

AL CRACCUM

Auckland University students' paper
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EXEC REJECTS PRESS

Scheme to buy printing plant

In spite of eloquent pleading by Man Vice-President Neil Wilson and Business Manager Pam Meeking, Exec voted at its last meeting against the Students' Association buying a printing press, by seven votes to six.

After the original motion was defeated, another motion was put to allow the buying of a printing press subject to the approval of the Council being obtained. Rankin, clearly anti-printing press, vacated the chair in favour of Peter Curson to speak against the motion. 'The approval of the Council is only one minor factor,' he said. 'We must remember that we are students, supposed to be getting degrees.' If Stud. Ass. bought a printing press it would in fact be taking on the detailed running of a business for which it is inexperienced and unsuited. The Business Manager, although willing to run the whole affair, would not always be available, and could not manage on her

own. Stud. Ass. could not afford 'panic sessions and delays' over copy and other matters connected with student publications when all efforts should be directed to fund-raising.

Man Vice Neil Wilson, who proposed the motion that Stud. Ass. should buy a press, said that it would be safe to assume the Association would save £460 a year on its present printing bill after the first nine months of running a printing press. A printing press would be a sign of the Association maturity and show that it was strong enough to set itself up in business. It would also provide a service to students in the time and money saved, and in the higher standard of printing which would gradually be attained.

Business Manager Meeking, the motion's seconder, urged the purchase because of the present availability of a printing press at a reduced price. She stressed that £460 a year was the minimum saving, and a pessimistic estimate. (The saving would be greater if Craccum were published weekly, but Craccum's Editor thinks this would be difficult). She said she had been told of four to eight printers who might be interested in operating the press.

The initial capital outlay would total £1050. This includes the actual purchase price, installation expenses and sundries.

Treasurer Tim Nuttall-Smith was sure of the financial success of the venture, but was 'worried about other Association matters.' The new Student Union building would have to be bigger to house a printing press, as suggested housing in Wynyard St was uncertain and temporary anyway.

RECOMMENDATIONS OF THE PRINTING PRESS COMMITTEE

MOVED: WILSON/MEEKING.

That the Association do set up a printing press in the following manner:

1. By purchasing by tender from the public official assignee the available printing plant for £400.
2. By requesting that the University Council do enter into a lease with the Association for 9 Wynyard Street, the terms of the lease to be such as to allow the Association sufficient notice to remove the plant and to give the Association assistance in finding alternative accommodation whenever this should prove necessary.
3. By setting up a sub-committee of the Executive to be known as the Printing Press Management Committee, to consist of the Business Manager (as chairman), President, Treasurer and by invitation the Vice-Chancellor, Registrar and Miss Alison: the responsibilities of this committee shall be to control and generally supervise the plant and personnel of the Association Printing Press, subject to ratification of the Executive, in policy matters as from time to time may be brought to its notice by the printer or any member of the Association.

NO USE OF STEINWAY FOR JAZZ CLUB

Two obviously suited musical elements in this 'varsity are being kept apart; the Jazz Club and the Steinway piano in the hall.

Why can't the Jazz Club use the piano? Ordinary music students can use it just for practice — but Jazz Club can't even use it for a concert.

Outside information evidently applied the grounds to university authorities for refusing Jazz Club the use of the piano. Jazz Club would be satisfied if the information was correct, but it appears to be wrong.

For their last two concerts the club has had to hire a piano. The upright, which costs £4 a time, is barely adequate for good jazz.

Prior to the last concert, 'Jazz on a Winter's Night', secretary Keith Berman wrote to the University Registrar Mr Kirkness stating the position.

The letter in reply told the Jazz Club they couldn't use the piano. The Vice-Chancellor had ultimate jurisdiction over it. He had consulted Professor Nalden, Head of the Music Department, who had in turn spoken to several piano firms about the use of pianos by jazz players.

On the basis of what they heard they felt bound to refuse permission.

Among the reasons stated was that the Steinway in the Town Hall had been refused to jazz pianists. This is incorrect, because the piano has been used at least by Dave Brubeck and Crombie Murdoch, the featured pianist at Jazz Club's first concert.

Other information claimed that jazz pianists bang the piano pedal up and down. It is almost unheard of for a good jazz pianist to use the pedal. In fact in jazz it is used much less than in classical music, Keith Berman pointed out.

At the last Executive meeting, David Williams, Societies' Representative, brought the matter up, but no motion was passed.

ARCHITECTURE SUPPLEMENT

In this issue of 'Craccum' is printed a supplement written and prepared by the School of Architecture. However, this is much more than a series of articles to provide interest for student readers.

It is the first move by a department of this University to inform the student body and faculties, as a whole, of its functions and attitudes.

I would take this opportunity to encourage other departments to do the same as a part of setting in motion the first stage of our Public Relations programme directed towards the raising of

WVP Anne Hilt added that the approval of the Council had not yet been given, which laid Stud. Ass. wide open to recrimination as soon as anything went wrong. She thought the students' money should not be risked in such a venture.

The voting was as follows: Wilson, Meeking, Browne, McShane, Collinge and Romanuk voted in favour of the printing press, while Hilt, Curson, Williams, Harvey, Murphy, Hasman and Nuttall-Smith voted against it. Shenkin, who said he had 'not sufficient confidence in Exec to spend so much money', was the only abstainer, although he thought a printing press would 'be a sort of status symbol'.

CRACCUM REPORTER

funds for the new Student Union. Extracts from such supplements will be given liberal space in the daily press — an ideal way of informing the public of the real function of a University. We must convince the public of the worth of our institution if we are to expect them to assist it from their own pockets.

I should like to draw attention to the fact that this supplement was compiled through a joint effort of the staff and students of the school. Is there any department in the University which would not stand to gain from this sort of co-operative project?

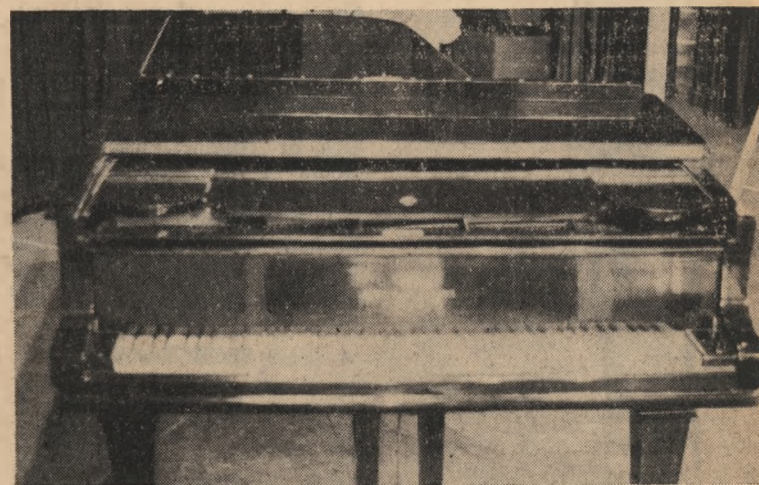
Let us hear from you!

O. McSHANE,
New Buildings Officer

More printing
press p.3

Tournament teams p.8

Architecture
supplement pp.11-15



THE Steinway

Professor Nalden had told him: 'It's a well known fact that jazz pianists are more wearing on pianos'.

According to Jazz Club a dance band pianist can be very hard on a piano, but a jazz pianist is not.

It cannot be said that Jazz Club does not contain qualified musicians — one member has an ATCL.

CRACCUM REPORTER

Nuttall-Smith on Tramping Club grant: 'Tramping Club has climbing ropes which are used for climbing. River Ropes are different.'

☆

Craccum Issue 11 will be published the first day of the Third Term. COPY CLOSES 19 AUGUST.

THE SOCIAL POOL

Uncle Sam's high society is in the throes of swimming pool throwing. Apparently it is really IN to get chucked into some heart-shaped pond owned by one of Washington's famous hosts.

All this revelry from a country to which we are so closely united through military treaties and common interests and military treaties and... perhaps it will herald a new age in hostmanship in New Zealand's upper social circles.

By upper social circles is meant the diplomats of Wellington and the commercial aristocracy of Remuera, Fendalton, et al. Needless to say, the diplomats consider themselves above everyone else in social status but since the ignominious departure of two of the Vodka by Godkas they may condescend to speak with the nouveaux riches.

One can see our Prime Minister currying favour with foreign visi-

tors and those who are socially UP by having bathing barbecues at which every second guest would be hurtled into the waters of some picturesque private pool. Russian diplomats would be excluded of course — no chance would be allowed these charmers to seduce our secrets from our top brass while they were chatting martiniwise around 'une petite' colonial terrace.

What a sophisticated scene it would make — the latest in Auckland's fashion entertaining the GREAT and the INFLUENTIAL with true Kiwi hospitality. A new milieu would be created—a new witty circle would be evolved — engendered with the ideas from our great private schools. This society would have a new birth—it would be a symbol of all that is chic and tasteful. One can even imagine the day when the intellectuals of the nation would be wooed by the influential and persuaded to throw in their lot and have a real splash.

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Relaxing at lunch time in the foyer

MORE LETTERS

Sir,

If only 'Hung Over' would come to WHC on those Monday mornings instead of writing indirectly to 'Craccum', the apparent lack of 'codeines, disprins, etc.' would be more efficiently remedied. Dear Mr Hung Over (although we see no reason why the Students Association should pay to help you recover from the week-end before) please don't be shy.

SECRETARY, WHC.

I shall die
and sigh
and say to myself
your life was but
a broken cup
upon a shelf.

ION.

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OUR SYSTEM

Sir,

The educational system so unfortunately adopted by the Department of Education here in New Zealand is childish.

The endless year's work of tests, assignments, essays, and more tests, upon which the Terms System is based, is good only in so far as it forces the average student to do a weighty amount of soul-killing work before he can consider himself qualified to sit Finals.

Fees have been raised. This still gives the student the same chance: and at the end of the year there is every possibility that he will be considered ineligible to attempt Finals.

If we cannot have an adult educational system, at least abolish the Terms system. With higher fees and no University privileges, the average student might just as well be at Night School or in an apprentices' training school.

PETER LOUCH.

Sir,

I must protest at the social controller's (Mr Murphy) impudent rejection of his election policy as reported in your last issue. If he keeps on saying one thing and doing another like that I think he should be kicked out.

He said in print that he supported a policy of grog, and what he said in print is nothing to what he said to small groups before the election about 'Broads, Booze and Big Beat Bands'.

Then he has the nerve to turn down his nose on grog and condemn it on moral grounds — for goodness sake!

