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Women in New Zealand Architecture: A Literature Review

Renewed attention has been given to the issue of women in Australian and New Zealand architecture since 2011 when Naomi Stead, Justine Clark and others began work on an Australian Research Council-funded project on gender in the Australian architectural profession, leading to the formation of the Parlour website, and Megan Rule, Lynda Simmons and others initiated Architecture + Women New Zealand (A+W NZ), established their website and began work on a series of exhibitions.

This paper complements the A+W NZ initiatives by reviewing the literature on women in New Zealand architecture from the 1970s to the present. By documenting and considering what has been written to date, the paper responds to the widely held belief that women architects are under-represented in the published record. Just how extreme is the dearth? And what does the published record say about the extent and activity of women in New Zealand architecture?

The material is presented in three sections: (i) the presence of women in general surveys of New Zealand architecture; (ii) exhibitions premised on raising the visibility of women in New Zealand architecture; and (iii) texts that take women in New Zealand architecture as their express focus.

The paper confirms the belief that women architects are under-represented in survey texts. However, research and writing that is explicitly concerned with women has grown over the last 40 years. Within this general trend, exhibitions in 1993 and 2013 provoked additional writing and reflection, meaning a bubble of material at each of these two junctures.

Between Silos, the Auckland component of the *Architecture + Women New Zealand Exhibition 2013*, included a timeline of development from 1846, when Mrs Reay, the wife of a Nelson minister, designed St John's Church, Wakefield, through to September 2013, when the Auckland exhibition opened.¹ The timeline, by Marianne Calvelo and Joy Roxas, plotted early women architects against relevant historical events including the formation of the New Zealand Institute of Architects (NZIA) in 1905 and the opening of the country's three architecture schools in 1915, 1975 and 1995. It noted several firsts: Lucy Greenish's election as an Associate of the NZIA in 1913; that of Alison Shepherd (nee Sleigh) as an Associate of the Royal Institute of British Architects (RIBA) in 1927; Merle Greenwood's 1933 graduation with an Auckland University College architecture degree; and David and Lillian Chrystal's 1967 NZIA Bronze Medal for the Yock House, Remuera, Auckland (1964), which Lillian had designed. The timeline also noted the increased number of women architecture students from 1972 and discussed some 25 women who have achieved profile within New Zealand architecture since that time. The timeline is the most substantial survey of women in New Zealand architecture to date.

Between Silos and its timeline are part of a bigger wave of attention to the issue of women in Australian and New Zealand architecture, apparent since 2011 when Naomi Stead, Justine Clark and others began work on an Australian Research Council-funded project on gender in the Australian architectural profession, leading to the formation of the Parlour website,² and Megan Rule, Lynda Simmons and others initiated A+W NZ and established their website and database.³

While there are similarities in the motivations behind the formation of the two groups, there are also differences in the contexts that gave rise to them. Of relevance here, there is no book on the history of women in New Zealand architecture, no companion piece to Julie Willis and Bronwyn Hanna's history of women in Australian architecture.⁴ There is, though, evidence that women are under-represented in New Zealand's architectural profession, particularly at senior levels, and an ongoing belief that women architects are under-represented in the writing on New Zealand architecture.

So what has been written on New Zealand women architects to date? Just how extreme is the dearth? And what does the published record say about the extent and activity of women in New Zealand architecture?

This paper reviews the literature on women in New Zealand architecture since the 1970s. It starts that decade because an increased number of women began studying architecture in New Zealand then, and because the publication of books on New Zealand architecture started then too.

1 See www.architecturewomen.org.nz/auckland-architecture-week-2013; and Marianne Calvelo and Joy Roxas, "Timeline," *Architecture + Women New Zealand Exhibition 2013: Between Silos*, Silo Park, Auckland, 20–29 September 2013. My thanks to Marianne Calvelo for providing me with a PDF of the timeline.

2 www.archiparlour.org.

3 www.architecturewomen.org.nz.

4 Julie Willis and Bronwyn Hanna, *Women Architects in Australia, 1900–1950* (Canberra: Royal Australian Institute of Architects, 2001).

The material is presented in three sections: (i) the presence of women in general surveys of New Zealand architecture; (ii) exhibitions premised on raising the visibility of women in New Zealand architecture; and (iii) texts that take women in New Zealand architecture as their express focus. The paper does not attempt to identify all the magazine articles that mention individual women architects. There are too many for this to be possible. Rather, it discusses key articles explicitly concerned with women architects and gender issues.

The paper looks for the publication of women's names, knowing that identifying buildings on which women have worked is difficult because of the collaborative nature of architectural practice and the tradition of attributing projects to the firms that produced them rather than recognising the many people who contributed to them.

The paper confirms the belief that women architects are under-represented in surveys of New Zealand architecture. However, research and writing that is explicitly concerned with women has grown over the last 40 years. Within this general trend, exhibitions in 1993 and 2013 provoked additional writing and reflection, meaning a bubble of material at each of these two points in time.

