architects who had approached us. All of us agreed to share the Architectus name – it came with a good reputation, and seemed to be a good umbrella title for the new alliance.

You have always taken a collegial view of your profession; for instance, you've accepted various



Clockwise from top left: 111 Wellesley Street Office, Auckland, 2000; Telecom Building, Auckland, 2010; Queen Elizabeth II Courts of Law, Brisbane, 2012; (proposed) Albert St Tower.

positions with the New Zealand Institute of Architects, including the presidency.

My view is that if a group of people think you're capable of doing something, and ask you to do it, then you should. If I ring people up and ask them would they mind doing something, mostly they say yes. These are people in all sorts of fields who are busy but still generous with their time. So, that's another reason for me to say yes, although, of course, there are times when you'd quite like to just be back at the ranch, doing the day job.

We've talked about a few of your buildings. What are some of the other projects that are significant in your career?

I suppose they fall into a few groups. There are the projects that didn't go ahead, one of which was the Museum of New Zealand Te Papa Tongarewa. The Te Papa competition [1989] was an exciting project in a very interesting moment in New Zealand architecture. In 2004 we designed a proposed tower on Albert Street [Auckland] – a commercial and apartment building that would have been a good addition to that part of the city. Another group is buildings that weren't huge, but were a step up from houses – 111 Wellesley Street [2000] and the New Lynn Community Centre [2001], for example. And new project types – we've always been interested in typologies. This group includes the law courts projects in Manukau and Brisbane. The International Criminal Courts competition was important, because we hadn't done that type of work before. Right now, two projects we think are significant are the Sciences Centre at the University of Auckland, and a new chapel at St Andrew's College in Christchurch. The chapel is the result of a competition. I've always valued competitions – you respond to a brief, of course, but you also respond to yourself.

It's not easy to play favourites. Trinity Apartments [Parnell, 2008] was also important, and we loved the Middle School at St Peter's [2003] – all that precast concrete. And I drive past St Kent's gym [Remuera, 2009] every day. The work around the city – in the Viaduct, for example – has been significant for us.

How did the move into urban design come about?

It just happened. We entered an open competition for some work in the Viaduct, and we won part of it, the promenade. That got us into the field, and I think we figured that there didn't seem to be many others, at that time, doing this sort of work. We invested a lot of time in the Viaduct job and worked with some

good people. The project may not be perfect but, 15 years on, I think it stands up well. Then we did a few other urban projects – Queen Street, Lorne Street, Quay Street. Queen Street was a lonely place to be for a while.

Are you referring to the Queen Street 'tree massacre'?

The trees, the traffic, the carparking, the seats, the whole bloody thing. I'll never forget the guy from the camera shop – 'Mate, we don't need seats in this street. We want carparking.' I remember saying to Malcolm, after we finished the work on Queen Street: 'Do we really want to do more of this?' Anyway, we did, and we were invited to join a small group working on the Tank Farm. That was pretty lonely at times, too, because the general view was, 'this is just Ports of Auckland doing a subdivision and it'll be crappy'. But there were some good people working on it. We originally collaborated with Peter Walker and Partners from San Francisco, and we'd worked before with Beca and with the project director, Richard Stilwell, who is a person with huge integrity and determination. It was very rewarding to establish a robust framework for Wynyard Quarter that is now being added to, and is becoming a really good part of the city. There was a lot of fronting, with some trepidation, for this project – before the Institute of Architects' Auckland Urban Issues Group, for example, the St Mary's Bay Association and marine industry groups, as well as a myriad of political interest groups.

Do you enjoy the communications part of these jobs?

I enjoy it afterwards. I don't get too anxious about it, but reflecting on a presentation you've given is more satisfying than anticipating one you're about to give.

Architects' files are full of buildings that don't get built; but careers can also include buildings that do get built but then get destroyed, such as, in Architectus' case, Jade Stadium [2003].

It would be churlish to agonise over the loss of one's own little place in history in Christchurch, but I suppose what is a shame from our point of view is that we probably will never have another go at a stadium. We loved doing Jade Stadium. It wasn't just a hole with a bunch of people in it. The stadium had an urban purpose and it related to the architectural history of Christchurch in terms of its formal language and

“We’ve come from a background of being fairly rigorous and disciplined ourselves about what we’re doing. Sometimes you have to say, ‘I don’t like this – you need to do it again.’ That’s not always easy to do, but we haven’t been afraid to do it.”

materials. It was also important as a gathering place for the city – a venue where great events took place. We worked on the stadium with Athfield Architects. The partnership came about very casually – our two practices were sharing office space in Christchurch, and Ath said, ‘What do you think about the stadium?’ We thought we had no chance of getting it but we put in a submission, and got into the second round. We had Richard McGowan in our Christchurch office, and Ath had a few people, including Ashley Hide. Richard and I got an aerial photo of the stadium and a piece of acetate and did a few diagrams about what we thought should happen. On the interview day, Ath’s plane was delayed. We picked him up in Ashley’s Mini with 15 minutes to spare and discussed our submission on the drive in from the airport. We walk in and are introducing ourselves and Ath says, ‘I’m the Cantabrian and Patrick’s the Catholic and Richard went to Christ’s’ – something totally ridiculous, and of course everyone is laughing and then we get out our acetate thing and get into it. At the end, just to round things off, Ath says, ‘I’ve been meaning to ask someone about this for quite some time: my parents lived a few streets away from Lancaster Park – do you think I could spread my father’s ashes over the field?’ Three hours later, as we were walking down to have a big night on The Strip, the phone rang – we’d got the job.

Architectus and Athfield Architects might seem an unlikely collaboration.

I’d grown up in Wellington, driving past Ath’s house in Khandallah. Later, when I was a young architect, I had a few conversations with him in the Western Park Tavern, and was always amazed he even took an interest in me. We went into the stadium project as a 50/50 joint venture. We just sat down and found that

we had similar values, and similar ideas about what’s important. The conversation we could have with Ath was much like the conversation we’d have among ourselves, and that has applied on all of the projects we’ve done together – Jade Stadium, the Waitakere Civic Centre [(2006), the Campus Hub and Library Upgrade at Victoria University [2013]. We could work together, right down to the last screw and bolt, and trust each other.

What sort of working environment have you fostered in your own office?

Well, I might have a view on that, but other people might differ. Some might say it’s quite tough.

What would they mean by that?

Just demanding, I think. These things aren’t personal. We’ve come from a background of being fairly rigorous and disciplined ourselves about what we’re doing. Sometimes you have to say, ‘I don’t like this – you need to do it again.’ That’s not always easy to do, but we haven’t been afraid to do it. There may have been times when people felt they could have had more say or could have been given more opportunity, but we just want to make the best project. Especially in the earlier days, we were pretty uncompromising about all of our professional relationships. As you get older you realise you know less, but that’s just life. I think we’ve tried to learn how to be both committed to doing the best work we can, and to do it in a more civilised way. But ultimately I’m responsible for what happens in the office from a design point of view, and with that comes a lot of agonising over whether we’re doing the right thing.

One of Malcolm Walker’s recent cartoons in

Architecture New Zealand portrays figures in the local architectural scene posed in the style of an Edwardian-era rugby team photo. Your position is captioned ‘enforcer’.

What other roles are there that I might have liked?

Considering what else was on offer, that’s not a bad position to have.

Someone was talking to me the other day about something, not about work, and said, ‘You’re the one who’s going to have to go along and tell these people the bad news,’ and I said, ‘Why would I do that?’ and he said, ‘Well, that’s what you do.’ I hadn’t actually appreciated that.

Where to now, Patrick? Are there projects Architectus would love to do?

We’d love to do something in the arts, but we don’t seem to be able to rub along with the arts world. Perhaps we’re perceived as being too ‘rational’. We’d like to do a gallery, and certainly a big tower in the city would be great. I don’t want to give too much homespun philosophy here, but I think architects ... are often guilty of wanting the job they don’t have rather than loving the job they’ve got. We try to remind ourselves to do the job we’ve got, and do it really well.

People say, ‘You guys, you’re a big office’ – whatever that might mean. We’re the same office we were 30 years ago, we’ve just got some more people. If we became a ‘big office’ I wouldn’t be sitting there thinking a good day was one spent drawing. I’d be out getting the next job, I suspect. Of course, we want to be able to do any job anywhere, and to be able to do that, it’s helpful to have a few people. But we’re only the size we are because that’s how many jobs people have asked us to do. We’re not this size because at the beginning of every year we go to the whiteboard and plot how big we might be. I want to be an architect, not some guy driving or flying around the place trying to find the next job.

What would you say if one of your children came to you and said, ‘I want to be an architect’?

I’d say, ‘I’d love you to do that,’ which is what, hopefully, I’d say to almost any career they considered. I’d be thrilled if they did, but I’m not going to try to figure out which one of them is the best candidate.

Museum of New Zealand Te Papa Tongarewa

with Cook Hitchcock & Sargisson,
Ross Jenner, John Scott
Design competition, 1989

Wellington, poised on the cusp of one tectonic plate as it rides over another, is caught between powerful forces of nature. This building posed the question of, 'what grounds the ground?' Our perception of this national, bicultural museum was based not on a fixed hierarchy but on an active process of formation, interweaving and maintaining differences without seeking to fix an essential identity to each race and culture. This was not to be an isolated monument detached from the city; it was to have an urban edge of galleries and service areas for conservation and curatorial activities, with the collections set into the rising ground plane. The gallery ceilings are the constant orientation element, with compositional variations characterising each collection as an identifiable container or treasure chest.