Granted that there is a rule saying no grog in the student block and that Exec has been defying this. But surely we expect from Mr Murphy a speech justifying the extension of this privilege, fruitless as it might have been, rather than a condemnation on moral grounds. As for saying that only Exec enjoys this privilege, Mr Murphy is either blind or a goddam liar.

Further, the move into committee shows his guilt. He knows, and we know, he is a hypocrite. He stood for election to speak for the students, now he speaks down to them.

BETRAYED.

Sir,

Reply to 'Betrayed's' letter in this issue.

At the Exec meeting on 4 July I brought up the subject of the grog cupboard. After discussion it was decided to discontinue the supply of grog. I favoured this action because

(a) There is a rule against the consumption of liquor in the student block.

(b) It smacks of hypocrisy when an Exec member can have a drink and minutes later fine a fellow student for doing the same.

(c) Such 'perks' for Exec make for bad relations between Exec and the students who elected them.

My Election policy related to functions held for and by the student body — not to everyday life in the student block. My election promises will be fulfilled.

'Betrayed' seems amazed that I should act in the interests of the majority of students in scrapping the grog supply. He obviously feels that Exec room should be set aside for orgies.

I am fully aware as is 'Betrayed', that the rule against grog is transgressed by many, but Exec no longer can be accused of hypocrisy when they enforce the rule.

As for the move into committee, this was moved by Mr Power and seconded by myself, in order to keep small-minded and capricious people like 'Betrayed' from making a mountain out of a mole-hill.

I consider that in speaking against an Exec grog cupboard I was speaking for students. I know that what I did was right and in the best interests of the Association.

'Betrayed' confuses the issue, is ill informed and evidently thinks I should be kicked out.

He is welcome to kick me out if he can. Let him creep from the shelter of a pseudonym and call a Special General Meeting.

If the student body has no confidence in me I will quit. I think it has confidence.

JOHN S. MURPHY,
Social Controller.



Sir,

We, the cast of the French play, feel that it is rather regrettable that the Craccum critic did not see the play we presented. After so much work, it is rather a pity that the space in Craccum was not utilized for a serious criticism.

The name of the play was 'La Guerre de Troie n'aura pas lieu' by Jean Giraudoux. This play was presented in the true Giraudoux tradition on the Wednesday and Thursday nights. However, the critic, choosing to ignore the complimentary tickets supplied to Craccum for these performances, came on the Friday night when the play was not 'La Guerre de Troie n'aura pas lieu' but 'Trojan Tumult' and it was clearly advertised as such. How can a critic write of a serious French play when he attends a performance advertised as a shambles? Even a child would have more sense — is that asking too much of a third or fourth year University student?

There is just one other thing that we should like to point out to the esteemed critic. Whenever he wishes to put a French title to one of his articles, we suggest that he gets a French student to help him. It is not a very good reflection on the University French Department when such execrable French appears in heavy black type half an inch high.

—LES PACIFISTES.

★ As a result of some mistake by a 'Craccum' staff member the tickets were not passed on. —Ed.

TERM TESTS

Sir,

For a long time I have been waiting but at last my patience has worn extremely thin. Is there no possible method in this great seat of 'Higher Learning' by which the terms test sat by a large number of Stage I students at the beginning of the Second Term could be more swiftly attended to? After a passage of over eight weeks it still has not yet been marked. If after tests set by the same department can be marked and the results given within a week why should the correction of this test for exactly the same number of students hang fire for so long?

To my knowledge, in no other department are results withheld for a like period, which seems to point to the attitude of the department involved towards Stage I students generally — namely the majority of these students are taking the subject only to fill course requirements and not through any real interest in the language itself.

In my several years at this University that seems particularly to be the attitude of this Faculty, and even though it may in many cases be justified, to my mind it does not excuse this gross failure of duty on the part of the marking staff. These students are trying to acquire a degree. Granted the more advanced students are probably of higher intelligence and more interesting to work with and therefore demand more attention, but even they were once at a Stage I level.

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TO BUY OR NOT TO BUY

SHENKIN CRACCUM 3 TUES. 7 AUGUST 1962 ON SHENKIN

At an Executive meeting on 20 June, Mr Nuttall-Smith announced that a printing plant would be sold by tender as the result of a printer's bankruptcy and could probably be obtained at a relatively low cost.

He moved that a committee be set up to investigate the possibility of purchasing, setting up and running a printing press by the Association. The Man Vice-President, as Chairman, the Treasurer and Business Manager and Messrs Cater and Lillie, the Editor of Craccum, were appointed to the Printing Press Committee.

At the first meeting of the Committee the past Business Manager, Mr McInman was asked to investigate the advisability of setting up a press as he had some knowledge of the printing trade. Accordingly, he and Miss Meeking produced the first of four reports which were discussed at the following Committee meetings. As these reports were confidential, Craccum can only give a brief résumé of what they contained.

Report 1:

Equipment required: One large press was needed to print Craccum and Capping Book, while a smaller press was needed to print tickets and letterheads. A guillotine would be required for trimming — but other equipment, although desirable for an efficient plant, was out of the question in view of the cost.

Housing of the press: The area required was estimated and it was suggested that an approach be made to the Administration to try to obtain suitable housing for the plant.

Management: It was suggested that a management committee be set up consisting of three Executive members and three members of the University Administration.

Appendices were included to show the saving that would be made by printing Craccum as a weekly on an Association press, and estimates of the present cost of printing and the savings which could be made on the many jobs, as well as a rough timetable for them.

From this meeting the Committee was side-tracked onto the question of Craccum as a weekly and at the next meeting Mr Lillie and Mr McInman each produced reports on this subject but no definite agreement was reached. Messrs Rankin and McInman also reported on a visit to the Vice-Chancellor who advised caution and suggested that the University Council have a look at the matter in an advisory capacity to ensure

that the Association was not likely to get into financial difficulties.

Mr Gorringer was visited by Miss Meeking and Mr McInman and available sites discussed and visited. One house in Wynyard St seemed to be suitable and this was inspected closely by them. They also made inquiries about the availability of other presses and examined the only other press on the market. Inquiries were made of various printing machinery suppliers and it was found that replacements for the bankrupt stock would be readily obtainable.

The next meeting of the Committee, attended also by Miss Hilt and Mr Rankin, decided that the first presses were best but the Committee was not certain that the financial setup was safe enough. Miss Meeking and Mr McInman produced a final thirteen-page report giving a cost accounting analysis of the proposed setup with an installation cost of £1050, which would result in a minimum saving of £460 in the first nine months. This figure was reached by allowing for nearly everything to go wrong and the writers felt that they would not be optimistic in predicting £600-700 saving for this period. This report gave both Mr Maidment and the Committee a greater feeling of assurance that this was not a ghastly error.

The Committee unanimously recommended the purchase and setting-up to the Executive, subject to a favourable valuation being received. Mr Rankin, who was not a member of the Committee, was against this course of action and Mr Nuttall-Smith, although voting for the motion, received the Chairman's permission to speak against the motion at the Executive meeting if he felt it necessary.

As the meeting has been reported in another part of this issue only a few of the major points raised will be mentioned here, with comments from Miss Hilt as a summation of the case against the press and Mr Wilson's final speech as the case for.

HILT: I wish to speak against the motion for four most important reasons:

(1) We have not yet got the approval of Council and hence we are wide open to recriminations from the student body.

(2) We have no definite site.
(3) This is a business venture. Does the Business Manager really think she is capable of doing this?

I feel that we are making a mistake in rushing this very important step. We can't possibly proceed without more knowledge of a printer.

WILSON: The question of not having a printer is of no great importance. In the past the Association has ventured on the assumption that the right person will be available, e.g. a printer for Capping Book or a producer for Revue.

As far as Council is concerned Mr Maidment is co-operative and not unwilling for us to go ahead. The Administration couldn't have been more helpful.

There is the question of risk. This is not as great as the risk the Association takes over Capping with Capping Book costing £1500 and Revue over £3000. If we are unsuccessful we can sell the presses again and would lose at the most £500-600.

Come what may the Association will spend time on publications in the next few months, calling for tenders, seeing printers and worrying about the jobs. This is a good time to set up the press because if the appeal is not a success we could be involved in fund-raising for the next five years. After the money has been raised we will still have the worries of ensuring that the building is being built as we want it, shifting in worries and organizational worries when we are in. At no time will we have more time than we have at present. The Business Manager says that she can handle this. She is elected to handle printing and publications, not to raise funds.

I do quite firmly believe that this is the most suitable time in the next ten years to set up a press.

The motion was put to the vote and lost 6-7.

For: Wilson, Meeking, Browne, Collinge, Romanuk, McShane.
Against: Nuttall-Smith, Hilt, Curson, Harvey, Hasman, Murphy, Williams.
Abstained: Shenkin.

CRACCUM.

BRIAN SHENKIN: I have no confidence in the Executive to spend £1100 of the students' money.

DENIS (Jeffery Publicity) BROWNE: We have heard there are rumours of other tenders. This may be bluff. I have used bluff in business dealings before!

HERB ROMANUK: What will Council do? Why are we depending on Council?

PETER (President) RANKIN, from the Chair: In Mr Maidment's words, 'Council would like to give its fatherly approval.'

'Power tends to corrupt, and absolute power corrupts absolutely. Great men are always bad men.'

—Lord Acton.

CRACCUM, with a circulation of 2000, is the largest student newspaper in New Zealand.

A few persons around the University probably noticed that in the recent Executive elections a chap called Shenkin was elected unopposed to the position of Student Liaison Officer.

The task of maintaining and improving liaison between the Executive and the Students, the Executive and the University Administration, and the Student body and the University Staff, is the Student Liaison Officer's chief responsibility.

To help him carry out his delegated duties the Student Liaison Officer chooses a sub-committee who handle all matters concerned with hostels, orientation 1963, overseas and Maori Students, and administration of the New Zealand University Students Association Annual Travel and Exchange Scheme between Australia and New Zealand.

With the efficient Committee I am lucky enough to have behind me this year, I hope to devote my time and energies to problems of general liaison.

The fact that it was necessary for Students to call a Special General Meeting to express their discontent with Student Administration illustrated that Student Liaison has slipped up somewhere in the past.

The problem appears to be that Students feel they are not able to have their views brought before the Executive. This has I submit been particularly the case with Elam, Engineering and Architecture who, (and once again I must be cautious) resent the fact that they pay the Annual Students Association fee but seem to derive less advantages from it than their long haired fellow students.