The Presence of Women in General Texts on New Zealand Architecture

The published record presents a series of figures showing that the proportion of women architects in New Zealand is increasing: from 4% in 1986, to 9.5% in 1993, to 13.5% in 2004, to 18% in 2009.⁵ Gender balance has become the accepted norm in architecture schools, but it does not extend into practice. In its most recent (2012-13) annual report, the New Zealand Registered Architects Board (NZRAB) noted that 26% of registered architects were women.⁶ This figure included those on voluntary suspension, and the NZRAB's online register shows slightly less than 20% women.⁷ Of NZIA members, about 21% of Associates are women, as are 13 or 14% of Fellows, depending on which categories are included in the mathematics. Overall, 19.6% of the NZIA's practising architect members are women.⁸

The claim that women architects are under-represented in the literature on New Zealand architecture is confirmed by a glance at key survey texts. The indexes to John Stacpoole and Peter

5 See Tom Hyde, "Women Architects: Building their Reputation," *More* (September 1986), 37; Anna Kemble Welch, "Architecture: Process or Icon," *Wellington Architect* (June 1993), 9; Gill Matthewson, "Take it to the Limit: Women as Breach in Architecture," in *Limits: Proceedings from the 21st Annual Conference of the Society of Architectural Historians, Australia and New Zealand*, ed. Harriet Edquist and Helene Frichot (Melbourne: SAHANZ, 2004), vol. 2, 320; and Errol Haahrhoff, *Practice and Gender in Architecture: A Survey of New Zealand Architecture Graduates 1987-2008* (Auckland: School of Architecture and Planning, The University of Auckland, 2010), 10.

6 New Zealand Registered Architects Board, "Annual Report 2012-2013," 23 October 2013.

7 Figures analysed on 16 January 2013. See New Zealand Registered Architects Board Register, www.nzrab.org.nz/NonCMS/Find.Architect.aspx?show=alpha&n=a.

8 Figures tallied by the NZIA on 15 January 2014 and provided to me on 16 January 2014.

Beaven's *Architecture, 1820-1970* (1972), Stacpoole's *Colonial Architecture in New Zealand* (1976), and Terence Hodgson's *Looking at the Architecture of New Zealand* (1990) all list no women architects.⁹ David Mitchell and Gillian Chaplin's *The Elegant Shed: New Zealand Architecture since 1945* (1984), lists one: Briar Green. Mitchell identifies Stanish & Green as a partnership working in the humanist tradition.¹⁰ He discusses Nick Stanish further, but not Green: "Stanish shapes his buildings strongly around social groups, reflecting his own sense of family unit and elevating domestic ritual. He focuses attention on ..."¹¹

Peter Shaw was more cognisant of gender in *New Zealand Architecture: From Polynesian Beginnings to 1990* (1991). He mentions four women architects: Marilyn Reynolds (nee Hart) and Barbara Parker, both of Auckland's Architectural Group; Lillian Chrystal, for the award-winning Yock House; and Briar Green, for Stanish & Green's Evans House.¹² Shaw's second edition, published under the title *A History of New Zealand Architecture* (1997), included a new chapter on the 1990s. It mentions Briar Green again and introduces Amanda Reynolds, Felicity Wallace and Julie Stout. Shaw discusses three of the four in relation not to houses, but to townhouses, i.e. multi-unit housing.¹³ He then discusses Julie Stout and David Mitchell's own house in Freemans Bay (1990).¹⁴ In the book's third edition (2007), Shaw adds further mention of Stout, in conjunction with Mitchell & Stout's New Gallery for the Auckland Art Gallery.¹⁵ He discusses the project in conjunction with other new galleries nationwide. Within the context of women architects, it is also an important inclusion beyond houses and housing. From 2000, more authors at least look for women architects to include. In *Looking for the Local: Architecture and the New Zealand Modern* (2000), for example, Justine Clark and Paul Walker reflect on the masculinity of New Zealand's "pioneering" modernist tradition, noting that Lillian Chrystal was the only woman represented in the Architectural Centre's collection of photographs, on which their own book was based.¹⁶ They also make mention of Marilyn Reynolds and Barbara Parker.¹⁷

9 John Stacpoole and Peter Beaven, *Architecture, 1820-1970* (Wellington: Reed, 1972); John Stacpoole, *Colonial Architecture in New Zealand* (Wellington: Reed, 1976); and Terence Hodgson, *Looking at the Architecture of New Zealand* (Wellington: Grantham House, 1990), 109-10.

10 David Mitchell and Gillian Chaplin, *The Elegant Shed: New Zealand Architecture since 1945* (Auckland: Oxford University Press, 1984), 107-09.

11 Mitchell and Chaplin, *The Elegant Shed*, 108.

12 Peter Shaw, *New Zealand Architecture: From Polynesian Beginnings to 1990* (Auckland: Hodder & Stoughton, 1991), 154, 158, 197.

13 Shaw highlights Stanish & Green's Picton Street Townhouses (1993-94); Hames Sharley Architects' Grey Lynn Townhouses (1990), designed by Amanda Reynolds; and Felicity Wallace's prize-winning Cox's Bay Townhouses (1997). Peter Shaw, *A History of New Zealand Architecture, 2nd ed.* (Auckland: Hodder Moa Beckett, 1997 [1991]), 204-06.

14 Shaw, *A History of New Zealand Architecture* (1997), 205-06.

15 Peter Shaw, *A History of New Zealand Architecture, 3rd ed.* (Auckland: Hodder Moa Beckett, 2003 [1991]), 229.

16 Justine Clark and Paul Walker, *Looking for the Local: Architecture and the New Zealand Modern* (Wellington: Victoria University Press, 2000), 32.

17 Clark and Walker, *Looking for the Local*, 32, 71, 76-77.

The NZIA's centennial publication, *Exquisite Apart: 100 Years of Architecture in New Zealand* (2005), is the first survey text to include a chapter on women.¹⁸ This chapter is discussed in more detail below. *Exquisite Apart* also lists 100 years of NZIA award winners and past presidents. These two lists demonstrate the male domination of the awards and the profession. The only women listed as national award winners are Lillian Chrystal, with her husband David Chrystal, for the Yock House in 1967, and Pauline Trengrove, with her brother Sir Miles Warren and her husband John Trengrove, for their conservation and landscaping at Ohinetahi, Governors Bay, in 1986. The only woman to have served as an NZIA president was Helen Tippett, in 1989–90.