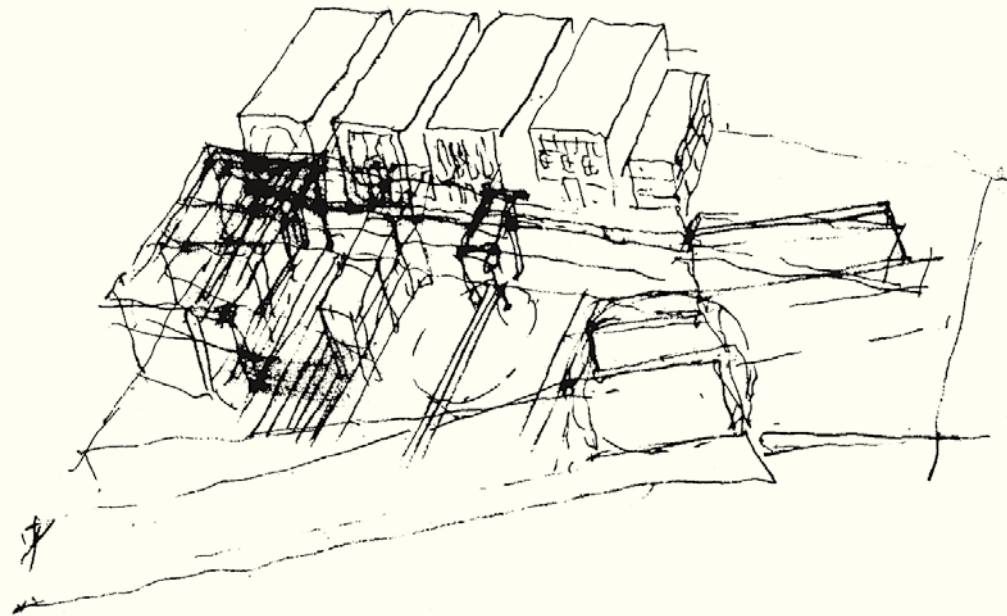
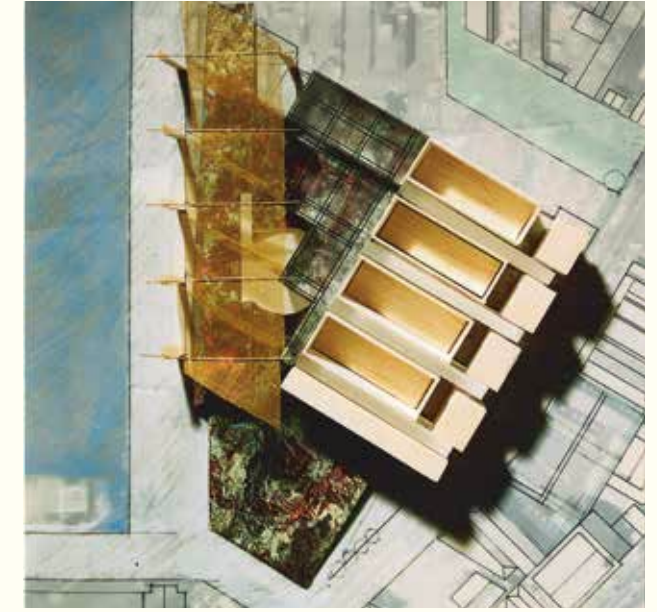
Below: Early concept sketch.

Right: A view of the building model.

Below right: The proposed museum in its harbour- and city-side context.

'As a national museum it had to interpret the land without any presupposition of nationhood.'

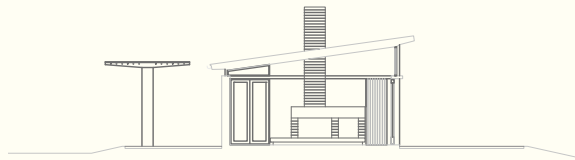
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Ross Jenner, in *Architectus: Bowes; Clifford; Thomson*, New Zealand Architectural Publications Trust, 2004



Te Horo House

1993

In Te Horo, a small rural settlement near Wellington, sits a simple house at home in its (generally) flat landscape. A linear earth wall, running from east to west, forges the strong relationship between house and environment. In section, the house opens back to the hills behind, with the roof resting lightly on the earth wall. This responds to the view, the sun, and also to a sense of public and private, separating guest and family entrances along the wall.



Right: Model of house; sectional view.

Great Barrier Bach

1993

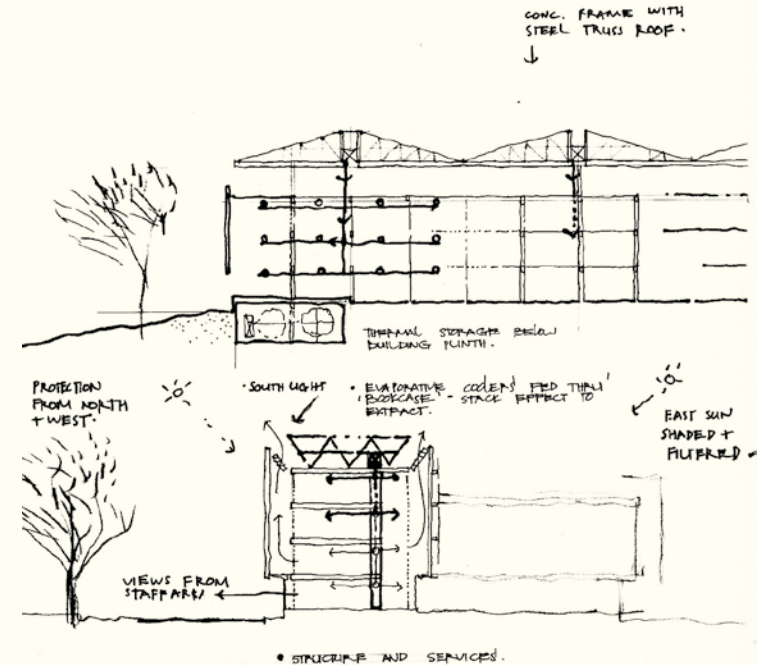
A structure for two families to share in the classic New Zealand holiday tradition. Two small 'cabins' complete with mezzanines provide for both privacy and separation. The living space framed by these elements, rather like book ends, is open, and held with a simple structural frame.



Right: Completed house; model of house.
Below: Concept sketch.



Above: Model showing section of stairway.
Below: Concept sketch showing structure and services.



The Science Library was commissioned as part of a successful competition-winning Sciences West Precinct submission. John Hunt, writing in *Architecture New Zealand*, described the building's organisation thus: 'A deep timber screen wall containing services and individual study carrels provides a longitudinal organizing element of the plan at each floor level, with interfloor stairs rising through the void on the eastern side of this spine. In their design report the architects observe that as the library's books gradually disappear (with the move to electronic information retrieval) this vestigial bookcase would hold that memory.' The project proceeded to completion of construction documents, but was not built.

University of Canterbury Sciences Library, Sciences West Precinct

with Cook Hitchcock & Sargisson, Royal Associates
Design competition, 1993

Clifford-Forsyth House

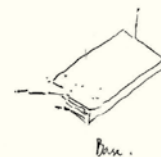
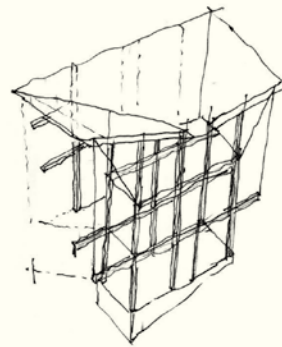
1995

The design concept began with an investigation of the relationship between a light wooden frame and solid retaining block walls, and an ideal of creating the spirit of a boathouse, a place to retreat to, almost a holiday house within the city. The primary elements of construction, frame and walls, sit on a concrete base, while a folded plate roof, underlined with plywood, tops the whole. Block-work elements which began life as a core (enclosing some functions or forming a hearth) are separated, interacting with the frame to divide the space; cupping each end of a 'servant' zone (on the angle of the roof's fold) and compressing the middle of a 'served' zone. Approached from the street above, the house addresses the public edge with an expressed colonnade and glazed screen stretched between block walls – inclined warmly and welcomingly to the visitor.



'There is a balance to this house that shows both a certainty and a courtesy towards its setting in both culture and nature.'

— Michael Sorkin, *UME 4*



Top: Model of house.

Right: Axonometric concept sketch.

Opposite page: Exterior view of north-facing façade.

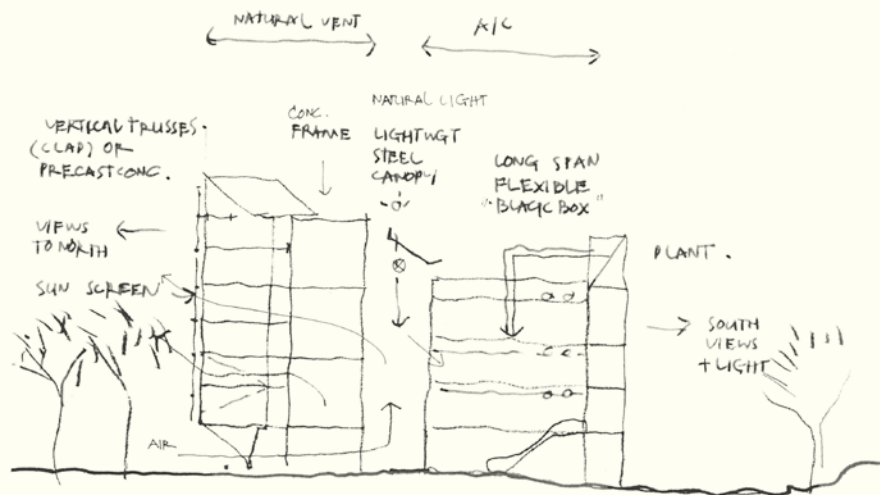
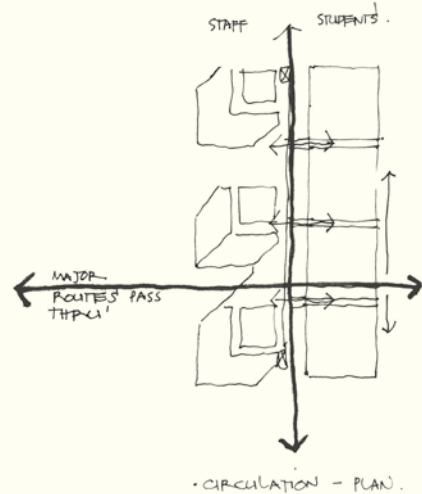
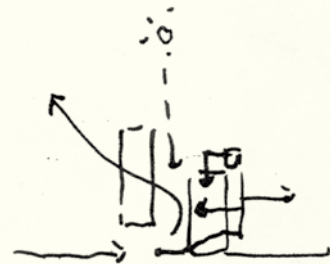


University of Canterbury Mathematics Statistics and Computer Sciences Building

with Cook Hitchcock & Sargjsson, Royal Associates, 1998

This building forms the southern edge of the Sciences West Precinct. Conceptually, the building is divided into two distinct learning zones – three seven-storey academic towers for staff and postgraduate research, and a four-storey teaching wing for undergraduate studies. The two elements are brought together around a top-lit atrium. Academic offices within the towers are arranged in north-facing 'clusters' of 10 around vertically stacked, double-height spaces. Across the atrium, the teaching block and computer labs face south, enjoying natural light and generous views across Okeover lawn but without the problems of glare and solar gain.