No, doubt the 'law toffs' aren't the only ones to have heard of the 'ombudsman'. With the danger of being rather pretentious, I would like to consider myself the 'ombudsman' of the University. This means any complaints whatsoever about University Administration in general, should be referred to me either in writing or verbally. It will then be my task to investigate those matters fully and bring them before the Executive. If then the 'complainant' is not satisfied that his claim has been espoused properly he has his recourse to Special General Meeting. I will nearly always be available at my office phone number, 23-514, at the Students Association or at home, 53-544. Otherwise please leave a message. Ardmore Students: if your moan is important make the call collect. I will see the account paid if your complaint is a meritorious one.

A suggestion box is being designed and built by one of the Architectural Schools' better scholars and this will be placed in the cafeteria. All sensible proposals, opinions, criticisms, ideas, overtures, impressions and judgments are welcomed and the contents of the box will be brought to the notice of each Executive Meeting.

I am proposing to have a know your Executive policy, beginning in Craccum. This should make Executive members reasonably well known and they can be easily collared, have complaints fired at them or be abused at great length. The above has been a subject of some discussion around the University and perhaps it would be the job of the Student Liaison Officer to explain the current situation and clear up any misconceptions.

'Ignorance is ignorance and is no reason for assuming anything.' —Sigmund Freud.



The Author

ation and clear up any misconceptions.

First — At no time has the present Executive had any alcohol available nor is it likely that there will ever be any alcohol of any kind or description available for Executive use.

Secondly — Although it appears previous Executives had a grog cabinet all liquor was paid for by Executive members.

Thirdly — The official functions this year (only the first has been approved by the Executive) and their costs are:—

(a) A 'Cocktail Party' for sub-committees to be held in early August. I believe liaison between the sub-committees is an important factor in the efficient working of any Executive and the function is intended to enable all those persons involved in student administration to make each other's acquaintance. The food and drink will probably not exceed £25.

(b) The only other proposed function will be the evening held for Heads of Departments and the University Administration in the beginning of 1963. It is customary to provide 'grog' at this gathering as well. The cost will not exceed £17. The Executive Dinner — once an annual perk — was last year paid for by Executive members themselves.

As Student Liaison Officer, I am strongly of the opinion that the functions mentioned above serve an important purpose. However, it may be that my fellow students and association members consider their money is being wrongly employed. If this is so, and I receive protests against the holding of the above functions, I will consider it my duty and responsibility to oppose them in future.

To conclude, I would stress that the office of Student Liaison Officer is created to help you to voice your opinions and make them heard. Please make use of him.

BRIAN SHENKIN,
Student Liaison Officer.

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AMONG
ANY

VARSITY OR CHURCH?

Now we know why there has been no enthusiastic public support for our Fund-Raising campaign. According to new PRO Denis Browne the old-type Student Newsletter with its large block of solid print illustrated by the Clock Tower made 'the peasants' (i.e. the Auckland public) think it was 'a Church article on some sordid little bun-fight. The peasants like their little pictures—that's why the block's going.'

Security blanket lifted

THE POST-WAR BULGE NOW HAMMERING AT THE DOORS OF THE UNIVERSITIES HAS PRESENTED AUTHORITIES WITH A GORDIAN KNOT WHICH MUST BE SOLVED—THE PROBLEM OF ACCOMMODATION OF THE MARCHING TORRENT OF EAGER MINDS.

Overseas universities have tried to stem the tide by funnelling the landslide of students into expensive buildings and lecture theatres, hiring dozens of highly-qualified lecturers, filling whole rooms with books, lavishing huge sums of money on glossy equipment—and with what result? A mere twenty to thirty years' respite from the crushing tension is all that can be expected from such desperate, ill-thought measures.

SUCH IRRESPONSIBILITY IS NOT FOR NEW ZEALAND! We prefer the more solid virtues of concentrated research and full utilization of natural resources.

Scientists of the DSIR, both of them, under the able guidance of eight Ministers, three Royal Commissions, fourteen committees, 237 sub-committees and the National Union of Teachers (NUTS), have developed a new device, details of which have just been released by the Russian Embassy.

Entitled 'Sonic Propagation of Education and Enlightenment through Crowded Halls', it is better known by its initials — SPEECH.

SPEECH enables any living biped capable of standing or being propped up in front of a class to educate and enlighten students, within 100 yards up, down, or sideways, for indefinite periods without the slightest fatigue. However, it has been proved that the average ballpoint will write at conversation speed for only sixty-

five minutes. The normal class time will therefore be one hour.

Once equipped with SPEECH at the Ardmore or Epsom government laboratories, the 'teacher' (to coin a phrase) has an estimated life of fifty-five years. Unfortunately, death from starvation or flight overseas usually supervene. But by accepting candidates from progressively lower secondary-school forms, the Government confidently expects that any knotty problems that rear their heads can be ironed out.

We are further informed that enough war-surplus Nissen huts are held by the Government Stores Board to satisfy all University requirements for the next forty years. Confiscated from the Americans as war damage reparations, they are considered a natural resource and will be fully utilized.

Student intakes will in future be known as Maximum Utilization Groups, and any person in one is, in the quaint jargon of the scientist, a MUG.

LET US, THE PEOPLE, LINK HANDS IN HARMONY AND STAND FIRM ON OUR RESOLUTION TO STRIDE FORWARD WITH WINGS OF SONG INTO A NEW ERA, ILLUMINATING THE FOUNDATIONS OF A SPARKLING FRESH PAGE IN THE PANORAMA OF NEW ZEALAND EDUCATION.

KEN McALLISTER.

ORATORY

The Bledisloe Medal Oratory contest is held every three years at Tournament. This year ten students contested the Auckland Annual Oratory Contest. David Wright and Terry Power were selected and will represent AU at Tournament.

David is a Fourth-year Maths student and has won Varsity oratory each year.

Terry is a Sixth-year History Honours student, last year representing NZU in Australia.

Craccum Scoops

The Wellington student newspaper *Salient* published the story of the rubbishing of their Executive a fortnight after *Craccum* published it. *Salient* Editor was not available for comment on this 'scooping'. *Craccum* Editor said he supposed those Vic bods were busy with other things. For instance *Salient* came out with a headline half the depth of the front page protesting against the death of Eichmann.

CRACCUM REPORTER

RADIO CLUB AGM

The Old Physics Lecture Theatre was crowded with interested students on Friday 13 July as the newly-revived Auckland University Radio Club held its Inaugural Meeting. Prospective members were given details of future plans for experimental work by the Club, the pro tem Committee was confirmed in office, and other relevant General Business was disposed of.

Professor Kreielsheimer of the Physics Department, who has kindly consented to be the President of the Club, then gave a short but extremely interesting lecture on 'Electronics — its Past and Future'.

'It is up to the university students of today,' he said, 'to carry on the research pioneered by those who gave us the first triode, short-wave communication, RDF, airborne 9-cm radar, the transistor, MASER, Compac and Telstar.'

Any student interested in radar, no matter how infinitesimal his knowledge of the subject, is welcome on Wednesday nights at the Club rooms behind No. 3 Grafton Rd — the Psychology Department.

CRACCUM

Toy, Tremaine trip overseas

Dr A. R. Tremaine, Mus.D. (London), Mus.B., is the latest Auckland recipient of a Carnegie study and travel award. This enables him to spend more than a year overseas, studying the latest musical techniques and teaching methods in universities around the world.

In an interview with CRACCUM, Doctor Tremaine said that he would be on leave from November this year. The award provides for extensive travel, and it could be early 1964 before he would return. Although the itinerary is usually arranged by the Carnegie Corporation, Dr Tremaine has this time been given a free choice of routes and destination. He and

Mrs Tremaine would travel via Australia to Great Britain and Europe, and return through Canada and the USA.

Mrs Tremaine is a sculptor, with work in the Christchurch and Dunedin galleries. During the trip she also will be observing University art work and attending seminars on modern trends in sculpture.



Professor Toy, Professor of Architectural Design at the School of Architecture, with a Carnegie Grant, will visit universities all over the world to meet architects and generally 'see what's going on in architectural schools'. He will go across India, to Istanbul and Athens, to Japan and to Europe, Canada and America. He will spend four months in the States and Canada at various Institutes of Technology, and five months elsewhere.

WHITE ELEPHANT

Still nobody is interested in buying the Students Association van, which continues to cost the Association money — £32/5/7 for insurance and £11/17/4 for repairs. The repairs were for the doors to be panel-beaten. While the van was parked in Varsity grounds, somebody wrenched off the door-handle and in so doing buckled the door completely. Another expense was the re-painting over of the previous owner's name.

The first job was hurried, with the result that the paint flaked off, so a new coat of paint was needed.

Public relations

The Public Relations Committee will hold a School Tour in the Auckland Metropolitan area. This will include Papakura, Papatoetoe and the North Shore. Public Relations Officer Dennis Browne said that the end-of-year tour was not really effective. Mr Turtill, the University Liaison Officer, is thoroughly in favour of the idea, but wanted to know exactly what the Committee is going to say, and its itinerary.

CRACCUM REPORTER

KATIPO'S COLUMN

This column is written for no reason at all but to annoy someone.

Mathematics lecturer going overseas at 3 p.m. gave last lecture at 1 p.m.

Jazz Club piano scandal draws out that Music Department was condemned in 1937.

Seen in Albert Park fountain one Sunday afternoon . . . a park bench and a wheel from an electrical cable reel.

A picture belonging to the students had appeared in the hall outside the front foyer. Was for a while kept in the STAFF common room.

Recent staff wives 'orgy' left broken wine bottles lying around. Caf. too left in a mess.

Scene: Women's Common House Committee. Event: questioning of Louch-Jeffrey poster syndicate over the appearance of a mammoth poster. People: 8 man (or woman) committee seated solemnly around passing judgement. *Craccum* reporter requests that he be allowed to listen in.



Chairman says 'NO', although Women's House Committee not 'in committee', and without consulting rest of committee. What went on must remain lost to the press. Never mind, makes it much more fun if everything is surrounded by mystery—also makes it more important than it really is.

Anyone with any snippets can leave them in *Craccum* box—preferably in a sealed envelope.

KATIPO

Of all the plagues with which the world is cursed
Of every ill, a woman is the worst.

BARON LANSDOWNE

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WHO IS MCGONAGALL?

The university is traditionally a place where inquiring minds, seeking the pure light of knowledge, ask penetrating questions. Today, the most frequently asked question in the University of Auckland is, 'Who is McGonagall?'

The tragedy of the situation is that this question has to be asked at all. For McGonagall is a name which, like those of Plato, Einstein, Napoleon, and Fred, should be on the lips of every educated man and woman. Famed and included in many universities in his own generation, McGonagall has, since his unhappy death in 1902, sunk into an altogether unmerited obscurity. Who will dare to say that the foolish neglect of his work has not led to the decline of moral and aesthetic values which like a malignant cancer is steadily gnawing at the vital life-blood of our Western civilization?