Subsequent authors have continued to look for women architects to include in their surveys. Andrew Barrie's "New Zealand Architecture Family Tree" (2008) includes more women than any previous national survey, namely, Lillian Chrystal followed by Jane Aimer, Megan Edwards, Briar Green, Sue Hillary, Joanna Hurst, Lindley Naismith, Amanda Reynolds, Megan Rule, Julie Stout, Felicity Wallace and Christina van Bohemen.¹⁹ In my introduction to *Long Live the Modern: New Zealand's New Architecture, 1904-1984* (2008), I acknowledge the unfortunate absence of women architects from that book, noting that additions and alterations kept Lillian Chrystal's Yock House out of the book, premised as it was on identifying extant modern buildings which retained their design integrity.²⁰ And in *Maori Architecture: From Fale to Whareniui and Beyond* (2009), Deidre Brown identifies Tere Inasley, Keri Whaitiri and Bianco Pohio as being prominent among the country's Maori architects and architectural graduates.²¹

At the international level, the *Phaidon Atlas of 21st Century World Architecture* (2008) includes eleven New Zealand projects. One of them is South Pacific Architecture's Private Chapel in Northland (2003). South Pacific Architecture is Megan Rule's practice, and this chapel was to her design.²²

It is relevant to consider books on houses here too, because of their comparatively large number and because women are more accepted as the designers of houses than of other building types; we might anticipate seeing women architects receiving more attention in books on houses than in general survey texts. This does not apply to Douglas Lloyd Jenkins' *At Home: A Century of New Zealand Design* (2004), which only mentions Marilyn Hart as a signatory to the Architectural Group's constitution; Amanda Reynolds as a member of the mid-1980s collective, Artifice; and David Mitchell and Julie Stout's Freemans Bay house as an example of innovative infill housing of the 1990s.²³

18 Gill Matthewson, "Sketching in the Margins: Women in the Architectural Profession," in Charles Walker (ed.), *Exquisite Apart: 100 Years of Architecture in New Zealand* (Auckland: Balasoglou Books on behalf of the New Zealand Institute of Architects, 2005), 128-33.

19 Andrew Barrie, "New Zealand Architecture Family Tree," *Block: The Broadsheet of the Auckland Branch of the New Zealand Institute of Architects*, no. 5 (May 2008).

20 Julia Gatley, "Introduction," in *Long Live the Modern: New Zealand's New Architecture, 1904-1984*, ed. Julia Gatley (Auckland: Auckland University Press, 2008), 7.

21 Deidre Brown, *Maori Architecture: From Fale to Whareniui and Beyond* (Auckland: Raupo, 2009), 141.

22 *Phaidon Atlas of 21st Century World Architecture* (London: Phaidon, 2008), 50.

23 Douglas Lloyd Jenkins, *At Home: A Century of New Zealand Design* (Auckland: Godwit, 2004), 116, 253, 283.

Amanda Hyde de Kretser and David Sullivan's *Architecture Inspired by New Zealand* (2006) profiles 22 houses, of which three (14%) were designed by firms with a woman partner: Felicity Wallace Architects; Mitchell Stout Architects; and Belinda George Architects.²⁴ In John Walsh and Patrick Reynolds' *New New Zealand Houses* (2007), three (12%) of the 25 profiled houses are by firms with a woman partner: Herbst Architects; Mitchell & Stout Architects; and Felicity Wallace Architects.²⁵ In Andrea Stevens and Simon Devitt's *Summer Houses* (2011), four (17%) of the 23 profiled houses are: three by Herbst Architects; and one by Mitchell & Stout.²⁶ Most recently, John Walsh and Patrick Reynolds' *Big House, Small House* (2012) profiles 60 houses.²⁷ It includes sixteen (27%) with a woman identified as architect, partner in the firm or project architect - at last, too many to name here. Walsh had already acknowledged "the structural detouring of women" into residential architecture and the unwillingness of male directors "to reconcile opportunities for female professional advancement with the demands of motherhood",²⁸ suggesting that he and Reynolds have been conscious of gender when making the selections for their various books on houses.

New Zealand has also seen three books on architects' own houses. Stephanie Bonnie and Marilyn Reynolds' *Living with 50 Architects: A New Zealand Perspective* (1980) profiles 50 houses, of which 49 were designed by men and one (2%) was designed by a couple;²⁹ Adrienne Rewi's *Architects at Home: Thirty New Zealand Architects and the Houses* (1995), profiles 30 houses, of which three (10%) were those of women;³⁰ and John Walsh and Patrick Reynolds' *Home Work: Leading New Zealand Architects' Own Houses* (2010) profiles 20 houses, of which five (25%) included a woman contributor.³¹

Women's presence in survey books on New Zealand architecture, then, remains small, although it is increasing, particularly in recent books on new houses, in some cases reaching a proportion roughly comparable to the national proportion of women architects.

Beyond books, Sarah Treadwell and Nicole Allan report that from 2002 to 2011, 19% of the contributors to *Architecture New Zealand* were women; and that from 2007 to 2011, 21% of the names

24 Amanda Hyde de Kretser and David Sullivan, *Architecture Inspired by New Zealand* (Auckland: Mint Publishing, 2006).

25 John Walsh and Patrick Reynolds, *New New Zealand Houses* (Auckland: Godwit, 2007). In addition, *New New Zealand Houses* lists the team members who contributed to each of the 25 houses. Another six of the houses had a woman or women as team members. See Walsh and Reynolds, *New New Zealand Houses*, 316-19.