Top: Concept sketch showing main elements.
 Middle: Circulation plan.
 Below: Concept sketch.
 Opposite page: Academic towers at night.





Left: View of academic towers, angled northwards.

Below: Atrium.

'The balance of architectural qualities is particularly striking: it is architecturally dramatic and seductive yet it is also socially responsive to its users.'

—
Rory Spence, *Architecture New Zealand*,
September/October 1998



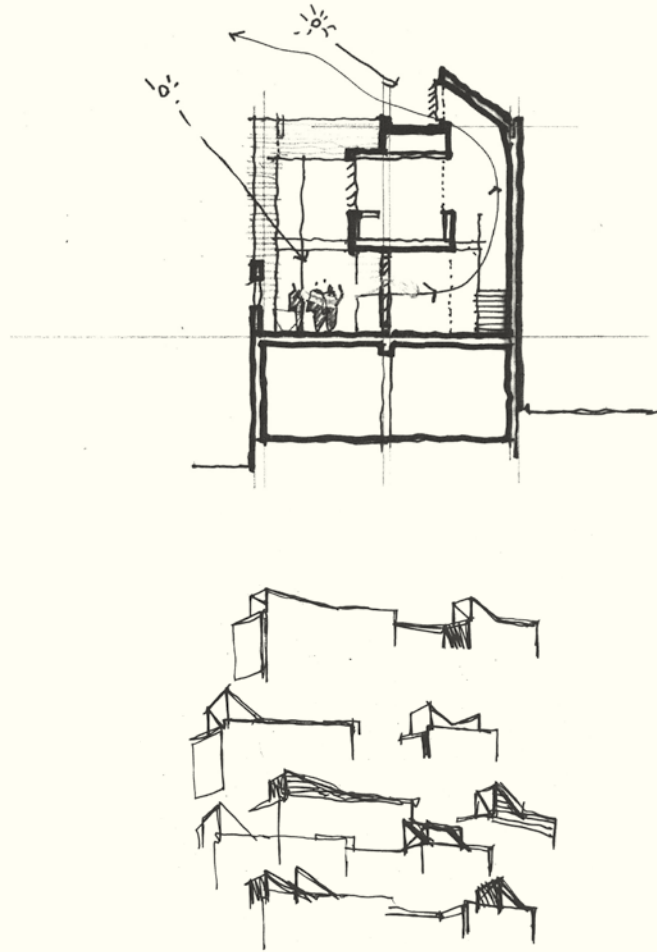
111 Wellesley Street Office

2000

The brief for this project was to convert an existing city fringe warehouse into a combination of open plan and cellular office space. Access to natural light and outlook lay at the core of the initial design investigations; a simple courtyard form, light well and spatial organiser, provided the vertical and horizontal visual connections sought, within a design that endeavoured to allow the new work to aggregate with the old, rather than subsume it.

Above: Section of office showing opportunities for day-lighting;

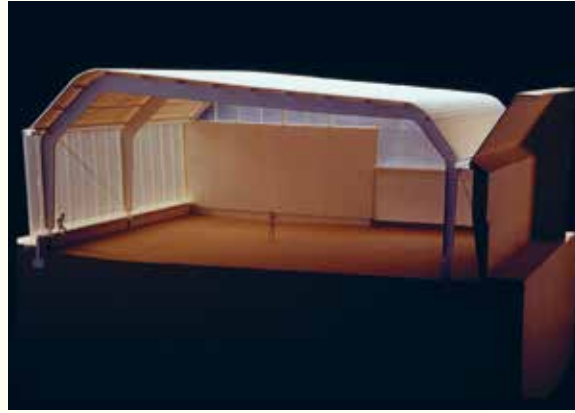
Right: Roof form studies.



Netball Court Cover

2000

Sharing one wall with the University's gymnasium, the netball court is spanned by simple steel portals, which support a combination of profiled metal and translucent cladding. The building's section, both formally and structurally, takes its cue from the existing gymnasium's curved and sculpted laminated timber portals. The Netball Court Cover consciously extends the cool modernist language of the existing University buildings – not so much out of deference but with respect and a welcoming of the opportunity to work in a context that reflects some of Architectus' architectural interests.



Above: Model.

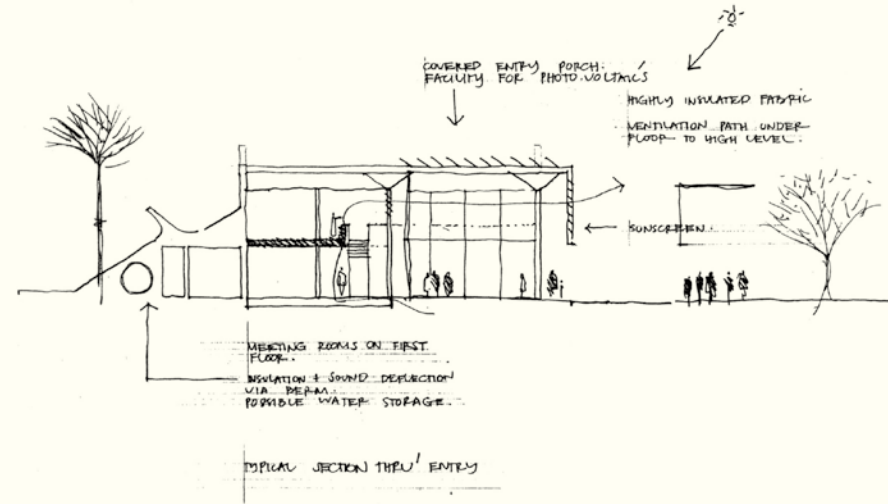
New Lynn Community Centre

2000

Above: Sectional view through entry courtyard.

A multi-purpose facility with a public square and courtyard that connect to local shops beyond, and provide Plunket Rooms, public meeting rooms, a performance hall and games space. The design approach sought to distance the building as far as possible from

the railway; to carefully organise the elements of the plan in such a way as to insulate sensitive activities from noise and vibration; and to select materials that assist acoustic and thermal performance as well as meeting Waitakere City's environmental objectives.



Left: Southwest view.

A building divided along a north-south axis; to the west the advisors' spaces and to the east, administration. These elements are brought together around a top-lit atrium terminated by a shared lobby space. Advisors' spaces are arranged in bays which rotate around the atrium following the curvature of an adjacent avenue of pohutukawa.

Teachers' Support Services Centre

2001

Auckland College of Education

2000

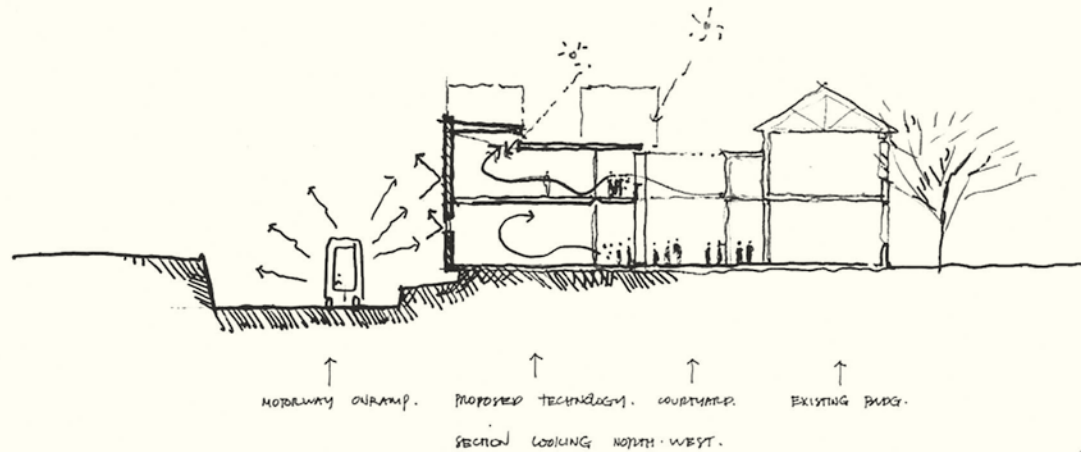
St Peter's College Technology Building

2001

St Peter's College is huddled on its restricted urban site constrained by a motorway, railway line and two major urban roads. The Technology Building is a collection of generic rooms: flexible, decent-sized workshops, laboratories and studios. Sited hard against the motorway edge, it forms one side of a courtyard and is linked by a cloister, open stair and bridges to the adjacent buildings. Exposed aggregate precast concrete walls with glazed slots face the motorway, enclosing three sides of the building and establishing a strong presence to the passing traffic. The fourth side, facing the new courtyard, is predominantly glazed, with external or covered

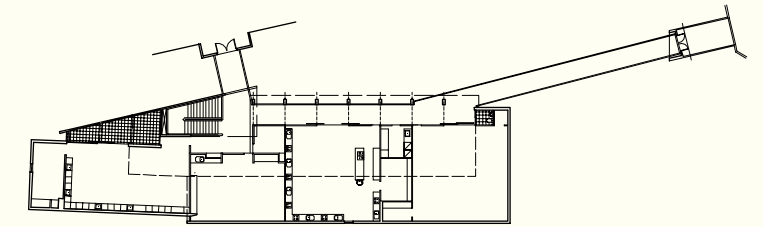
circulation spaces allowing for informal gathering of students and communication. The building hovers above and on the edge of the motorway, set slightly off the blockwork base that supports it. As a result, it appears to belie its actual weight and physicality.

Below:
Concept drawing.

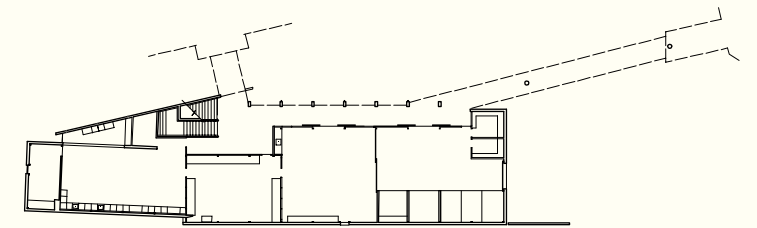


'Coming as it did in the slipstream of the millennial moment, St Peter's suggested new possibilities for a revived urban architecture in New Zealand's great, dissipated, suburban city.'