But all is not yet lost. A few enlightened and dedicated souls have sought the inner meaning of the deepening twilight of materialism and power-lust that is gradually crushing those great British ideals of beauty and common-sense and fair-play. They have come to realize that one of the few things that will lead our civilization back to the way of sanity and purpose is a rediscovery of the genius that inspired McGonagall and infused his work with those values which alone will ensure the preservation of our democratic way of life.

Born in Ireland

But to revert to our original question — 'Who is McGonagall?' Born in 1825 or 1830 into the home of a poor Irish hand-loom weaver, William McGonagall, by sheer hard work and conscientious application to his studies, carved out a name for himself as one of the greatest literary figures of all time. He travelled the length and breadth of the British Isles, reading his own compositions and giving dramatic entertainments, and even crossed the Atlantic to lecture in New York. Known far and wide by his own title, 'The Great McGonagall, poet and tragedian', he turned out over 75

lyric and epic poems, three autobiographies, and numerous other volumes including a standard critical work on the Bard of Avon called 'Shakespeare reviewed'.

The English Tradition

His poetry is formed from all that is finest in the English poetical tradition — purity and grandeur of conception and theme, musicality of word-patterns, regularity and simplicity of rhythm, spontaneity and nobility of expression, tragedy and profundity of insight and inspiration. A few examples will suffice to illustrate.

His most characteristic type of poem is that in which he celebrates some great national event, usually of a tragic nature, such as his one on the 'Attempted Assassination of the Queen', in which McGonagall also betrays his great love of Queen and Country:

God prosper long our noble Queen,

And long may she reign!
Maclean he tried to shoot her,
But it was all in vain.

Great battles and military pagentry provided a constant source of his inspiration. Here he tells of the battle of El-Teb:

Ye sons of Great Britain, I think no shame

To write in praise of brave General Graham!

Whose name will be handed down to posterity without any stigma,

Because, at the battle of El-Teb, he defeated Osman Digna.

Contemporary Issues

He was always among the first to hail any of the great scientific and engineering advances which were characteristic of his day. He firmly believed they would be an immense source of good for humanity, as when he celebrates the opening of the Newport Railway:

Which will clear all expenses in a very short time

Because the thrifty housewives of Newport

To Dundee will often resort,
Which will be to them profit and sport,

By bringing cheap tea, bread and jam,

And also some of Lipton's ham.

McGonagall, too, was always ready with praise for any humanitarian work that would serve to relieve the poverty and degradation of the lower classes. Thus he salutes Mr James Scrymgeour, Dundee:

Fellow-citizens of Dundee
Isn't it really very nice

To think of James Scrymgeour trying

To rescue fallen creatures from the paths of vice?

It should not be forgotten that McGonagall was always fully alive to the beauties of nature, which often inspired him to sing thus:

Beautiful city of Edinburgh!
Where the tourist can drawn his sorrow

By viewing your monuments and statues fine

During the lovely summer-time.

These few brief quotations cannot, of course, hope to do justice to the range and depth of McGonagall's work.



*Faithfully Yours
William McGonagall
poet and tragedian.*

Gonagall's tragic and lyric muse, but they may serve to enthuse the reader to read some of the poet's work for himself. Copies of his 'Poetic Gems' are now in both the University Library and the Auckland Public Library.

It is to study, preserve, and spread the truth of all that McGonagall stands for that the Friends of McGonagall have banded together. They are part of a growing world-wide movement of scholars and lovers of mankind who are bearing before their fellows the kindly illumination of the poetic lamp of William McGonagall.

Scotland's other poet

Evidences of this global revival of interest in McGonagall come from many varied sources. At the beginning of this year a group similar to the Friends of McGonagall at Auckland University was formed in the University College of Rhodesia and Nyasaland. In 1959, Dame Edith Evans read one of the master's most accomplished poems, 'The Famous Tay Whale', to a packed audience in the Festival Hall, London, to the accompaniment of music specially composed by Matyas Seiber, before his untimely death in 1960 one of Britain's most promising young composers. On a recent BBC television programme Lord Harewood introduced Peter Sellers in the guise of the great poet. The only collection of his poems now in print has run through five new impressions in the last seven years; the publishers, Messrs David Winter of Dundee, are selling them in their thousands, and will publish later this year a further volume of his work entitled *More Poetic Gems*. A spokesman said: 'We are selling them all over the world. They are very popular.' An article in a recent issue of the *Weekly Scotsman*, Scotland's foremost periodical, calls McGonagall 'a giant among poets . . . next to Robbie Burns, our most loved poet.'

And all this is to select at random only a few instances of the way in which an awakened enthusiasm for assessing the significance of the life and work of this great genius is sweeping the world in the manner that a fire long smouldering in the undergrowth will of a sudden leap out in mighty tongues of flame and carry all before it on the crest of its towering tidal wave.

What part are the Friends of McGonagall at Auckland Uni-

JAZZ

a good mixed bag

Five varied groups provided an exceptionally good night of jazz at the University Hall on 25 July.

The first half of the programme consisted of mainly modern standards. The opening sextet set the tempo for the evening with a swinging 'A train', highlighted by the driving trumpet of Don King and saxophonist Bruce Talbot, leader of the group. Good support came from the piano, guitar, drums and bass.

A young first year flautist (Joe Evans) led his quartet through a bracket of delicate melodies. In contrast was the more-up-tempo swinging of drummer, sax and Mike Walker, well-known pianist and bass.

The second half opened with traditional. Perhaps the most popular combination — certainly the togetherness of John Wilcox's group did not leave anyone out on a limb; while allowing trombonist Pete Rex, trumpeter Paul Harrop and clarinet Tony Ashby a real blow.

Final note of the programme was struck by the mighty clarinet of Derek Heine playing in 1930 Benny Goodman style. Derek (backed by three man rhythm section) playing nothing new, concentrating on such old standards as 'Tea for Two.'

This was the third of Jazz Club's concerts for 1962, proving for the third time that you don't have to be a specialist jazz man to get a real kick. With concerts of this all round quality, Jazz Club will become the centre of Jazz in the big smoke.

WRM-FJL.

UGLY AUSSIES

'This Building is UGLY UGLY UGLY,' read the signs plastered all over the foyer. The place, Sydney, the building, the new AMP, and the day was early in May this year.

This was Sydney Architecture Students' protest at the hideousness and unsuitability of many recently erected buildings. The anti-ugly campaign, as it was called, was organized as part of Commem Celebrations. Commem is Sydney's equivalent of capping.

Teams of students plastered various buildings with anti-ugly signs before dawn on Commem Day. The whole glorious scheme was organized by senior students at the Arch. School. The group choose buildings on an objective basis, using townscape, design, materials, perspective, and ecology as criteria.

They plan to continue the sticker campaign (there appear to be plenty of ugly buildings in Sydney), and as a positive note they plan to give awards for buildings they consider to be really good.

The Australian venture was sparked off by a British campaign on somewhat the same lines. This showed what the results of such a campaign could be. After examining perspective drawings for a new building, the students got in touch with the architect and pointed out a few things. Result:— the client appointed a new architect.

Obviously New Zealand has benefitted from these overseas demonstrations for, with buildings popping up and up and up, here there and everywhere, has anyone EVER SEEN AN ANTI UGLY POSTER?

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DESIGN WORK IN THE SCHOOL

The centre for design is the studio. Students work in years, and being together in a group throughout the year of the course, working together, debating and learning from each other as well as from the staff, is in itself a valuable experience.

Studio work is preceded or accompanied by formal lecture courses in science and the application of science to environment and building construction, in history and theory and in subjects dealing with organization and practice of building. But it is in these studios where the difficult business is practised of fusing knowledge with particular situations and purposes in the process of design.

The methods used in studio training should be based, it seems reasonable to assume, on fitting ourselves to do this building work which society will require in the near future.

The requirement cannot now be met by mastering the forms and particular details of construction of a few main types of building, forms which with slight variation to suit differing sites, will serve as models during the remainder of a well ordered and prosperous lifetime of practice. If there is one thing certain about even the near future it is the certainty of change.

Social change, population growth, changing science and technology, rapid industrialization of building and urbanization of people, changing transport and

communications and the total effect of all these changes, are factors in design and the determination of forms which will play a much more important part in future than in the past because of the greatly accelerated rate at which they occur.

However, even as the traditional forms of our buildings and cities and their circulations dissolve and their new forms appear, they can heighten our awareness of the creative form-making process itself.

Design problems are selected from the life and conditions of our surroundings. Whether the problem is the house or the town centre, we try to observe it systematically, to invest it with relevant notions and bring it to life, to discover its potential forms and wrestle with the numerous details of its practical design. The process is one of survey (based on action and involvement), evaluation and constructive suggestion. The attempt is to discover a basis for design decisions and to become as technically able as possible.

In the first studio year the problems are related more to the

individual and his requirements of space and surroundings. Second year problems deal generally with the requirements of limited groups of people. In the third year the social use and grouping of buildings is emphasized and the relatedness of buildings and spaces in the larger context of town and city form brought out. The fourth year continues this study and gives more detailed emphasis to practice and management and organizational procedures. Detailed emphasis in earlier years range over areas such as those of abstract design, colour, materials and structure, lighting and services.

Although, then, actual live situations are sought as the stimulus to design and training, each problem is meant primarily to emphasize certain aspects only of the whole process of design. It is intended that in this way we shall not mistake our designs for complete answers to the real problems. The training at the School requires further apprenticeship to real problems in architects' offices and this of course places responsibility on those offices.

PROF. R. H. TOY.

When a student of architecture talks about his 'studio' he means a group of students in the same professional year. When applied to his place of work, the word does not mean the romantic garret full of paints and inks, drawings and sketches, but to one of those 50 feet by 20 feet metal prefabs which hide behind the brick facade to Symonds Street, or a room in one of the three converted boarding houses which complete the complement of dwellings comprising the school. 'Studio' when applied to part of the year's work means all that work which does not directly involve individual subjects or the lectures and tutorials thereof. This studio work is more than half the total work required from each student, and takes up more time (30-50 hours per week) than do the subjects. These are the subjects — some taken to third or fourth stage: History of Architecture, Building Materials, Structures, Building Services, Theory of Architectural Design, Building Techniques, Professional Practice and Building Organization, Building Law, Civics.

COLIN R. BENNETT.