26 Andrea Stevens and Simon Devitt, *Summer Houses* (Auckland: Penguin, 2011).

27 John Walsh and Patrick Reynolds, *Big House, Small House* (Auckland: Godwit, 2012).

28 John Walsh, "Van Asch House," in Walsh and Reynolds, *New New Zealand Houses*, 222.

29 The Clark House, Anderson's Bay, Dunedin, was designed by Fraser Clark and Gael Montgomerie. Stephanie Bonny and Marilyn Reynolds, *Living with 50 Architects: A New Zealand Perspective* (Auckland: Cassell, 1980), 77, 92-93.

30 Rewi's three women were Min Hall, Lindley Naismith and Amanda Reynolds. She includes a short biography of each. Adrienne Rewi and Euan Sarginson, *Architects at Home: Thirty New Zealand Architects and their Houses* (Christchurch: Shoal Bay Press, 1995), 80-85, 114-17 and 128-31.

31 They are the houses of David Mitchell and Julie Stout (2009); Megan Rule (2007); Jane Aimer and Lindley Naismith (2008); Bronwen Kerr and Peter Ritchie (2007); and Ginny Pedlow and Gary Hunt (2008). John Walsh and Patrick Reynolds' *Home Work: Leading New Zealand Architects' Own Houses* (Auckland: Godwit, 2010).

the magazine listed under project credits belonged to women.³² By coincidence or not, both of these figures are also roughly equal to the national proportion of women architects.

Exhibitions to Raise the Visibility of Women in NZ Architecture

In 1993 and 2013, New Zealand women architects curated exhibitions premised on raising the visibility of women in New Zealand architecture.

The first, *Constructive Agenda*, marked the centenary of New Zealand women's suffrage and 60 years since New Zealand produced its first woman architecture graduate. It was initiated by a group called Wellington Women in Architecture and grew to comprise concurrent exhibitions in Wellington and Auckland in mid-1993, with component parts then travelling to other centres. The key players behind the initiatives included Jane Dykes, Anna Kemble Welch and Christina Mackay in Wellington and Joanna Hurst, Annette Jones, Mary Jowett and Amanda Reynolds in Auckland. Fifty-five women contributed A2 sized panels of their work to the Wellington exhibition and 84 to the Auckland event.³³

An exhibition catalogue was not published, but the records of this show include a large number of "Data Sheets" on individual women architects, lodged with the Victoria University of Wellington Architecture and Design Library.³⁴ In addition, the June 1993 issue of *Wellington Architect*, the NZIA Wellington Branch magazine, focused on women in architecture. Amid other articles, art historian Mary-Jane Duffy wrote on the absence of women architects from the published record; Margaret Munro complained of men who always assumed that as a woman architect she would design houses, whereas in reality her practice extended to "churches, schools, factories, offices, retail shops, numerous alterations and additions, and, of course, HOUSES"; Anna Kemble Welch presented statistics of the day (5.7% of principals were women; 9.5% of salaried architects were women); and profiles provided biographical information on Hillary Allbrook, Fiona Christeller, Deborah Cranko, Alison Dangerfield (nee Macky), Jane Dykes, Gina Jones (nee Utting), Christina Mackay and Joanna Merwood.³⁵ The August issue of *Transgression*, the NZIA Auckland Branch magazine, included an overview of the northern exhibition.³⁶ Three months later, it also published an interview with retired modernist Muriel Lamb (nee Sanders).³⁷

The country's two main architecture magazines, *New Zealand Home and Building* and *Architecture New Zealand*, also provided coverage of *Constructive Agenda*. The *Home and Building* article

32 Sarah Treadwell and Nicole Allan, "Limited Visibility: Portraits of Women Architects," *Architectural Theory Review* 17, nos. 2-3 (2012), 287, 289, 291.

33 "Exhibition Information Sheet," "Exhibition Panels" and "Southern Exhibition: Exhibitors," *Constructive Agenda 1933-1993: 60 Years of Women in Architecture in New Zealand*, 1993. Copy in A+W NZ Dropbox, 2013. My thanks to Lynda Simmons for giving me access to the A+W NZ Dropbox in 2013.

34 They are accessioned under the title, "Constructive Agenda, 1933-1993: 60 Years: Women in Architecture in New Zealand."

35 "Wellington Women in Architecture," *Wellington Architect* (June 1993), 3-17.

36 "Constructive Agenda 1933-1993: 60 Years of Women in Architecture in New Zealand," *Transgression*, no. 8 (August 1993), 3-11.

37 "Modernity in Suburbia: An Interview with Muriel Lamb," *Transgression*, no. 10 (November 1993), 3-9.

coincided with the exhibition in June-July 1993. Carol Bucknell talked to Lillian Chrystal, Mary Jowett, Anna Kemble Welch, Amanda Reynolds, Carolyn Smith and Sarah Treadwell.³⁸ She tabled three myths: that women design differently from men; that men focus on the big picture and women on detail; and that women design curvy buildings. All were challenged and the latter was rubbished. The article included brief biographies of those interviewed.