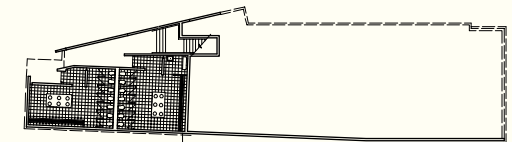
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Douglas Lloyd Jenkins, in *Architectus: Bowes, Clifford, Thomson*,
New Zealand Architectural Publications Trust, 2004



Level 2 Floorplan



Level 1 Floorplan



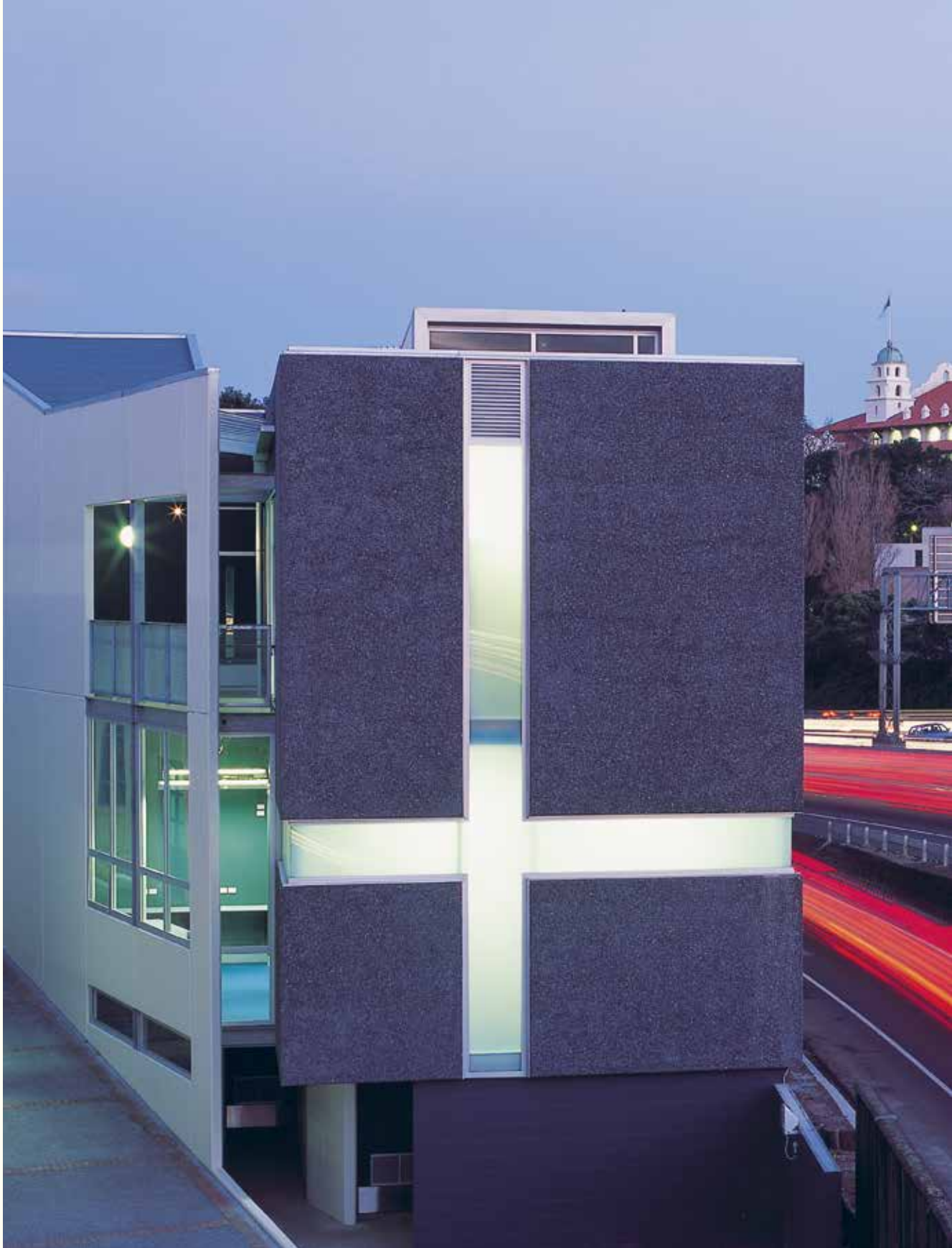
Basement Floorplan

‘Resisting the temptation to form a curve, or indeed any other modish form, they have folded a piece of the motorway into a cranked, defensive palisade – forming an apparently effortless integration of architecture and sculpture.’

— Charles Walker, *Architecture New Zealand*, November/December 2001



Right: The building's illuminated cruciform.
Below: The Technology Building with State Highway One and Mt Eden Prison in the foreground and Mount Hobson Domain beyond.

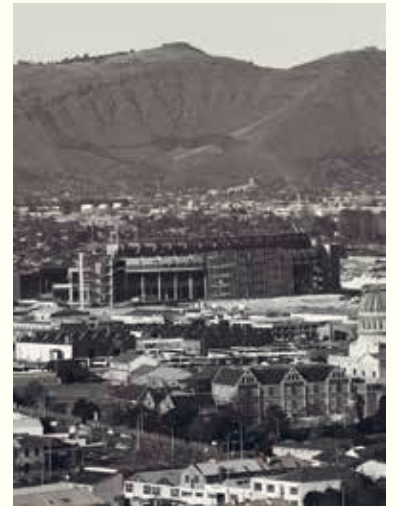


The South and West Stands completed Stage One of a master plan for the redevelopment of Jade Stadium in which four discrete but interlinked quadrant components were progressively incorporated into the existing infrastructure. The completed Stage One comprised the stand-alone South Stand of 6,750 seats and West Stand with 16,000 seats, 30 corporate boxes and lounge facilities. The stands are arranged around a continuous public concourse – 5 metres above ground level, one of the key design decisions for the project – which separates public

circulation from that of the players, officials and stadium staff at ground level. A second key decision was the adoption of radial precast concrete walls, in preference to column and beam frames, and the related three-tiered cross-section which provided the maximum amount of covered seating within the restricted budget. Public circulation upwards from the concourse is by freestanding, steel-mesh-enclosed ramps and stair towers, with elevators integrated at each end of the main stand.

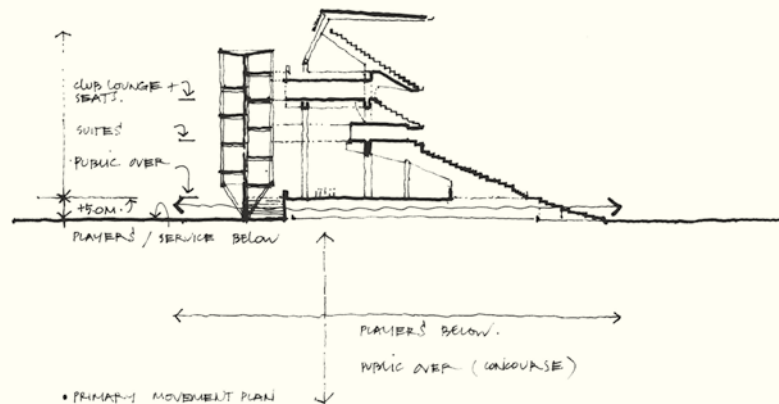
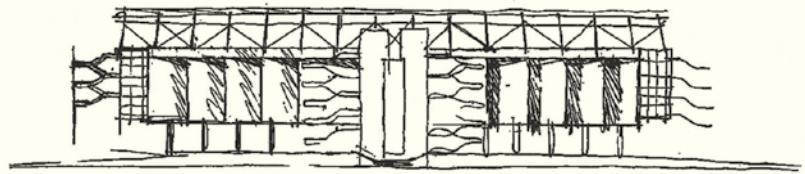
‘...the West Stand can be confidently placed alongside the major public buildings that were built in Christchurch during the 1970s.’

— Ian Lochead, *Architecture New Zealand*, July/August 2002



Above: Stadium in context with Port Hills beyond.
Below: The stadium fully occupied.

Below: Concept sketch of elevation; sectional view.

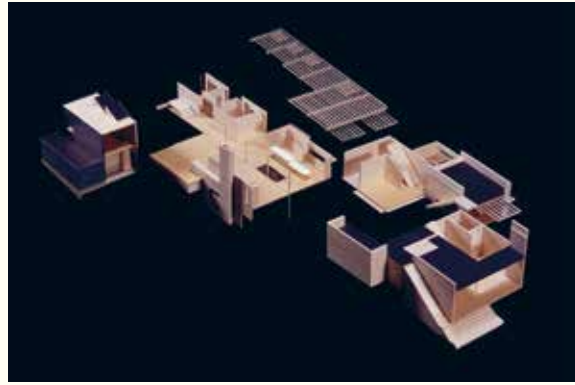


Stanley Point House

2003

The brief for this house was thoughtful and concise. The objective was for an honest house, true to the materials from which it is constructed. The land, which abuts a reserve on one side and an unoccupied site on the other, slopes from the end of a quiet no-exit street down to a smallish sea cliff and into the sea. The house inevitably does the same, while enriching the journey by providing places to stop along the way and offering different pathways both inside and out to choose from. In this sense of movement and journeying, the house is both object and landscape – as something to be both in and on.

Above: Exploded view of model.
Right: Model.



Pakuranga Children's Health Camp

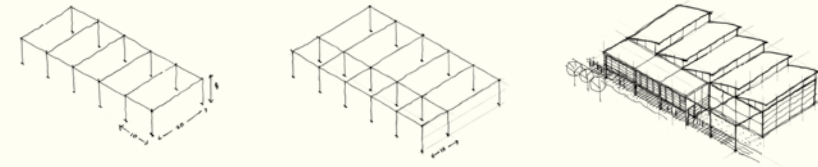
2003

A series of buildings that meet the needs of an institution without declaring themselves to be 'institutional'. Low linear forms – accommodating a school, a residential and recreation building for children, accommodation for parents, and an administration building – follow the site's contours, while a central courtyard provides a pivotal link between the separate building elements, helping to create a scale that is comprehensible and an appearance that is welcoming.

Right: Health Camp with visitors.



Above: View from west.
Below: Primary and secondary bay options.