FIRST YEAR

In the studio work of the First Professional Year, the student is introduced broadly to the whole field of architecture, to aesthetics, structure and planning.

Starting with studies in perception, the programme continues with freehand, mechanical and geometric drawing and with photography. Later the science of colour and its application is dealt with.

The work then proceeds to structural studies, and here the

students design intuitively and make beams, columns and cantilevers of paper, thread and balsa. The structures are loaded with bricks until they collapse and their weaknesses are analysed. Repeated tests lead rapidly to refinement of form. Next, models are made of existing or projected space frames, rigid frames, geodesic, shell and tension structures. This latter group is not loaded to destruction but serves to illustrate the principles involved. Traditional and mechanized building techniques are also studied.

The processes of planning are then investigated. From simple time and motion studies of room plans, the work proceeds to design and layout of small buildings.

Geodetic, microclimatic and other site data are measured and applied to design and layout problems.

The final project of the year touches on the Town Planning aspects of the layout of a large group of buildings with pedestrian and vehicular orders of circulation to be resolved by the student.

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CRACCUM

TUES. 7 AUGUST 1962

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ARCHITECTURE SUPPLEMENT



'... some child, born in a marvellous year, will learn the trick of standing upright here.'

'ARCHITECTURE'

I can quote only a little Lawrence and to me Fletcher's Trolley is just a drag, but even so the present education system equips me to understand the significance of the sciences and the arts.

The lack of any previous architectural knowledge allows the average university student to be as naive as the schoolboy when thinking of his environment in terms of buildings, spaces and roads. Yet the truths of life are found in the awareness of environment and individuals; not only in the rigidity of doctrine.

Philosophers explain our exist-

ence and psychologists explain our actions. The architect listens, and learns the needs of men.

Our world is analysed by geographers and zoologists, and from the chemists and physicists come our building materials which the engineers assess in terms of behaviour. The architect assimilates this information and learns to create floors, walls and roofs.

The building forms which then evolve are the embodiment of all his knowledge and help reflect the intelligence and sensitivity of his contemporaries.

R.McK.D.

The Second Professional Year

Perhaps one should not generalize, but it is probably reasonable to say that the second year student in the School of Architecture is in a state of suspense. He has passed Studio Grade I and most if not all the subjects of first year, but is still not convinced that he will ever be an architect, and in some cases, that he is even in the right faculty.

He has done a considerable amount of work in the previous year, and prospect of work in the third and fourth years can positively frighten him, but he knows that in this, his second full time year, he will be 'put to the test' to a greater degree than in any other year.

It should be mentioned here that the second year students of 1962 are the last group of students to enter the faculty without first having to pass the recently instituted examination of 'Architectural Intermediate', so that their background before entering the school, unlike the formal background of those entering since, is somewhat diverse, but all have spent time in the employ of architectural firms (both Government and private) for periods varying from one to five years.

In simple terms, the time spent doing studio work is time spent practising designing buildings. The object of the studio work is to develop each student's ability to design buildings systematically, not to give him a series of stock

solutions to type problems. In the second year it is assumed that students have had a general introduction to the many and various determinants of architectural form, and the intention is to isolate some of these, subject them to scrutiny, and relate them to a limited number of design projects on actual sites and with conditions as realistic as possible.

In 1962, most of these projects (those of the first and second terms) are of domestic scale, i.e. houses, flats and apartments with particular emphasis on 'the suburb'; what constitutes a suburb as it is and what effect our building will have on it. The problem, taken broadly, is that of adapting a piece of suburb (by means of a building which we hope is architecture) so that it may become a pleasant and reasonable place to live in, to go to and to come from. To do this we must take into account (simultaneously if the process is to be effective) such factors as the daily cycle, the sunrise and sunset, and the effects of sun meantime; the geography and

topography of land; the size of people and the space they need to indulge in various activities; the eating and sleeping habits of these people; their means of transport and their attitudes to this means; their like or dislike of trees and gardens; and gardening; the climate as it exists and the modification of this within the building; circulation, access and storage.

These are some of the determinants and they must be considered and balanced with present day methods of construction and servicing, the economic climate and financial resources available, town planning and by-law regulations, accepted standards of decency, the existing social structure, and the moral obligations and limitations of the powers of the architect.

The means of communication in this work is mainly by drawing (sketch drawings, presentation drawings, and working drawings) but also includes model making and the writing of reports and specifications.

COLIN R. BENNETT.

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British sculpture in retrospect

There were Armitage's lugubrious humanoid roly-polies and the precise, abstracted charity of Hepworth; there were Moore's bronzes slowly turning to the organic, Butler's 'oracle' and the sympathetic realism of his 'girl' and there were Paolozzi's compounded forms finding their own weird order. This exhibition was of worked metal—no stone was seen.

The Auckland City Gallery contained 45 pieces of sculpture and a number of relevant drawings by nine leading British sculptors. The exhibition had already been to Canada and is now moving on to Australia. Sent by the British Arts Council, it was intended to show the best of current sculpture in the UK, and was a major exhibition, not just a series of pickings for the Colonies. Rather it was British work of a calibre more commonly seen exhibited in Europe or America.

The men thus selected and represented by the British Council in this 'Recent British Sculpture' exhibition are, for the greater part artists of post-war reputation. They are the epitome of the first seriously and internationally recognized era of sculpture that Britain has been able to boast. The exhibits in this exhibition together weighed 4½ tons.

24% of the population of Auckland visited this exhibition. Although this may not seem so very large a percentage, it makes an interesting comparison with the relative proportion of London who visited the big Picasso show at the Tate not long ago — less than one per cent. Far fewer Aucklanders visited this recent exhibition than visited the exhibition of Henry Moore at Auckland in 1957 — but this recent exhibition succeeded in reaching a greater proportion of the sympathetic public. Compared with the 1957 Moore exhibition, this recent exhibition attracted a relatively larger number of people who went to stay and consider, rather than react in the way that a scandal-hungry press might hope they would. More people are realizing that initial baffle and bewilderment may in many cases be intentional in the case of sculptures such as these. Anyway one in every three persons bought a copy of the high quality catalogue.

One Auckland newspaper seemed willing to create a furore — or at least to prod some tender sections of the public towards one — when that 'controversial' British art (a new bronze age?) was known to be

on the way. It speaks well of the local public, maybe better geared nowadays to such subjects, that no furore broke out at all. There were the odd pet-aversionists writing in correspondence columns, including one who reiterated a British Parliament back-benchers' comment that the British Art Council were nothing but a lot of 'duffle-coated pipsqueaks', a terrible blow indeed. As was pointed out by a subsequent correspondent of accredited good sense, these 'piqsqueaks' are in fact an august body with three Knights (including a Read and a Rothenstein), three C.B.E.'s, one O.B.E. and a D.S.O. on the selection panel and the Queen of England as a patron. Anyway no symbolic dufflecoats, and enough said of an aborted furore.

The fact that this exhibition was shown in Auckland and nowhere else in New Zealand makes it even clearer that the Auckland Art Gallery, with its large annual total of visitors, its professional staff and, particularly, its policy, is tending to operate on a national scale — despite the fact that the

actual National Gallery of New Zealand is in Wellington. The British sculpture exhibition was a natural, if outstanding, development of the Auckland City Gallery's full programme of international and local art exhibitions, and its overseas reputation and contacts. By comparison the New Zealand National Gallery serves as a clearing-house for free exhibitions from foreign Embassies and reflects the safe official taste of the Internal Affairs Department. It even refuses to belong to the New Zealand Art Gallery and Museum's Association.

Credit should be given to the Auckland City Gallery for its part in this British sculpture exhibition. May the New Zealand Arts Advisory Council see fit to provide for more of this sort of thing, and, as a passing thought, might not New Zealand ratify the UNESCO agreement — of which it is a signatory — that works of art should enjoy freedom of international movement, without the present encumbrances of licence fees?

DON BINNEY

'GREAT — OR GRATE?'

Public opinion on the Contemporary British Sculpture Exhibition seems to tend to rejection of the creditworthiness of the contemporary British sculptors.

Unfavourable remarks range from a grated 'Just give me five minutes and an axe!' to an 'I don't like it, but some would, I guess'. And on the favourable side, top comment is of course 'Great, great, great!' ranging to a timid 'I think I liked some of it but I couldn't say why.'

The first impression of most is one of weirdness and a feeling that perhaps a catalogue would have been worthwhile. But, as various art critics and a rather unsatisfactory television resumé have warned us, we must observe with open minds.

With unzipped minds at the ready we can investigate three possible approaches to art: the aesthetic appeal; the degree of technique; the intellectual interpre-

tations available.

The element of aesthetic appeal in sculpture is sufficient to render it art. However since the majority of the exhibits aestheticism was not the inspiration it is not in point to consider this aspect.

Fine technique is not alone sufficient to render the work art — that would reduce art to mere craftsmanship. Technique is no doubt greatly important but it is not an affair over which there is much controversy.

The intellectual aspect is now all important. A different scale of values is required. One clear-minded old lady at the exhibition recalled what Marco Polo is alleged to have told the Venetians on being queried about Chinese art. He said, 'It is an art of the mind rather than the senses'. So it is with modern sculpture.

Before we can begin to form our own interpretations we should be able to appreciate the artist's personal motives and consider whether or not he has fulfilled his wish with success. On this basis we build our own opinions. It follows that if the artist has failed miserably in the realization of his chosen purpose, any meaning which we derive from the work is falsely founded and so worthless. Upon this condition lies the greatest criticism of the modern sculpture works how is it possible to discover whether or not the artist has created that which he had in mind to create? No doubt British sculptors are sincere artists but in the absence of valid criticism they may be tempted into lowering their self-imposed standards to the point where their work loses its significance. While there is such uncertainty as to the worth of modern sculpture no person can honestly take it to heart and say 'This I recognize, appreciate, and applaud'.

N. H. BOGLE

review . . .

ORPHEUS DESCENDING

In Tennessee Williams' *ORPHEUS DESCENDING*, Drama Society chose a play both forceful and difficult. It is greatly to the credit of all concerned, I think, that the production was of so high a standard.

The greatest difficulties in the play lie in the writing. Characters such as Carol are not realistic: with some of the minor characters she takes a part somewhat equivalent to that of the chorus of the Greek tragedy. And yet she is at the same time a real person, and has a part in the action which is almost as important as her comments on it. So too Val sometimes steps out of the action to analyse the motives of the characters surrounding him, or the deep underlying causes of the attitudes revealed by the characters.

By this trick of making some of the characters fulfil a double purpose, Williams increased enormously the difficulties of the play. There is continual tension between the poetic drama and the realistic drama. I admire the way the producer and the major characters surmounted most of these difficulties.