The *Architecture New Zealand* coverage, in November–December 1993, was more reflective. It comprised sixteen pages on women in New Zealand architecture. Dorita Hannah reflected on women as “other”; Alison Bartley profiled Marguerite Scaife, Anna Kemble Welch and Barbara Webster, with a topic box on Annette Jones; Anna Kemble Welch profiled Min Hall, one of the Victoria School of Architecture’s first graduates; and I reported on what the ten women graduates from my year, the Victoria “Class of 88”, were doing five years after graduation.³⁹

Together these issues of *Home and Building* and *Architecture New Zealand* signify the national significance of the *Constructive Agenda* exhibitions and were important in giving them an enduring and readily accessible place in the historical record.

To mark the 20th anniversary of *Constructive Agenda*, Megan Rule, Lynda Simons, Sarah Treadwell and Julie Wilson, all Auckland based, initiated Architecture + Women New Zealand (A+W NZ) in 2011, established a website that would operate as a database and invited women in New Zealand architecture to set up online profiles, both to raise their collective visibility and to establish a national network to contribute to the 2013 exhibitions.

In 2012, and thus prior to the exhibitions, Sarah Treadwell and Nicole Allan wrote in *Architectural Theory Review* on the ways in which women were choosing to represent themselves on the A+W NZ website, while also discussing women’s low visibility in both the country’s institutional journal, *Architecture New Zealand*, and the NZIA’s programme of national awards.⁴⁰

In 2013, four A+W NZ exhibitions took a different name in four cities: *Between Silos*, Auckland; *Diverse Practice*, Wellington; *Re-Think*, Christchurch; and *Small Town Girl?*, Queenstown. Each had different curators, who worked independently of each other. *Between Silos*, for example, had multiple sub-themes by which contributions were invited, while that in Wellington was text-based, with a long concertina presenting comments from individual women. The four exhibitions were accompanied by talks, discussion panels, workshops and, in Auckland, a symposium. A national catalogue was produced. This, edited by Sara Lee and me and titled *Snapshot 500: Architecture + Women New Zealand*, records the names of almost 500 women involved in every aspect of New Zealand architecture from lead designer, company director and project manager through to graduate and team member.⁴¹

38 Carol Bucknell, “Women in Architecture,” *New Zealand Home and Building* (June–July 1993), 22.

39 “Women in Architecture,” *Architecture New Zealand* (November–December 1993), 33–48.

40 Treadwell and Allan, “Limited Visibility,” 280–98.

41 Julia Gatley and Sara Lee (eds), *Snapshot 500: Architecture + Women New Zealand* (Auckland: Balasoglou Books, 2013).

In conjunction with the Auckland exhibition, Megan Rule and Lynda Simmons also published a three-page guide on women in the NZIA national awards programme from 2003 to 2013.⁴² The graphic format allowed them to include eighteen award-winning projects by Aimer Naismith Architects (Lindley Naismith with Linda Wong), Architecture+ (Anne Salmond), Assembly Architects (including Louise Wright), Buchan Group (Raylene McEwan), Crosson Clarke Carnachan Chin Architects (Annemarie Chin), Dorita Hannah, Herbst Architects (including Nicola Herbst), Kerr Ritchie Architects (including Bronwen Kerr), Mary Jowett Architects, Mitchell Stout Architects (including Julie Stout and Ginny Pedlow), Pete Bossley Architects (including Andrea Bell with Karen Ngan Kee), Tennent Brown Architects (including Sharon Jansen and Ana O'Connell) and Victoria University architecture staff and students.

The A+W NZ exhibitions were reviewed by women, with no evidence of sisterhood or solidarity. Arts critic Janet McAllister took issue with the Auckland show, concluding that "the sheer amount of unlabelled incredible-looking, interesting stuff was overwhelmingly befuddling."⁴³ Christine McCarthy found the Wellington show "understated and peripheral", and "All a bit earnest. What a shame."⁴⁴

McCarthy's review was published in the July-October 2013 issue of the *Architectural Centre Newsletter*, which was devoted to women in architecture and included reprints of articles from the June 1993 issue of *Wellington Architect*. Meanwhile, *Architecture New Zealand* promised a focus on women for its November-December 2013 issue, to echo that which was published in the wake of *Constructive Agenda*, but publication was moved to January-February 2014 to allow more time for reflection and then to March-April 2014 because the previous issue was full.⁴⁵ But it failed to appear in March-April or May-June. In the interim, Nicole Stock contributed an opinion piece to the November-December 2013 issue, commenting on women's low visibility in architecture awards, the problems associated with registration and suspension, and the long hours demanded by a career in architecture.⁴⁶

Texts on Women in New Zealand Architecture

Constructive Agenda was pre-dated by a small amount of research and writing on women in New Zealand architecture. It was political from the outset, initiated by the so-called Women's Institute of Architecture (WIA), which was formed in Auckland in 1979 by women architects and students and soon had 35 members. Much of its work is recorded in newsletters, but Janet Thomson reported on

42 Megan Rule and Lynda Simmons, "Itinerary No. 49: Architecture by Women, 2003-2013," *Block: The Broadsheet of the Auckland Branch of the New Zealand Institute of Architects*, no. 9, September 2013.

43 Janet McAllister, "Architects' Cleverness Needs to be Accessible," *New Zealand Herald*, 5 October 2013. Available on www.nzherald.co.nz/opinion/news/article.cfm?c_id=466&objectid=11135292 (accessed 24 January 2014).

44 Christine McCarthy, "Frocks and Architecture," *Architectural Centre Newsletter* (July-October 2013), 5, 8, 11.

45 "Overrun," *Architecture New Zealand* (January-February 2014), 10.