The design objective for these buildings was to develop highly flexible and economical research and teaching facilities. This was achieved through a modular design response able to accommodate growth and change in use over time. The building comprises 10 bays. The primary bays, measuring 20 x 10 metres, with a height of 7.2 metres high, are able to accommodate heavy machinery. They can be combined with secondary bays of 10 x 10 metres, which may be configured in a variety of ways – as extensions of the main bay with possibly a small mezzanine or divided into two floors of offices.

The University of Auckland Ray Meyer Research Centre

2003

St Peter's College Middle School

2003

The Middle School anchors the college campus at the southeast corner. Sitting on a raised plateau above Mountain Road, the three-storey L-shaped building faces into the school and towards the afternoon sun, its structure revealed but its classrooms sheltered.

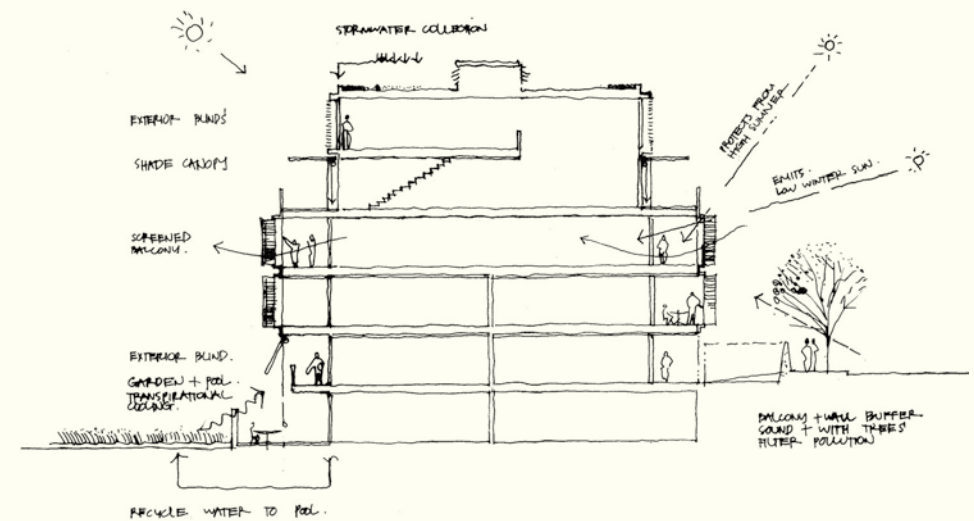
Left: Northwest view of middle school.
Below: Concept sketch.





Left: West elevation and pool.
Below: Building cross-section.

The Trinity Apartments occupy an important corner site opposite the Holy Trinity Cathedral. The 32 apartments are arranged over six levels in an L-shaped form that provides a continuous street edge while protecting an extensively landscaped courtyard and garden. A lap pool and reflection pond provide evaporative cooling that moderates the temperatures around the building and the high thermal mass of the building itself also helps minimise temperature fluctuations within apartments. Every apartment is designed for efficient natural ventilation and day lighting; deep verandahs offer a buffer between the interiors and the street edge, connecting them with the surrounding environment while providing protection from the elements.





Left: North façade.
Right: Northern
terraces and view
towards Auckland
Domain.

‘Careful analysis of intensive housing typologies and the particularities of the site have led to a clever massing of form and an arrangement of apartments that produces a rich streetscape, a private garden realm within and a good mix of apartment sizes and orientations. The project is proof that apartment building design can provide high quality environments and make significant contributions to the urban landscape.’

—
NZIA Supreme Award citation, 2008



Auckland Grammar School Sports Complex

2007

The Gymnasium is sited on the edge of the Number 1 rugby field, overlooking the basalt cliff to the lower fields and the Southern Motorway beyond. The linear brick façade, with its band of clerestory glazing beneath a floating roof, is clearly visible from the motorway. The chosen materials and colours reflect the context of the Gymnasium; the undulating brick façade speaks to the adjacent Specialist Block (Architectus, 2004) with its oblique folded brick openings, and recalls the volcanic origins of the site and the conceptual idea of shifted terrains.

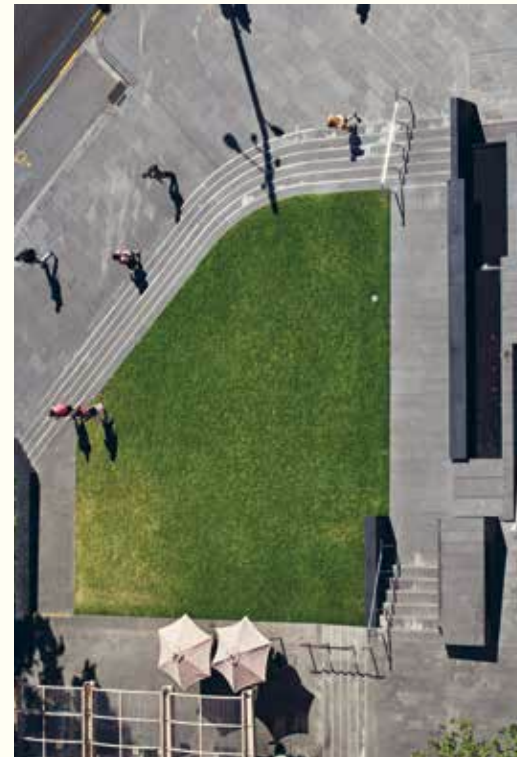


Above: Eastern elevation; Gymnasium interior.
Below: View into Gymnasium.



The Civic Centre achieves its energy efficiency through extensive sun screening, high levels of thermal insulation, integrated air floors and extensive use of natural daylighting. Water use is minimised and storm water is treated on site through a green roof and rain gardens. Within the Administration Wing a grand staircase connects the staff areas across a five-storey void, discouraging lift usage and promoting staff interaction and socialisation. Local cultural heritage is expressed in particular in the Council Chamber, the form of which reflects that of a gourd, a significant artefact for local iwi.

Above: View to civic wing and curved council chamber.
Left: Sketch of western elevation.



The 'CBD Into the Future Queen St Project' aimed to revitalise Auckland's main street into a high quality environment. The design expresses different activity zones and uses of Queen Street while unifying and strengthening the street as a linear landscape. Continuous design elements such as bluestone paving, bespoke timber furniture and structured avenue planting unify the street, while key nodal areas are celebrated with distinctive seating elements, Nikau palms and unique ground plane detailing that identifies the geographical and cultural history of the CBD.

Left: Corner of Queen and Wakefield Streets, Auckland.

Auckland CBD Streetscapes Queen Street

2008

Waitakere Civic Centre

with Athfield Architects, 2006

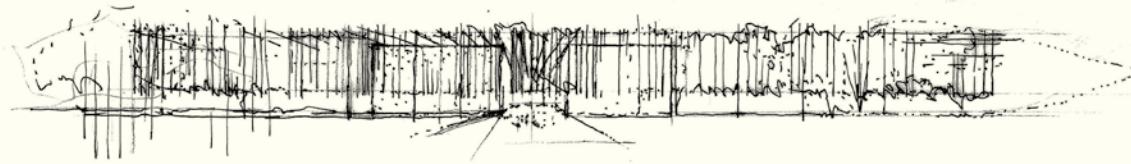
International Criminal Courts, The Hague

Design competition; short-listed, 2008

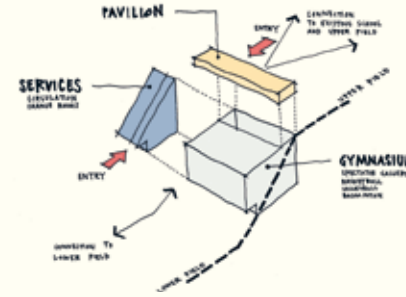
Architectus was selected as one of twenty participants to take part in an architectural competition for the design of the International Criminal Courts (ICC) permanent premises. In our view, the dispensing of international criminal justice should be visible to all the peoples of the world as a secure, permanent and reliable institution, which exists within a global environment whose political and social frameworks have always been and will always be shifting, unreliable and unpredictable. Our proposal positioned

the courts as solid, grounded elements within the broader landscape of the shifting sands of the Dutch coastline, metaphorically reflecting the role of the court within the human and political landscape of our times. The courtrooms are fashioned as solid elements, thick-walled and protected on three sides, but open to the landscape and the world on a fourth secure side. They rise solidly and firmly from the sands of the dunes, and penetrate the total height of the building, gaining access to the sky.

Below: Concept drawing; View showing entry between courts and connection to sand dune landscape.



Below: Axonometric sketch of gymnasium; View of west façade.



St Kent's campus is on a tight coastal site on which existing buildings, playing fields, significant existing trees and undulating terrain made planning for an expanding roll a challenging exercise. The gymnasium 'box' is partially 'buried' in the bank to reduce the scale and visual impact of the project on neighbouring sites and to enable the new structure to stabilise the bank. The teaching and pavilion functions are located in a single level 'bar' bordering the upper field and overlooking the gymnasium interior while circulation, changing and storage functions are located in a linking element that follows the slope of the existing bank beside the gym box.



Victoria University of Wellington, Te Puni Village 2009

Te Puni Village is located at the southern end of the University precinct on a steeply sloping site fronting Fairlie Terrace and falling to the University's Boyd Wilson playing field. It provides accommodation for 389 students in a mix of single-bed dormitory rooms, one-bed studios and two-bedroom apartments. A form shaped by context, the three separate accommodation buildings respond to different aspects of the site, but are linked by a level containing the communal social spaces, dining hall and administration.

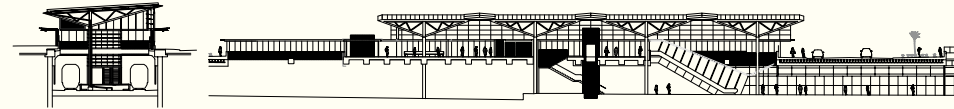
Below: Linked social spaces illuminated through middle of buildings.

'This is a celebration of light and colour within the urban landscape... reminiscent of Noguchi and his lanterns.'

Citation: New Zealand Architecture Award 2009



Above: Interchange viewed from north.
Below: Sectional and elevated views.



Modal priority in interchanges should follow the principle of having the most efficient and sustainable modes given the most prominent location. The key component of the New Lynn Transit-oriented development is the formation of a trench within the rail corridor, enabling the station and associated double-tracking to be constructed below grade. Located at the juncture of an established town centre and newly developing area, the project elements are brought together below a distinctive canopy structure which provides a high level of visibility.