Surely the most difficult role in the play is that of Lady, especially when the part is taken by a young actress. Helen Aldrich fulfilled the demands made on her with great assurance, so that the sympathy of the audience was fully engaged at the end of the play. Patricia Austen's Carol was an impressively well realized character.

I think that the production owed much of its success, despite the inherent handicaps, to the performances of these two; for Til van Randow's Val, another extremely difficult character, did not seem to me to be quite so well realized. The chief fault was his delivery, which even for such a character was rather too slow.

This is not, however, a very serious point.

Of the less important characters, Jan Helps as the visionary Vee acted with an unexpected degree of skill, and Reina Wilding and Jeannette Wilson as Eva and Sister were magnificent, even if the characters they were playing do verge on burlesque.

The part of the vicious Jabe is again scarcely realistic. In Robyn Chadwick's presentation of it there was a constant hint of over-acting, which was however never overt enough to distract from the force and importance of Jabe's part in the action.

Particularly at the beginning of the play, Gareth Nichol marred her otherwise good performance by too slow delivery, and Alan Michaels lacked assurance in his performance as the sheriff.

Faults in production were few: the worst was perhaps the generally slow pace of the second act, which was not written to allow much scope for maintaining audience interest throughout. The other two that I can remember were both accidental and unfortunate: someone should have made sure that the blow-lamp would work, and if the characters in the scene felt moved to extemporize they should have done so in the same accent as that used by the rest of the cast.

The set, the costumes and even the programme were of matchingly high standard. Thus the overall impression left by the production was one of extreme competence.

—P.

TOURNAMENT PLAY

The Tournament play this year is *Barnstable* by James Saunders: the play, needless to say, is concerned with the problems of the nuclear age. The play presents a picture of the human race unable to cope with or understand the mysterious forces that must inevitably make up this age. The play is concerned with apathy, indifference and a refusal to face facts.

The five actors in the play are Judith Musgrove, Ligita Maulics, Sandra Pearce, David Williams and John Crawford. Judy is a History Honours student, who appeared in last year's Tournament play: Ligita was also in last year's Tournament play, and is a third year Arts student: Sandra will never be forgotten for her performance in *Butterfat 9* and is a first year student: David is a second year student — currently Societies' Representative on the Student Assn. Executive: John is doing French Honours this year and last appeared for the Drama Society in the 1960 Orientation play.

The set designer and constructor-in-chief is Don Binney, ex-

Elam President and well known Arts Festival type. Others helping back stage are Onne Macedo and David Wright.

The producer is Neil Wilson.

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20 AUGUST

FOR ISSUE 10

Tournament teams off to Christchurch

SOCCER

A soccer team of 14 members is being sent down to play in the Universities Winter Tournament at Christchurch. This is the strongest team that Auckland University has entered for a number of years. There are no apparent weaknesses in the team, with the forwards line looking extremely strong.

The team has a lot of speed both in defence and attack. On paper (and on performances this year) this team should stand a good chance of bringing back the Soccer Shield for Auckland.

The team:

Peter Curson — here is a definite possibility for the NZU team. He is regular goal keeper for the first team. An outstandingly agile player and will be a great asset to the team.

Selwyn Gallot — he is the regular left-full-back for the first team. A very reliable and steady player.

Hugh Chapman — Hugh is a tournament veteran. He is a second team player but has had spells in the firsts. He has not played regularly this year but we are expecting great things from him at tournament. Full-back.

'Mac' McAuslan (captain) — we can rely on Mac for more than just soccer. A valuable asset to all aspects of tournament activities. Played in the NZU team last year and should retain his place this year. He is a regular first team player. Centre-half for tournament.

John Blackford — Club Captain — played in tournament last year. He is a regular second team player. A hard and determined tackler and a reliable defender. Full-back or half-back.

Paul Judd — we are very lucky that Paul is able to play in tournament this year for us. A versatile, keen, and attacking player. He has not played regularly this year, due to an injury. A useful player in any position.

Al Cumming — last year tournament player, captain for the second team. He plays a spirited game. Constructive player and a strong mid-field header. Half-back.

WOMENS HOCKEY

Here's hoping AUWHC tournament team keep up last year's standard and again win the Women's Hockey at Tournament. This year's team is ably captained by Diana Bingley, who was awarded a University Blue last year for hockey. She also represented Auckland last year in the Association A team, and the Auckland B, as well as travelling to Australia in the NZU team. Betty Garrett, chosen (but declined) for the NZU team, has also represented Auckland in the Association A team. Catherine (Kitty) Wishart was also chosen (but declined) for NZU team. Another member of last year's team, Juliet Jackson, was selected for NZU team and was a Senior Reserve Rep in 1961. Maureen Dudman, a very capable member of the Senior A team, will provide a strong backing for the team together with Lisbeth Low, Barbara Jordan and Dale Copeland. Margaret Kirkness, Naera Naumann and Joy Halford, newcomers to tournament, complete this year's team, with Carolyn Dorreen, a more experienced player.

Harold Moores — this will be his first tournament. A tireless worker in any position on the field. He is sure to justify his place in the team.

Louie Bieringa — first year student but already has won himself a permanent place in the first team. Has had experience as a Waikato Junior Representative. A good constructive player. Has a good chance of winning selection into the NZU team. If there is a goal to get he is the man to get it. He is a Flyer Rose Bowl trialist this year. Plays either forward or half-back.

Keith Hunter — he is another NZU possibility. His position is inside left. A very clever and dominating mid-field player. He is the chief tactician of the team. Is a regular player for the first team and a tournament player last year. He is also a Flyer Rose Bowl trialist.

Winston Gallott — spear-head of the attack. First team member and high goal scorer. He is a truly powerful forward capable of tremendous shots from either foot. Is an attractive player. He also should have his eyes set on NZU selection.

Graham Rose — played in tournament last year. He has been a source of strength in the second team this year. He is an intelligent player, very skilful at the heading aspect of the game. He is essentially a feeding forward. A very good player in defence.

Cliff Vause — speedy winger, last year tournament player, is liable to get goals at any stage of the game.

Vil Gravis — was top goal scorer at tournament for Auckland. Right winger for the first team. He is an opportunist goal scorer.

GOLF: A golf team is also being sent to Tournament.

AU this year confidently expects to regain the crown it held from 1957 to 1960 and is fielding (in spite of the distance involved) its possible team. Two of the men are on the verge of Auckland rep selection, the top woman is the No. 1 player in Auckland, the other a rep trialist.

The side is extremely evenly balanced on attack and defence although it does follow the trend in Auckland table tennis to produce chisellers. Interclub and tournament results show that all will be at the peak of their form. Our women's pair look very formidable and we predict a big success here. T. Cookfield, four times NZU champion, heads the men, just having the edge on G. Bush who has an equally good interclub record.

Terry Cockfield: His 6th Tournament but still a chicken. Has 12 NZU titles to his credit and the outstanding figure in NZU table tennis. Form at start of season iffy but now in full cry, and beat

MEN'S HOCKEY

The Men's Hockey team, although without three of its evergreen stalwarts, **Tony Palmer**, **Bob Wakelin** and **Graeme Attwell**, have a fine blend of youth and experience.

The majority of the team is composed of members from this season's successful second grade side supported by four senior players.

Having won the inter-Varsity Hockey trophy, the Seddon Stick, at Palmerston North last August the team will be striving for a repeat performance next month. The forwards comprise—

Alistair Stormont — His second tournament at left wing. Is a 1962 Auckland Junior Rep.

Des Cowperthwaite — A fourth tournament man and a 1961 NZU Rep. and 1962 second grade Rep. His experience at inside left will be invaluable.

Don Davis — Auckland Rep. centre forward this year and 1960-1961 NZU Rep. Don has scored a dozen goals at the last two tournaments he has already attended and will be the spear-head of the Auckland attack.

Norm Firth — This is his third tournament at inside right.

Ian Walker — His second tournament and a 1962 Auckland 2nd Grade Rep. He has the habit of scoring the vital goal just when needed.

Brian Rogers — Auckland Rep. 1961-62, left wing. He will give added solidarity to the left side attack. Although playing for Varsity for the first time at tournament, he looks a potential NZU Rep.

The halves are composed of 1961-62 Auckland Junior Rep. **Leigh Stevenson** at right half, and the 1961-62 Second Grade representatives **Dave Palmer** and **Bob Gee** at centre and left half respectively.

With the experience of seven tournaments between them these three will be a solid core in centre field and combined with left full-back and 1961 NZU Rep. **Murray Spicer**, this year's captain, and **Peter Hanson**, and Junior Rep. **Don Young**, plus Auck. Second Grade Rep. goalkeeper **Murray McLean**, should provide a defence that will be hard to penetrate.

TABLE TENNIS

NZ rep Tomlinson in interclub. NZU Blue 1960-61 and Sec. of NZUTTC. Watch his side serve.

Graham Bush: Another veteran about to notch his 7th and last Tournament (until 1965). Former NZU rep. and holder with Cockfield of men's doubles for past 3 years. In spite of being well tied up in administration (e.g. Auckland Assn. President, Convenor Auckland Selectors, Editor "Table Tennis") playing better than ever. Narrow losses to Tomlinson and Wilkinson plus wins over Auckland no.'s 4, 5 and 7. Thrives on the expedite rule.

Gary Bold: Hard working Sec. of AU Club and former Reserve Capt. now promoted to A Grade

INDOOR BASKETBALL

David Annan — David has represented Auckland University tournaments for the last couple of years but unfortunately took little part in Christchurch two years ago due to an injury received in Christchurch. He has played for 'A' team this season. A fast breaking shot with a good jump shot close in.

Eddie Doherty — Eddie has been a member of our tournament team since 1957 and is what might be called a 'seasoned veteran'. He has played in our 'A' team since 1957. He plays shoot or guard and has a good set shot.

Ross Fletcher — Ross is a new member of our club this year and has been playing in the 'B' team. A free scoring centre, who has been playing very well and should have a successful first tournament.

Jim Madden — Jim has regularly represented both 'A' and Auckland Varsity teams at tournaments since 1959 and for the past three years has made the NZU 'B' team. He is an extremely agile shoot.

Martin Perkinson — This is Martin's first year with 'A' team and this will be his second tournament. Last year at Palmerston North he was the only Auckland to make the NZU 'A' team and has been playing consistently well at both centre and shoot.

Peter Rutherford — Pete has represented Auckland Varsity since 1958 and has been in the 'A' team since 1959. He has been playing at guard and last year made the NZU 'B' team.