46 Nicole Stock, 'Opinion: On Seeing the Unseen', *Architecture New Zealand* (November-December 2013), 21-24.

its activities more publicly in the *AAA Journal* at the end of 1979 and again in 1981.⁴⁷ Its lobbying led to the publication of a column titled "Women in Architecture" in *New Zealand Architect* from 1983 to 1985. Thomson wrote some of these, along with Jane Admore, Diane Brand, Claire Chambers, Heather Ives and Gill Matthewson. They wrote on stereotypes compared with realities, on the activities of other groups of women architects and on reports and publications about women in architecture. One such report addressed the New Zealand profession. It was written by Beverley Gill in 1984, for an MBA at Massey University.⁴⁸ Gill reviewed the international literature on women in the architectural profession and surveyed 52 New Zealand women architects. She summarised her findings in the *New Zealand Architect* column, including the barriers that women were experiencing in the profession.⁴⁹

Of these early authors, Matthewson continued to write about the role, work and experiences of women in the profession. She completed a Masters thesis on Lilly Reich and the Barcelona Pavilion in 1994, followed by a 2002 SAHANZ paper revisiting the findings of her thesis, a 2004 SAHANZ paper on the disproportionately low number of women registering as architects in New Zealand, a chapter on women in the NZIA's 2005 centennial publication, *Exquisite Apart*, a 2006 SAHANZ paper on the images published in *Exquisite Apart*, a 2009 paper on her own experiences of Auckland's architecture scene in the 1980s, and a chapter on women, plus biographies of Marilyn Hart and Barbara Parker, in the 2010 book, *Group Architects: Towards a New Zealand Architecture*.⁵⁰ Her various publications are interspersed below, in chronological order.

In 1986, the women's magazine *More* ran a ten-page article on women in New Zealand architecture.⁵¹ The author, Tom Hyde, interviewed "elder statesperson" Lillian Chrystal along with Emma Alcock, Claire Chambers, Fiona Christeller, Deborah Cranko, Pam Ingram, Anna Kemble Welch, Helen Tippett and Barbara Webster. He asked how women architects might design differently from men, but the interviewees preferred to talk about their own experiences and approaches rather than to generalise. Hyde concluded that "women in architecture do seem to be more client-orientated than profit-orientated, that they can pursue their careers and raise a family at the same time, and

47 Janet Thompson (sic), "Challenging Times for Women Architects," *AAA Journal*, no. 2 (December 1979), 2-3; and Janet Thomson, "The WIA is Alive and Well," *AAA Journal* (November 1981), 18.

48 Beverley M. L. Gill, "Women in Architecture in New Zealand," MBA research report, Massey University, Palmerston North, 1984.

49 Beverley Gill, "Women in Architecture: A Minority View," *New Zealand Architecture*, no. 6 (1984), 11.

50 See Gill Matthewson, "Sex, Lies and the Barcelona Pavilion," MA thesis, University of East London, 1994; Gill Matthewson, "Pictures of Lilly: Lilly Reich and the Role of Victim," in *Additions to Architectural History: XIXth Annual Conference of the Society of Architectural Historians of Australia and New Zealand*, ed. John Macarthur and Antony Moulis (Brisbane: SAHANZ, 2002), on CD; Matthewson, "Take it to the Limit," 319-25; Gill Matthewson, "Sketching in the Margins," in *Exquisite Apart*, ed. Walker, 128-33; Gill Matthewson, "In the Glass Darkly: The Glass Pavilion and Reflections in Photographs," in *Contested Terrains: Conference Proceedings; XXII Annual Conference of the Society of Architectural Historians, Australia and New Zealand*, ed. Terrance McMinn, John Stephens and Steve Basson (Fremantle: SAHANZ, 2006), 345-50; Gill Matthewson, "'You Have No Idea': Women in Architecture in the Eighties," in *Ponderously Pedantic Pediments Prevail ...: New Zealand Architecture in the 1980s: A One Day Symposium*, ed. Christine McCarthy (Wellington: Victoria University of Wellington, 2009); 57-61; and Gill Matthewson, "Marilyn Hart (b. 1927)," "Barbara Parker (ca 1925-1986)" and "House Work: Women and the Group," in *Group Architects: Towards a New Zealand Architecture*, ed. Julia Gatley (Auckland: Auckland University Press, 2010), 14-15, 16, 178-83.

51 Hyde, "Women Architects," 28-37.

that most of what we hear about the differences between feminine and masculine design styles is overstated."⁵²

Following *More's* lead, *Architecture New Zealand* began to publish profiles of individual women architects in the late 1980s and early 1990s: on Gillian Macleod in 1988; Ellen Brinkman in 1991; Julie Stout in 1991; Robin Allison in 1993; and Jackie Gillies (and Gillian Macleod) in 1994.⁵³ These profiles were complemented by the sixteen-page focus on women in architecture that marked *Constructive Agenda* in November-December 1993.

In 1996, *Build* magazine published a nineteen-page feature on women in the New Zealand building industry.⁵⁴ Gina Jones and Helen Tippett both contributed to a facilitated discussion on women in the building industry. The feature profiled Lesleigh Salinger, then recently appointed chief executive of the NZIA, the first woman in the position; women who worked as managers and board members at the Building Research Association of New Zealand; and women working in construction companies, for building materials manufacturers and in the steel industry. It also discussed the National Association of Women in Construction, emphasised the importance of Equal Employment Opportunities policies in the workplace and commended Fletcher Challenge for opening a childcare centre in 1990.