New Lynn Transit-oriented Development with Brewer Davidson Architects, 2010



Situated on the corner of two main street frontages in a neighbourhood characterised by established homes and mature trees, the Performing Arts Centre provides a transition between the scale of its residential surroundings and the college campus. The building is a series of elements organised around a central atrium space. Towards the street these present an abstraction of the scale, form and rhythm of the adjacent residential context. Facing the college they provide a sheltered point of arrival linking the new building to the college campus.

Above: The building from the north-west.
Left: Teaching/studio space.

St Cuthbert's College Performing Arts Centre 2011

Victoria University of Wellington Campus Hub & Library

with Athfield Architects, 2013

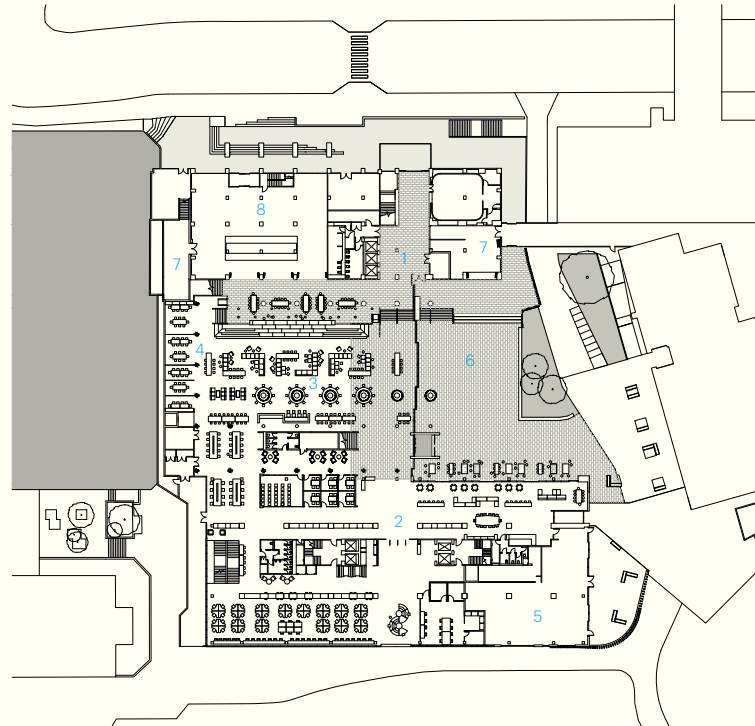
This project aligns an existing library facility with international best practice and integrates it into the new Hub – or heart – of the Victoria University of Wellington Kelburn Campus. The works undertaken acknowledge changes in the pedagogical environment, new trends in maintaining and disseminating knowledge, and increased expectations for social and recreational amenities on campus. Learning and social functions are no longer separate and, as such, the project seeks to shift the boundaries between the secure and non-secure elements of

the library and create a greater overlap with the social learning and recreational functions of the Hub. Integral to the overall project is the provision of upgraded library facilities, social, teaching and study spaces, improved retail facilities, student social and health care amenities and recreational facilities – as well as a central indoor and outdoor space of high quality. Within its wider context, the project addresses the need for a ‘front door’ and improved campus interface with Kelburn Parade and a more legible circulation network within the overall campus.



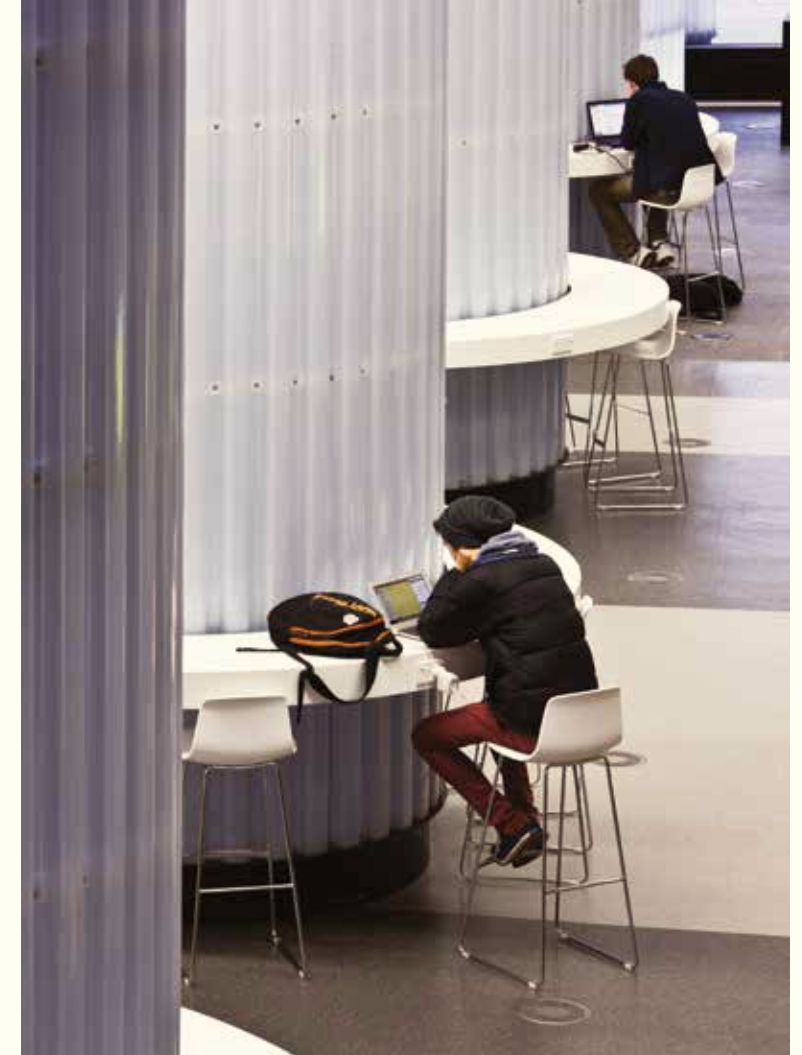
Level 1 Floorplan

- 1 Easterfield Building
- 2 Rankine Brown Building
- 3 Central Building Mixed Use
- 4 Social Learning
- 5 Staff Club
- 6 Tim Beaglehole Courtyard
- 7 Retail Tenancy
- 8 Vic Books



Above: Main entrance view across Tim Beaglehole Courtyard.

Right: Informal workspace wrapped around columns.



'This is the work of architects who studied at a time when there were certain select buildings that were the touchstones for masterful practice.'

Peter Wood, *Architecture New Zealand*, January 2014

Below: Exterior view encompassing level 1 reading room.



Above: Model of building.
Right: Reading room interior.
Below: Common space.

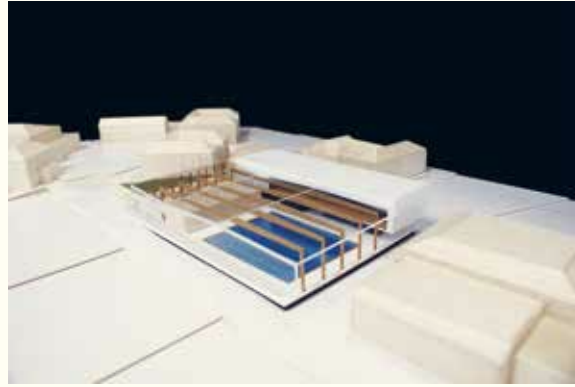


St Cuthbert's College Centennial Centre

with Architecture HDT, 2014

The aquatic centre features a 25m x 20m lap pool with moveable floor and a dedicated learner's pool. The facility caters for approximately 250 spectators. Large glazed sliding doors allow the entire southern frontage to be opened up and provide the ability to extend spectator capacity by another 450 on temporary external bleachers. The Student Support Centre provides workspace and meeting rooms, with a design integrating a series of solutions that are economically and environmentally sound.

Above: Model of pool.



Edwards House

2014 & 1997

A holiday house on Waiheke - 'Slightly more than a bach that can accommodate two families'. The clients found a small cottage in the shape of a 'T' with the entrance at the bottom and spectacular views over Onetangi Beach to the north from the top. We proposed adding a rectangular pavilion organised around an outdoor room and forming a courtyard with the cottage. The rectangular form sits naturally on the site given its proportions and allows views and sun through the day. The courtyard between the cottage and the new building provides a cooler sheltered space with the outdoor room framing the sea views beyond.

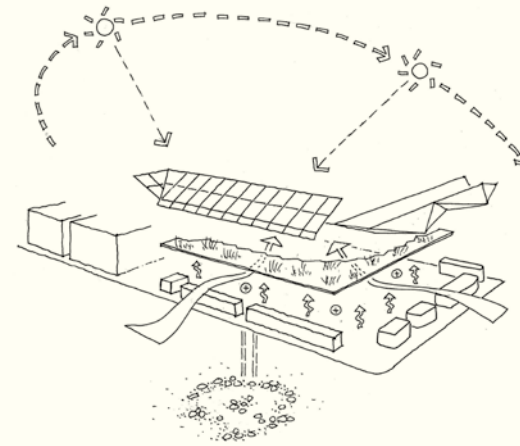
Right: Transverse views of model.



A vibrant central city is critical to the recovery of greater Christchurch. The Christchurch Central Recovery Plan provides the framework for redeveloping the city centre, including the identification of key anchor projects needed over the next three years to help the recovery. The Bus Interchange is one of these projects. Its design is guided by four principles: urban integration, customer comfort, operational excellence and value.

A folded roof extends along Colombo Street and rises up on its northern end to cover a public space in front of the main entry and signal the civic function of the interchange. Kiosk type structures sitting below the roof animate the street as well as the passenger lounge behind. A lower flat roof - L-shaped in plan - slips under the main roof and connects passenger lounge to bus bays. On Colombo Street the roof structure references historic gable forms in the city. On Lichfield Street it is the articulation of the façade which makes connections to the neighbouring buildings, and recalls the memory of the former grandeur of this street.

Left: Exploded concept sketch. Below: Render of exterior.