Graham Viskovic — This will be Graham's second tournament. He is a member of our 'B' team and has been scoring consistently well for the guard position this year.

The 'A' team is lying at about the halfway mark in the 'A' grade competitions in the YMCA. The 'B' team is at present top equal in the 'B' grade.

and proving one of the most improved players. Has an excellent forehand and a series of natty caps. Formerly appeared for AU at Dunedin in 1959. Expected to go through bottom half of teams matches unbeaten. Uses edge of bat regularly.

Bruce Wilson: A newcomer to Tournament play, Bruce is likely to establish an eminent position in AU Table Tennis in 1963. Reserve Captain and plays mainly cool defence with deceptively fast forehand. Hard to out-manoeuvre.

Ann Mutch: Her record makes it hard to believe she'll lose any matches. Ranked 10th in NZ top Auckland rep., winner of 1962 Auckland closed. Beat NZ Champ Nette Davis recently, semi-finalist in North Island and a winner of over half her games in tough A Grade competition. Formerly devastating hitter, now acquired a

FENCING

Foil at Tournament this year will be fought electrically for the first time, in accordance with international procedure. Both the men's and women's teams have recently shown good form in Auckland tourneys. Fighting visual foil, and intensified practice with the new electric weapons should have good results.

The women's team, captained by **Anthea Chappell**, includes **Virginia Atkinson**, also a third year Tournament fencer; **Anne Cato**, a strong addition to the team, fencing in her first Tournament; and **Penny Ellis**, another experienced fencer.

Captaining the men's team is **Frank Batter**, an adept at all three weapons, and showing particular strength in epee. Also a three-weapon man is **Bob Gill**, recently arrived at AU from Victoria. **Robin Harger**, fighting foil and epee, is another fencer with a well-tried repertoire of Tournament tactics, and **Dave Aldiss**, a foilist with an enthusiastic sabre arm, completes the team's strength.

HARRIERS

Lloyd Walker: Represented AU at last winter tournament and is a consistent performer and conscientious trainer. He should improve on last year's place.

Dave Rae: Watch out girls, here comes Dave again. This tournament veteran is going better than ever. Dave has been an NZU rep. at the last two winter tournaments.

Jam Farmer: An AU track rep in 1961 and given suitable dry conditions should go well this year after his excellent showing in the club championships.

If reputations count for anything at all AU should have no trouble in retaining the title for the third consecutive year. The rest of the club wishes the team the best of luck.

Bruce Cooper: Will be to fore both socially and athletically. The rugged Halswell course is tailor made for Bruce and he has every show of taking the individual title.

Eric Orgias: An Auckland junior cross country rep. in 1961 and can be relied on to turn in a solid performance.

Kim McDell: AU club champ. and an Auckland junior cross country rep. in 1961-62. Kim must be included in the individual title prospects.

Alan Galbraith: Captain of the Auckland junior cross country team this year and probably the most improved club runner. Alan should be prominent at tournament.

sound defensive game. Only 18 but close to NZ honours.

Norma Bush: An unobtrusive defender who produces a backhand flick which far outshines anything her husband can attempt. Winner of 1961 Auckland B Ladies title and ranked 9th in Auckland. In last Tournament, 1959, reached final women's doubles. Plays C Grade with average success but in 1962 AU champs ran Ann close in 3 sets.

Hope you keeping the Year first presen will be ma Each can fide membe year conc regularly will be on only. Nominat any individ viduals w AUSA, or its auspices with the s seven days

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SPORTSMAN TROPHY

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Hope you sporty characters are keeping the Sportsman/woman of the Year award in mind. The first presentation of this trophy will be made this year.

Each candidate must be a bona fide member of the ASUA for the year concerned, and compete regularly for AU teams. Judging will be on prowess for that year only.

Nominations may come from any individual or group of individuals who are members of AUSA, or from any club under its auspices. These must be lodged with the secretary of the AUSA seven days after the start of the

third term, thus including in the year a full summer and a full winter season and both summer and winter tournaments.

It is intended that this trophy will become the major sports award at AU, and sports clubs, especially, are asked to keep a close watch on performances both on and off the field with view to nomination.

Write a note to Craccum Sports Editor for full particulars.

DON'T FORGET:
Nomination campaign articles on a particular sportsman/woman will be welcome.

INDOOR BASKETBALL

The most impressive point about the University men's indoor basketball is their lack of scoring ability. Although possession is plentiful and shots taken are numerous, points scored are few. This trait is noticeable throughout the grades (except for the competent B grade team).

In a game against Eden A the University A five could only score 25 points in winning the match. If it had not been for John Bull's excellent defence the team could well have lost. In this game John Bull top scored with eight points.

Congratulations to Rob Giddings and John Bull on being chosen to represent Auckland at both the North Island and Auckland Provincial championships.

On the same night the men's B grade played Lucky Stars, and although they scored well, they put up a most unsatisfactory defence to win 48-41. Bruce Graham shot well to record 22 points and Ross

Fletcher followed with 16 points. From this team Fletcher, Graham, and Graham Viskovic were selected for the Auckland B grade representative team.

The B grade side lead the competition with the strong Pirates team.

Both teams in the C grade competition need to improve their shooting if they are to advance their position at all. In the last game Varsity White scored 10 points and Varsity Blue 6. Both teams lost. It will be interesting to see which side will win when they meet one another in the next game.

In their last game, against the Auckland Deaf Society, the Varsity E team once more displayed over-eagerness to force the pace of the game in an endeavour to score points quickly, and when they allowed this eagerness to control their play, they tended to throw many passes into the hands of their opponents. They came very close, by reason of this failing, to losing a game which they should have won with ease. In the second spell the steadiness and experience of Russell Taylor and Philip Viskovic told, and by tightening their defence and accepting easy chances to score they managed to win 16-14. Rick Smith just about set the record for short stays for the year when he had



his four fouls called on him within five minutes of the start. Main scorers were Phil Viskovic 7 points and Russ Taylor, 5 points.

The Varsity F Team narrowly lost their game against Live Wires. They went down by 10-12 in a game which they could well have won. In the final analysis it was found that Hugh Meharry had scored all the team's points. He found the mark with some good shots from the top of the key-hole. Some of the other players in this team could do just as well as Hugh did if they would take more shots at goal.

SPORTS GROUND CHARGES

Democratic government is a very admirable institution but weakness and oscillation of decision is not, and that is what the Auckland City Council handling of the increase in sports ground charges amounts to.

The Mayor of Auckland, Mr Dove Meyer Robinson, and some of his councillors want the ground fees increased. A combined sports bodies representative, Mr Thomas Pearce, and his sports do not.

The fees, per player, at the moment are only nominal. It is hard to imagine the proposed increase driving sportsmen or women away from sport, as Mr Pearce claims. Mr Pearce mentions Training College and University students as being unable to afford the increase, but probably 99% of such people spend more on pints and coffees each week.

Anyone who has experienced the pig wallow showers at Auckland Domain will agree to an increase if those deplorable conditions are a result of lack of finance. But perhaps, if the increase does come about, there may be murals commissioned for the Tepid Baths.

The sports bodies present an extremely interesting analysis of monies spent on the grounds and parks by the City Council. From the report it appears as if the sports bodies have to shoulder the

expenses while schools and other unidentified peoples have practically free use of the grounds. Who is to pay for this use? The sports bodies who reap the benefit of this early-in-life training shouldn't have to. The ratepayers (City Council) whose children have this use shouldn't have to. Who then? Why, the Government of course.

So here we have Saint Thomas charging energetically at a dodging and weaving big bad Robbi-dragon. Who will win? Some decision may have been reached even by the time Craccum goes to print. You never know, strange things do happen in the big smoke.

CRACCUM SPORTS EDITOR.

The points and positions of the University Indoor Basketball teams are as follows:

Team	Points	Position	Leading Points
A	14	3=	20
B	18	1=	18
C White	6	6=	18
Blue	8	5	18
E	8	4=	20
F	12	3	18

RUGBY FLASHBACK

'This year was a comparatively uneventful one in New Zealand Rugby. There was a crisis in Auckland, where the opinion had been gradually forcing itself on the minds of the Rugby patrons that the district scheme had failed to give entertaining football matches. The man in the street had been saying this for years.

It had been proved that there was a great football public in Auckland, for 8000 people witnessed the first game between Ponsonby and City. It was held that the majority of people who deserved to see good football were dissatisfied with the present system as a financial proposition; they said it was bad compared with the club system in Wellington, where that season club gates had averaged £100 as against £40 in Auckland.

Many footballers were bach-

elors, living an itinerant life, and the district boundary was no bar to them, as they could, before the appointed time, move into the district for which they wished to play. The matter was discussed at a special meeting of the Auckland Rugby Union held on 6 October 1908.

(An extract from Maloney J. K., The Ranfurly Shield Story.)

How things have changed! Or have they? At least Auckland is nearing the then Wellington club gates.

Why? Why? Why? Why isn't there anything in Craccum this week about my sports team?

Why wasn't there anything in Craccum last issue about my sports team?

Will there be something in Craccum next issue about my sports team?

Unless you give the Sports Ed some copy, it is doubtful indeed.

RUGBY POINTS

The following are the points and positions of the University Rugby teams:

Team	Points	Position	Leading Points
Second Lawryers	2	4=	15
Trinity	10	3	15
Third A			
O'Rorke	11	4	14
Blue	6	8	14
Third B			
Gold	16	3	18
Fifth A			
Blue	5	4	15
Fifth B			
Gold	10	4=	16

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NZ... THE OFFSHORE ISLANDS

With the problems arising out of Britain joining the Common Market looming ahead, there has been a lot of talk about integration between Australia and New Zealand.

As the Australia and New Zealand Bank "Quarterly Survey" points out, the attractive economic advantages of a union between the two countries "justifies full investigation and widespread discussion." On the surface it would appear as though both Australia and New Zealand would benefit economically from such a union. However, any decision to form a customs union must ultimately be made for political reasons. The difficulty of evaluating economic factors, and the necessity of considering non-economic factors, make a decision on purely economic grounds impossible.

Economically, the argument for integration is basically three-pronged. Integration would enable increased specialization of production, economies of scale offered by the larger market, and increased efficiency of industry as a result of the extra competition generated by a free trade agreement.

Specialization possible

It is a basic economic concept that free trade results in an increase in the total economic welfare of countries by allowing each to specialize more in industries in which it has the greatest advantage, i.e., a country is better off producing a surplus of the goods it can produce most efficiently, and trading the surplus for other goods, rather than attempting to be self-sufficient.