Scholarly research on some of New Zealand's early women architects was also underway. From 1986, this was fostered through a lecture course titled "Women and Architecture", later "Engendering Architecture", that Sarah Treadwell taught at the University of Auckland School of Architecture. Students researched individual women architects.⁵⁵ Gill Matthewson contributed a lecture on Esther James, who served an architectural apprenticeship in the 1920s and went on to have a diverse life and career.⁵⁶ In 1993, at the University of Canterbury, Mary-Jane Duffy completed an MA thesis on Christchurch architect Margaret Munro (nee Hamilton), who was born in 1914 and practised from 1931 to 1963.⁵⁷ This remains the most sustained piece of research on a New Zealand woman architect to date. Duffy made an abridged version accessible to a general readership in *New Zealand Historic Places*.⁵⁸ Two years later, Min Hall wrote a eulogy for Nelson architect Mary Edwards, the Auckland School of Architecture's third woman graduate.⁵⁹ In 1997, Natalie Meredith, a third-year student at

52 Hyde, "Women Architects," 37.

53 "Practice Profile: Gillian Macleod," *Architecture New Zealand* (September-October 1988), 49-50; Tommy Honey, "Brinkman in Practice," *Architecture New Zealand* (May-June 1991), 30-31; Tommy Honey, "Design Explorations," *Architecture New Zealand* (November-December 1991), 114-16; Vanya Shaw, "How I Became Green," *Architecture New Zealand* (September-October 1993), 78-89; and Suzanne Mahaffie, "Bath House Studio, Queenstown," *Architecture New Zealand* (July-August 1994), 98-99.

54 "Special Feature: Women in Building," *Build*, October-November 1996, 30-48.

55 Pers. comm. Sarah Treadwell to Julia Gatley, Auckland, 20 May 2014.

56 Gill Matthewson, "Esther James," Lecture transcript, Women and Architecture Lecture Course (Coordinated by Sarah Treadwell), School of Architecture, University of Auckland, 1986. Copy in A+W NZ Dropbox, 2013.

57 Mary-Jane Duffy, "Margaret S. Munro, Architect" (MA thesis, University of Canterbury, Christchurch), 1993.

58 Mary-Jane Duffy, "Emerging from Obscurity," *New Zealand Historic Places* (March 1993), 14-17.

59 Min Hall, "Mary Dorothy Edwards, 7 February 1909 - 7 September 1995," Copy in A+W NZ Dropbox, 2013.

Unitec, wrote a research essay on Lillian Chrystal, accessioned into that institution's library.⁶⁰ The *Dictionary of New Zealand Biography*, published in five volumes from 1990 to 2000 and subsequently extended online, includes biographies of about 45 male architects and two women who trained in architecture but became known for careers outside the discipline: Esther James in Volume 4 (1998), as an inventor and long-distance walker, and Nancy Northcroft in Volume 5 (2000), for prominence in town planning.⁶¹ Following her death in 2004, Victoria University's Prof Helen Tippet appears to have been the first woman architect to earn an obituary in one of our professional magazines.⁶²

Pursuing overall trends rather than individual careers, Errol Haarhoff collected data on those studying architecture and registering as architects. He analysed the figures by gender. The first of his two publications on the subject covered 1987 to 1999 and was published in 2001,⁶³ while the second covered 1987 to 2008 and was published in 2010.⁶⁴ The former records that from the late 1980s to the late 1990s, women architecture graduates increased from 22% to 39%.⁶⁵ Haarhoff's second report shows that by 2007, women architecture graduates had increased to about 48% per annum; that in 2009, 18% of New Zealand's registered architects were women; and that in 2009, 28% of registered women architects were on voluntary suspension compared with only 12% of their male counterparts.⁶⁶

In 2004, by this time angry that the increased numbers of women students were not carrying through into practice and registration, Gill Matthewson described women as "breach" in architecture and asked, where do all the women architecture graduates go? To demonstrate that there were problems in architecture, she noted that 13.5% of New Zealand's registered architects were women compared with 34% of doctors, 37% of lawyers and 23% of the judiciary. She also found that in the twelve months prior to publication (2003–04), *Architecture New Zealand* had published only one article profiling a project with a woman lead compared with 24 such articles on projects by men or firms with male partners.⁶⁷ Her conference paper stimulated a three-page article in *Cross Section: NZIA News*, written by then editor Ann Clifford,⁶⁸ demonstrating that Clifford considered Matthewson's paper topical.

60 Natalie Meredith, "Lillian Chrystal, BArch, FNZIA," BArch research paper, Unitec, Auckland, 1997.

61 John Barton, "James, Esther Marion Pretoria, 1900-1990," in Claudia Orange (ed.), *The Dictionary of New Zealand Biography, Volume Four, 1921-1940* (Auckland: Auckland University Press; Wellington: Department of Internal Affairs, 1998), 250; and Caroline Miller, "Northcroft, Anna Holmes, 1913-1980," in *The Dictionary of New Zealand Biography, Volume Five, 1941-1960*, ed. Claudia Orange (Auckland: Auckland University Press; Wellington: Department of Internal Affairs, 2000), 377-78.

62 "Obituary: Managing Change," *Cross Section: NZIA News* (May 2004), 14-15. See also Hugh O'Neill, "Trailblazer for Women and Interdisciplinary Work," *The Age* (Melbourne), 17 April 2004.

63 Errol Haarhoff, *Women and the Architecture Profession in New Zealand: A Survey of Architecture Graduates, 1987-1999: Report* (Auckland: Auckland Uniservices Ltd for the Architects Education and Registration Board, 2001).