Christchurch Bus Interchange

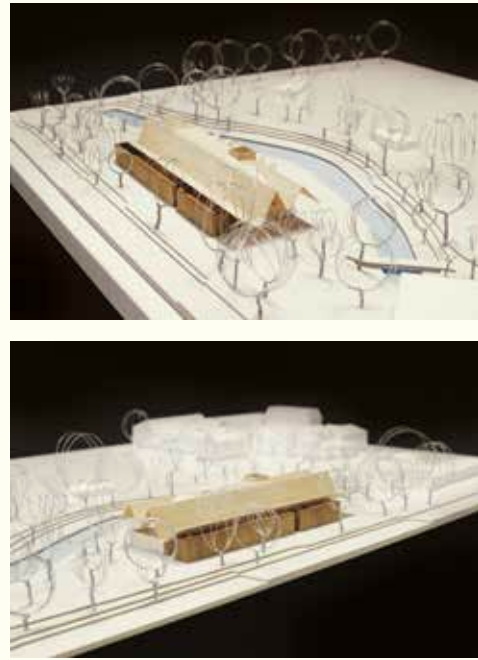
2015

St Andrew's College Chapel

2015

Architectus produced the winning entry of a design competition for a chapel to replace that damaged during the 2011 earthquakes. The new Chapel will generally occupy the footprint of the old Chapel. Its design elements include a roof with a folded geometry of ridges and valleys which recall the first church buildings in Canterbury, and a folded-glass wall on the southern side, light and ethereal – a window to St Andrew's and the garden.

Right: Views of model relative to St Albans Creek.
Below: Montage of building in situ.



Above: Render of exterior from Symonds Street and Wellesley Street intersection.

The University of Auckland selected Architectus' proposal for a new Science Centre at the City Campus. The proposed building will form part of a Science Precinct in Sector 300, with an 11-storey structure marking this key gateway to the University's City

Campus by offering a 'window into the life at the University' for passersby. In section the programme is organised around a series of staggered internal 'rooms' that create a flexible environment for research, learning and interdisciplinary communication.

The University of Auckland Building 302 Science Centre

2016



Above: Daldy Street section.

Wynyard Central is a residential mixed-use project within the wider Wynyard Quarter development. The site is divided into three distinctive building typologies organised by a grid of street-level lanes to provide connections to the surrounding precinct. A variety of apartment types will embrace views and sun via east and west balconies, loggias and external terraces.

Wynyard Central

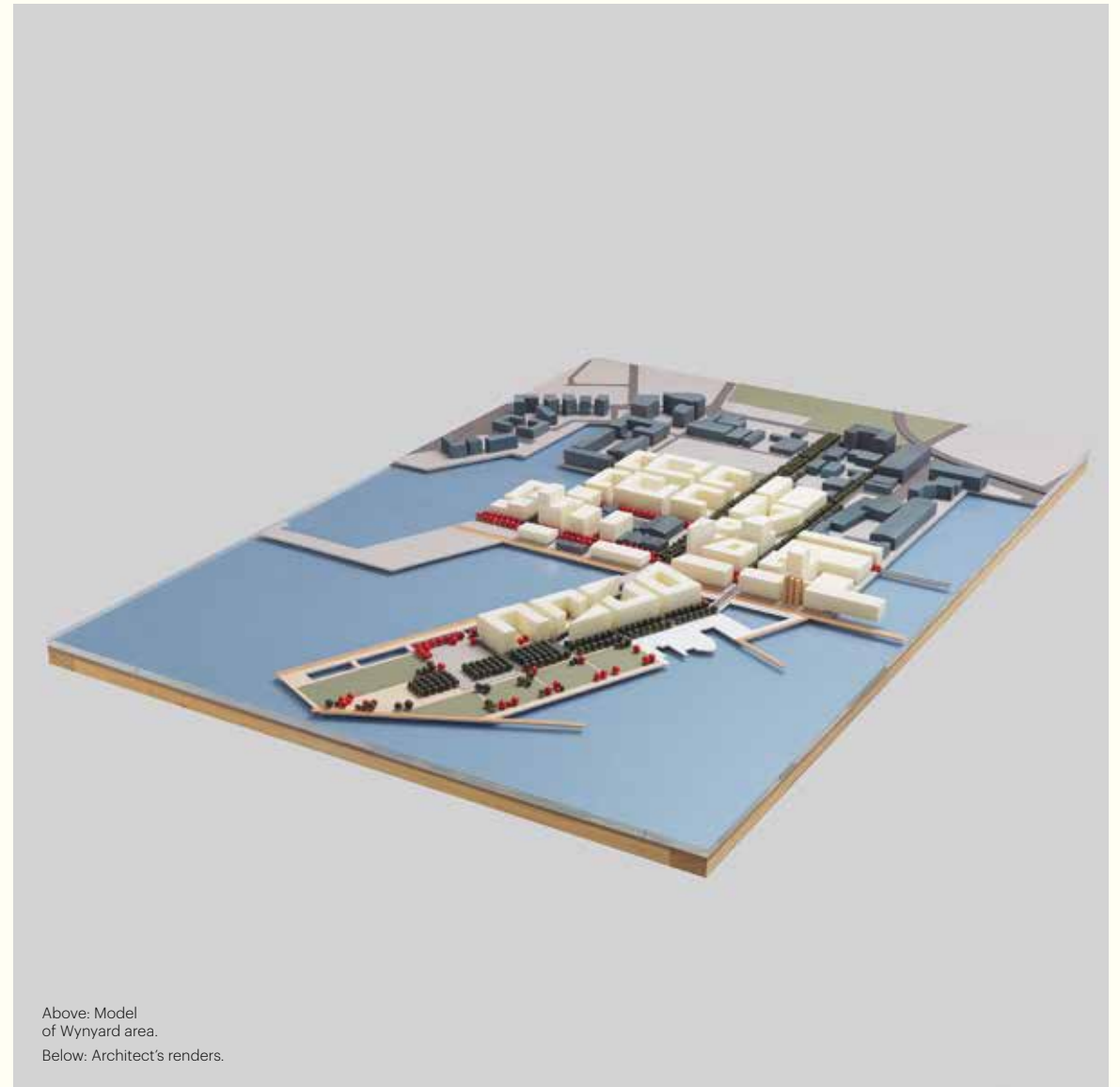
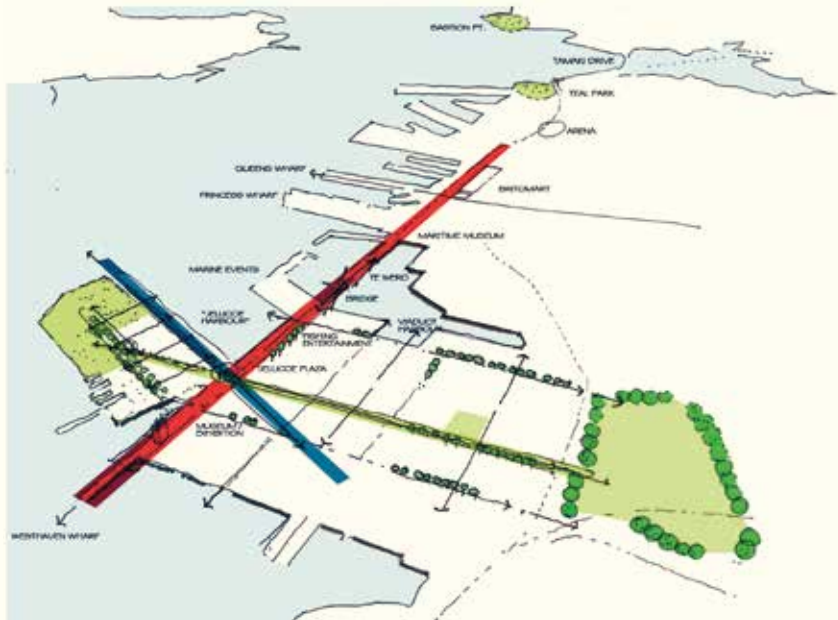
2016

Wynyard Quarter Urban Design Framework

2025

The Wynyard Quarter UDF establishes a design-led, site-responsive urban strategy to guide the long-term redevelopment of this waterfront site. Located on a reclaimed peninsula west of Auckland's CBD, the site includes 20 hectares of waterfront land and maritime structures. Four key organising principles provide contextual connections to Auckland's wider landscape, and strengthen urban connections to existing waterfront activity and the adjacent CBD. These inform an open-space network that reveals the site's industrial and marine heritage and connects the site to the water. Built form design guidelines ensure a high-quality built environment and diverse programme of activities complementary to existing 'working waterfront' activities.

Below: Sketch showing axial connections.



Above: Model of Wynyard area.
Below: Architect's renders.



Credits

22
Museum of New Zealand Te Papa Tongarewa
 Design competition (1989)
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Marshall Cook, Peter Sargisson, John Scott, Ross Jenner, James Fenton

24
Te Horo House
 Completed: 1993
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Tadeusz Rajwer, Mahendra Daji
Photography: Patrick Reynolds

24
Great Barrier Bach
 Completed: 1993
Credits: Patrick Clifford, Malcolm Bowes, Michael Thomson, Rod Sellars, James Fenton, Tim Mein, Giles Reid
Photography: Patrick Reynolds

25
University of Canterbury Sciences Library (with Cook Hitchcock & Sargisson, Royal Associates)
 Completed: 1994
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Jim Akehurst, Stephen Bird, Mahendra Daji, Giles Reid

26-27
Clifford-Forsyth House
 Completed: 1995
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Mahendra Daji, James Fenton, Tim Mein, Rod Sellars
Photography: Patrick Reynolds

28-31
University of Canterbury Mathematics, Statistics and Computer Sciences Building (with Cook Hitchcock & Sargisson, Royal Associates)
 Completed: 1998
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Jim Akehurst, Stephen Bird, Mark Campbell, Mahendra Daji, Philip Guy, Bruce McCartney, Richard McGowan, Blair McKenzie, Sean McMahon, Juliet Pope, Jane Priest, Tadeusz Rajwer, Giles Reid, Andrea Stevens, Gerry Tyrell
Photography: Stephen Goodenough, Duncan Shaw Brown

32
Netball Court Cover, Auckland College of Education
 Completed: 2000
Credits: Patrick Clifford, Michael Thomson, Michael Gould, Stephen Smith, Stephen de Vrij, James Mooney, Sean Kirton, Michael Lin, Sarah Abbott, Raymond Soh
Photography: Simon Devitt

32
111 Wellesley Street Office
 Completed: 2000
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, John Sinclair, Stephen de Vrij, Carsten Auer
Photography: Patrick Reynolds