64 Haarhoff, *Practice and Gender in Architecture*, 15.

65 Haarhoff, *Women and the Architecture Profession in New Zealand*, 8.

66 Haarhoff, *Practice and Gender in Architecture*, 10, 25.

67 Matthewson, "Take it to the Limit," 320.

68 Ann Clifford, "Feature: Translucent Ceiling?," *Cross Section: NZIA News*, December 2004, 10-12.

Matthewson developed this SAHANZ paper into her chapter in the NZIA's centennial publication, *Exquisite Apart* (2005).⁶⁹ This is an important moment because it is the first time a New Zealand architecture book included a chapter on women. Unfortunately it ends mid-flight – an editorial decision – just when it was starting to discuss recent projects by women architects. It nonetheless records useful facts and observations, and images of Megan Rule's Northland Chapel, Mitchell & Stout's Unitec Landscape Building and New Art Gallery, both in Auckland, and Dorita Hannah's Prague Quadrennial Installation. Matthewson reflected on the unfortunate chopping of the chapter in a subsequent (2006) SAHANZ paper, where she also considered the gendered implications of *Exquisite Apart's* images.⁷⁰

In 2009, Matthewson told her own story of studying architecture and entering practice in the late 1970s and the 1980s. She traces the emergence and activities of the Women's Institute of Architecture, including her own involvement in it, and highlights women architects who experienced hitting the "glass ceiling", left jobs because they could not work the 60 hours expected of them each week once they had children and formed partnerships with other women to facilitate greater flexibility.⁷¹

Research on individual women continued through this period. In 2006, Jessica Barter wrote a SAHANZ paper on Ellen and Mary Taylor, cousins who designed a shop and house for themselves in Wellington's Cuba Street in the mid-nineteenth century,⁷² and in 2007, I published an article on Alison Shepherd (nee Sleight), the first New Zealand woman to be elected an Associate of the RIBA.⁷³

More recently, *Houses New Zealand* has devoted its "Profile" section to women architects seven times across 30 issues (23%). This section focuses on one architect per issue and comprises an interview and illustrated texts on individual houses. The women profiled to date are Felicity Wallace (March 2008), Lindley Naismith (March 2010), Megan Rule (September 2011), Carolyn Smith (March 2012), Sarah Scott (June 2012), Belinda George (December 2012) and Wendy Shacklock (December 2013).⁷⁴ The profiles necessarily focus on houses, but the interviews touch on other building types. Wallace admits that her most significant projects are her public ones – the South Auckland Hospice, which she won in a competition in 2007, and the Melville Park Cricket Pavilion in Auckland (1995).⁷⁵ Rule notes her interest in working on a range of building types, including schools, community projects, a chapel and a marae.⁷⁶ Scott notes her commercial work and a Catholic Church in Wanaka.⁷⁷

69 Matthewson, "Sketching in the Margins," 128-33.

70 Matthewson, "In the Glass Darkly," 345.

71 Matthewson, "'You Have No Idea,'" 57-61.

72 Jessica Barter, "The Letters of Ellen and Mary Taylor," in *Contested Terrains*, ed. McMinn, Stephens and Basson, 19-23.

73 Julia Gatley, "Alison Shepherd (nee Sleight), ARIBA: 'Success of New Zealand Lady Student' Revisited," *Fabrications: The Journal of the Society of Architectural Historians, Australia and New Zealand* 17, no. 1 (2007), 20-45.

74 These have been published by various editors: John Walsh (Wallace), Peta Nichols (Naismith), Claire Ellery (Rule, Smith, Scott, George) and Justin Foote (Shacklock).

75 Felicity Wallace in John Walsh, "A Felicitous Life: Felicity Wallace in Profile," *Houses New Zealand*, no. 7 (March 2008), 97.

76 Megan Rule in Claire Ellery, "Profile: Megan Rule of South Pacific Architecture," *Houses New Zealand*, no. 21 (September 2011), 85.

77 Sarah Scott in Claire Ellery, "Profile: Sarah Scott of Sarah Scott Architects," *Houses New Zealand*, no. 24 (June 2012), 83.

Conclusions

This paper has reviewed the literature on women in New Zealand architecture from the 1970s to the present. In this period, the number of women architecture students has risen to about 50%, while the number of practising women architects has risen to about 20%. The visibility of women within the literature on New Zealand architecture has also grown, and thus the paper can name approximately 50 contemporary women architects, as well as several earlier figures, all of whom have a place in the published record. Naming them is a conscious decision in raising both individual and collective visibility and profile. Catalogue and database searches for each of the names in the paper will of course reveal additional sources, particularly in the professional journals.

The paper shows that the general survey books on New Zealand architecture only really start to make reference to women architects from 1991, with varying results, depending on the gender awareness of the writer, editor and publisher. Our writers on women in New Zealand architecture have included both women and men. Gill Matthewson has been our most persistent commentator to date.

Recent books on new houses tend to include a higher proportion of projects by women architects than other books do. There is a danger that a high profile for women architects in books on houses compared with general survey texts will continue to stereotype women architects into the area of houses at the expense of other building types.

The 1993 and 2013 exhibitions on women in New Zealand architecture succeeded in drawing attention to the low visibility of women. Each generated and stimulated further writing and reflection, meaning a bubble of material at these two points in time. After the 1993 bubble, something of a hiatus is apparent. It is too soon to know if a similar hiatus will follow the 2013 events, but it is possible it will, because the broader pattern suggested by this paper is that the level of publication of women architects is roughly paralleling the proportion of women registered as architects. This in turn means that the barriers to women entering and remaining active in the profession have repercussions for their visibility in print and publication.