33
Teachers' Support Services Centre, Auckland College of Education
 Completed: 2000
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, James Mooney, Stephen de Vrij, Robin O'Donnell, Raymond Soh, Sarah Abbot
Photography: Michael Ng

33
New Lynn Community Centre
 Completed: 2001
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Sarah Abbot, Carsten Auer, Stephen Bird, Stephen de Vrij, Sean Kirton, Emer Maughan, Ann Millbank, Robin O'Donnell, Juliet Pope, John Sinclair, Raymond Soh, Paul Stewart
Photography: Simon Devitt

34-37
St Peter's College Technology Building
 Completed: 2001
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Stephen Smith, Sarah Abbott, Carten Auer, Stephen Bird, Kamarl Chaudry, Stephen de Vrij, Michael Lin, James Mooney, Robin O'Donnell, John Sinclair, Raymond Soh
Photography: Simon Devitt

38-39
Jade Stadium (with Athfield Architects)
 Completed: 2002
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Michael Gould, Richard McGowan, Colette Mullins, Michael Shore
Photography: Stephen Goodenough

40
Stanley Point House
 Completed: 2003
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Lance Adolph, Carsten Auer, Stephen Bird, Prue Fea, Sean Kirton, John Lambert, James Mooney, Juliet Pope, Rachael Rush, Raymond Soh
Photography: Patrick Reynolds

40
Pakuranga Children's Health Camp
 Completed: 2003
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Paul Stewart, James Mooney, Jane Priest, Marc Lithgow, Mark Yong, Tina Rebholz, Lance Adolph
Photography: Simon Devitt

41
The University of Auckland Ray Meyer Research Centre
 Completed: 2003
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Lance Adolph, Carsten Auer, Iain Blanshard, Prue Fea, Sophie Hermann, Michael Lin, James Noble, Paul Stewart, Ngata Tapsell
Photography: Simon Devitt

41
St Peter's College Middle School
 Completed: 2003
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Carsten Auer, Keith Carver, Sophie Hermann, Michael Lin, Misako Mitchell, Kenna Nagasse, Tina Rebholz, Paul Stewart, Lucy Tietjens, Mark Yong
Photography: Simon Devitt

42-45
Trinity Apartments
 Completed: 2005
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Frank Coleman, Lance Adolph, Carsten Auer, Sinead Behan, Jacqui Canning, Sean Kirton, Melanie Lochore, Richard McGowan, Misako Mitchell, Kenna Nagasse, Jane Priest, Paul Stewart, Jeremy Thompson, Bernard Wind, Mark Yong
Photography: Simon Devitt

46
Auckland Grammar School Sports Complex
 Completed: 2006
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Carsten Auer, Iain Blanshard, Henry Crothers, Abigail Ford, Sophie Hermann, Paul Stewart, Jeremy Thompson
Photography: Simon Devitt

47
Waitakere Civic Centre (with Athfield Architects)
 Completed: 2006
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, James Mooney, Lance Adolph, Carsten Auer, Iain Blanshard, Frank Coleman, James Eades, Darren Flower, Alex Freyer, Sophie Hermann, Jonathan Kennedy, Lin Lin, Michael Lin, Marc Lithgow, Kenna Nagasse, Kirsty Nicol, Jane Priest, Elizabeth Seuseu, Paul Stewart, Bernard Wind, Ken Yeung
Photography: Simon Devitt

47
Auckland CBD Streetscapes - Queen Street
 Completed: 2008
Credits: Malcolm Bowes, Patrick Clifford, Henry Crothers, Melanie Lochore, Misako Mitchell, Elizabeth Seuseu, Jeremy Thompson, Michael Thomson
Photography: Simon Devitt

48
International Criminal Courts, The Hague
 Design competition (2008)
Credits: Patrick Clifford, John Hockings, Lindsay Clare, Carsten Auer, Mark Baldwin, Michel Bosauder, Malcolm Bowes, James Craig, Henry Crothers, Lindsay Holland, Chang Liu, Joanne Munn, Thilo Nuessgen, Sang Park, Severin Soder, Alex Teoh

49
St Kentigern School Jubilee Sports Centre
 Completed: 2009
Credits: Patrick Clifford, Malcolm Bowes, Michel Thomson, Damian McKeown, Jeremy Thompson, Kate Park, Kirk Smith, Mark Yong, Paul Millard
Photography: Simon Devitt

50
Victoria University of Wellington Te Puni Village
 Completed: 2009
Credits: Patrick Clifford, Malcolm Bowes, Michael Thomson, Carsten Auer, Frank Coleman, Jan Droop, Kate Park, Kirk Smith, Mark Yong, Sang Park
Photography: Paul McCredie

51
New Lynn Transit-oriented Development (with Brewer Davidson Architects)
 Completed: 2010
Credits: Carsten Auer, Malcolm Bowes, Patrick Clifford, Michael Thomson, James Mooney, Henry Crothers, Marc Lithgow, Manuel Morel, Nidhi Nautiyal, Minkyu Lim, Christian Kim, Mark Yong, Sang Park, Angela Wall, Chang Liu, Hilary Kitt, Eddy Lau
Photography: Simon Devitt

51
St Cuthbert's College Performing Arts Centre
 Completed: 2011
Credits: Patrick Clifford, Carsten Auer, Malcolm Bowes, Michael Thomson, Damian McKeown, Henry Crothers, Kelly Burke, Kenny Cheng, Christian Kim, Manuel Morel, Sang Park, Carmen Fu, Mark Yong
Photography: Patrick Reynolds

52-55
Victoria University of Wellington Campus Hub & Library (with Athfield Architects)
 Completed: 2013
Credits: Patrick Clifford, Carsten Auer, Michael Thomson, Malcolm Bowes, John Strand, Michel Bosauder, Kelly Burke, Carmen Fu, Christian Kim, Sarah McGowan, Paul Millard, Manuel Morel, Sang Park, Annabel Smart, Kirk Smith, Victoria Streeter, Antonia Walmsley, David Wright, Mark Yong
Photography: Paul McCredie

56
St Cuthbert's College Centennial Centre
 Completion : 2014
Credits: Patrick Clifford, Malcolm Bowes, Michael Thomson, Carsten Auer, Damian McKeown, Andy Ong, Carmen Fu, David Wright, Jeremy Chapman, John Bradbury, Mark Yong

56
Edwards House
 Completion: 1997 & 2014
Credits: Patrick Clifford, Michael Thomson, Bruce Milson, James Mooney
Photography: Patrick Reynolds

57
Christchurch Bus Interchange
 Completion: 2015
Credits: Patrick Clifford, Michael Thomson, Malcolm Bowes, Carsten Auer, Severin Soder, Alistair Scott, John Strand, Matthew Holloway, Luis Cuello, Carmen Fu, Marianne Calvelo, Peter Jeffs, Warren Nicholson

58
St Andrew's College Chapel
 Completion: 2015
Credits: Patrick Clifford, Malcolm Bowes, Carsten Auer, Severin Soder, Matthew Holloway, Liam McRoberts, Warren Nicholson, Peter Jeffs, Carmen Fu, Hamish Shaw, Kathryn Collins, Rebecca Davidson

59
The University of Auckland Building 302 Science Centre
 Completion: 2016
Credits: Patrick Clifford, Malcolm Bowes, Michael Thomson, Alistair Scott, Carmen Fu, Damian McKeown, James Mooney, Jeremy Chapman, Joe Murphy, John Bradbury, John Strand, Kirk Smith, Kitty Fan, Manuel Morel, Mark Yong, Michael West, Michael Whiteacre, Michel Bosauder, Paul Millard, Peter Jeffs, Stephen Lammas

59
Wynyard Central
 Completion: 2016
Credits: Patrick Clifford, Michael Thomson, Elizabeth Seuseu, Michael Whiteacre, Warren Nicholson, Liam McRoberts, Mary Henry, Severin Soder

60
Wynyard Quarter Urban Design Framework
 Completion: Estimated 2025
Credits: Malcolm Bowes, Patrick Clifford, Michael Thomson, Henry Crothers, Severin Soder, Lin Lin, Angela Wall, Kendall Lowe, Brett Culbert, Joseph Yu, Sang Park, Misako Mitchell, Nils Heffungs, Christian Kim

2014 New Zealand Architecture Award: VUW Hub

2013 New Zealand Architecture Award: St Cuthbert's College Performing Arts Centre

2013 New Zealand Architecture Award: Karanga Plaza, Wynyard Quarter

2012 New Zealand Architecture Award: New Lynn Transit-oriented Development

2012 New Zealand Architecture Award: Wynyard Quarter Urban Design Framework

2011 New Zealand Architecture Award: St Kentigern Sports Centre

2011 New Zealand Architecture Award: Te Puni Village, VUW (Wellington)

2009 New Zealand Architecture Award: Auckland CBD Streetscapes - Queen Street

2008 Supreme Award and 2007 NZ Awards: Trinity Apartments (Auckland)

2008 New Zealand Award: Waitakere City Council - Waitakere Civic Centre (with Athfield Architects)

2007 New Zealand Award: Auckland Grammar School Sports Complex

2004 Supreme Award: Stanley Point Home (Auckland)

2004 New Zealand Award: Pakuranga Health Camp (Auckland)

2004 New Zealand Award: Engineering & Science Research Centre (Auckland)

2004 New Zealand Award: St Peter's College Middle School (Epsom, Auckland)

2003 Supreme Award: Jade Stadium (Christchurch) (with Athfield Architects)

2003 New Zealand Award: Technology & Graphics Building, Auckland Grammar

2002 Supreme Award: St Peter's College Technology Building (Epsom, Auckland)

2002 New Zealand Award: New Lynn Community Centre (Auckland)

2001 Regional Award: Corporate Headquarters Sales Technologies (Auckland)

2001 Regional Award: Teachers' Support Services Centre, Auckland College of Education (Epsom)

1999 National Award: Maths, Statistics & Computer Sciences Building, University of Canterbury

1999 Regional Award: Maths, Statistics & Computer Sciences Building, University of Canterbury (with Charles Royal Associates)

1999 Regional Award: House at Te Horo

1999 Regional Award: Remuera Road Apartment

1997 National Award: Clifford-Forsyth House (Auckland)

1996 Regional Award: Great Barrier Bach

During the course of its history Architectus has received numerous other awards for architecture.

The Architectus partners.
From left: Michael Thomson,
Malcolm Bowes, Carsten
Auer and Patrick Clifford.