Specialization leads to a more efficient use of resources and there are certain obvious fields where this is true. New Zealand, for example, has a much more efficient dairy industry than Australia, and has a potential for industries based on cheap electric power. On the other hand, Australia produces large industrial products more efficiently. This becomes doubly clear when one realizes that New Zealanders pay more than new prices for second-hand Holden's, while prices of the same cars are being cut in Australia to get rid of surplus supplies. Conversely, Australians are paying more than £13 million a year in taxes for the privilege of paying almost 4/- a pound for butter while New Zealanders get theirs for about half the price, and have plenty left for others.

Lower unit costs

The second economic benefit resulting from integration is that it would allow industries within the partnership the benefits of increased economies of scale: the more units than can be produced the cheaper the cost per unit tends to be. Economists generally contend that nations of 10 million to 15 million people are too small to get anything like all the technical economies of large scale production. Any increase in the size of the market at the 10-15 million level can be assumed to produce significant industrial benefits through lower unit costs of production. These advantages would be more obvious in New Zealand than Australia, as the addition of the Australian market would mean more to New Zealand than the addition of the New Zealand market to Australia. In fact, these advantages of scale could be substantial to New Zealand producers, because large scale industry encouraged by the larger market would not necessarily be confined to the larger country. New Zealand

would be attractive to large scale power users because of its cheap hydro power, and the new-found supply of natural gas.

Increased efficiency

Inter-twined with the advantages of scale, is the fact that the larger market, by providing scope for a larger scale of production, would increase competition, making manufacturers in both countries more efficient. Besides having the obvious effect of giving cheaper internal prices, the increased efficiency would make exporters more competitive. However, increased internal competition does not mean that efficiency would be raised to the standard necessary to allow goods to compete on the world market. The ANZ Bank economists recommend that reciprocal tariff cutting with other nations should be considered, and Australia and New Zealand's bargaining position would be strengthened greatly by their acting jointly. With the EEC removing barriers between members, and Britain perhaps soon to lose her protection against Continental manufacturers, this reciprocal tariff cutting demands increased attention.

Also, in partnership, the two nations could more effectively exploit the growing trade opportunities in Asia and the Americas, instead of cutting across each other's path, as has been done in Malaya, where the Australia and New Zealand dairy industries have both set up plants to make processed milk products, resulting in fierce competition.

Economic case strong

Overall, then, the economic case for integration is strong, but as mentioned earlier, the question of forming a union between Australia and New Zealand is political. Although both countries have a common language and historical background, it doesn't take much effort to arouse suspicion between the two countries. New Zealanders are an independent race, and any suggestion of domination by Australia will create a probably insurmountable obstacle. The reaction to Australian pressure was clearly indicated by the upsurge in New Zealand nationalism when the question of replacement aircraft for TEAL was brought up a few years ago. Also, New Zealanders' pride isn't going to be bolstered by the current reference in Sydney to New Zealand being the 'off-shore islands.'

However, main opposition to integration will come from the people, on both sides of the Tasman, whose interests will suffer from it. In Australia the dairy industry stands to lose most, and in New Zealand, the manufacturers. Both are heavily protected industries in their respective countries, and both are strong politically. Recent Government decisions concerning these groups, both in Australia and New Zealand, have made the question of integration more complex.

Complicating decisions

In Australia, the Liberal-Country Party coalition's weak hold on Government makes it particularly vulnerable to powerful sectional groups, such as the dairy industry, whose interests may be opposed by closer integration. This vulnerability was clearly demonstrated when the Government recently

adopted a five-year dairy stabilization plan, directly against the recommendations of the Government's own expert committee of enquiry. The committee's recommendations for rehabilitation of the industry on economic lines could have provided a realistic basis for Australia-New Zealand economic union.

Also, there has been the recent increase in duty on imported onions, and the convenient quarantine restriction of New Zealand potatoes, both against New Zealand's hopes of building up a market for vegetables in Sydney and Melbourne. On the New Zealand side, there has been an increasing resort to import restrictions to deal with the balance of payment difficulties, caused mainly by falling returns for butter on world markets. Over the years, largely behind import restrictions, small manufacturing enterprises have grown up to supply the NZ home market, which might otherwise provide a very valuable outlet for the more efficient Australian producers.

BERLIN'S FREE UNIVERSITY

By GUNTHER SCHNEIDER of the Free University

Condensed from 'The Student'

Until the winter term at the Free University of Berlin actually began in November, very few of the students or professors could say what the impact of the Wall would be. More than 2,000 of the 13,000 students at the University during the summer term had come from East Berlin or East Germany.

It was between the closing of the summer term and the beginning of the winter one—on August 13, 1961—that the Wall was built. In some places it actually is a newly-built wall, a set of concrete blocks hastily mortared together and topped by barbed wire. In other places it is an old wall originally built to enclose a cemetery or courtyard, or a row of buildings, with all windows and doors facing on the street sealed with fresh bricks. In other places it is the River Spree, unchanged except for the barriers and the sharpshooters.

In spite of the division of Germany and Berlin, prior to August 13 students had been able to move freely from one part of the city to another because of the peculiar status of Berlin. The allied powers who defeated Hitler had agreed that although parts of the city were to be under separate Soviet, American, British and French occupation, the city was to remain a whole, with free passage and communication between the parts. And the Free University—created by students and teachers who had left the University of Berlin, located in the Soviet sector, when it became clear that it could no longer contain the spirit of free inquiry—was able to serve students from the east and west alike.

Berlin, however, was more than a relatively united city in the midst of a sharply divided Germany. It was also the point at which persons who could no longer tolerate conditions in East Germany were able to seek haven. The flow of refugees had reached the point where during the month of July some 1,000 persons were coming to West Berlin each day. THE ERECTION OF THE WALL REPRESENTED A FINAL ADMISSION OF THE BANKRUPTCY OF THE EAST GERMAN SYSTEM, AN ADMISSION THAT IT HAD ABANDONED ANY PRETENCE OF HOLDING THE LOYALTY OF ITS CITIZENS AND COULD ONLY KEEP THEM WITHIN ITS BORDERS BY PHYSICAL COERCION—BY BUILDING A BRICK-AND-MORTAR WALL AROUND THEIR ONLY MEANS OF EXIT TO THE WEST.

land's hopes of building up a market for vegetables in Sydney and Melbourne. On the New Zealand side, there has been an increasing resort to import restrictions to deal with the balance of payment difficulties, caused mainly by falling returns for butter on world markets. Over the years, largely behind import restrictions, small manufacturing enterprises have grown up to supply the NZ home market, which might otherwise provide a very valuable outlet for the more efficient Australian producers.

Generally, the trading atmosphere between the two countries at the present time is poor, and it would be a monumental task to create the favourable political atmosphere on both sides of the Tasman that would lead to economic integration between Australia and New Zealand. However, as the ANZ Bank says, the question "justifies full investigation and widespread discussion."

BILL RAYNER,
Foreign News Editor.

Ulbricht—and we can understand why students would take such risks.

They simply wanted to study free of any political pressures or imposed political philosophies. With the erection of the Wall these students were forbidden to go to their universities or institutes in West Berlin, but they are also forbidden to continue their studies at any university in the East. They are told that, having previously chosen to study in West Berlin, they must now work for two or three years in the coal mines or in heavy industry in order to prove that they deserve to study at "a socialist university". Even for those East German students who have never studied in the West but who had been and continued to be enrolled in East German universities, the situation grew grimmer. Scholars, who had previously availed themselves of many opportunities to confer with their colleagues from other countries in West Berlin, are now permitted to do so only in very special cases, and the exchange even of scientific publications with the West has stopped almost entirely.

The administration of the Humboldt University in East Berlin has formally said: "All those who do not work with us for socialism will have to separate from us." Thus far, "working with us for socialism" has meant, among other things, forced enlistment in the ever-growing armed forces and compulsory work on the September to October harvest, the focus of trouble in East German agriculture. Students opposing or protesting against these measures are expelled from the university or arrested, and at least 70 have been arrested in East Berlin since 13 August.

Such facts as these must render more explicable the determination of the East Berlin students to find some crack, however small, in the Wall which separates them from freedom.

This is not the place to explore the political aspects of the Berlin question, which are quite complicated and enmeshed in the whole vast problem known as the Cold War. I would only say that I cannot see how the forcible division of what was until recently a single city and the negation of the free choice of its students and people contributes in any way to the cause of world peace—or to the cause of human freedom, on which that peace, to be permanent and meaningful, must be based.

Cag

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Not long garded as deed, he i target for mongering (ine). It's best Amer Charles I and Edga others — position of

But today men is at l certainly am among Ame

Dadaist

Cage is a grows up i To quote St 'I fear th American co lated today He has at f dency to say avant-garde develop our American s Webern, for simple home is fatuous i technique th versations, p England, musical cult posers such Needless to ripe for its (Dada chal traditions, es is born unde a has been page is neve so many sta ars in each being the jai By challe cal traditior question 'W

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Cage breaks—musical bars

Today, at the age of 50, John Cage is recognized as a musical pioneer, the originator of some of the most important ideas in contemporary music.

Not long ago he was regarded as a crank (and, indeed, he is still a favourite target for the musical scandal-mongering of *Time Magazine*). It seems that all the best American composers — Charles Ives, Henry Cowell and Edgar Varese, among others — are driven into the position of 'lonely eccentrics'.

But today the genius of these men is at last being recognised, certainly among European, if not among American, musicians.

Dadaist

Cage is a musical dadaist. Dada grows up in decadent cultures. To quote Stravinsky:

'I fear that in some ways the American composer is more isolated today than he was in 1925. He has at present a strong tendency to say: 'We'll leave all that avant-garde stuff to Europe and develop our own musical style, an American style'... Compared to Webern, for example, most of our simple homespun "American style" is fatuous in expression and in technique the vilest cliché.' (Conversations, p. 127.)

England, an equally decadent musical culture, has dadaist composers such as Cornelius Cardew. Needless to say, New Zealand is ripe for its Cardew or Cage.

Dada challenges all rules and traditions, especially in art. 'Music is born under the law of tradition,' it has been said. 'The composer's page is never a blank; there are so many staves on it, five prison bars in each, history and tradition being the jail.'

By challenging decadent musical traditions, Cage has asked the question 'What is music?' in new



Cornelius Cardew

ways. Around 1950 there was a tremendous revolution in musical thinking among European composers, who found themselves virtually interested not only in Cage's questions but also in his answers. Cage's idea of 'indeterminacy' has become particularly important with the development of electronic music. (Cage himself anticipated electronic music in an amazing way by scoring a work—'Imaginary Landscapes' — for loudspeakers emitting patterns of static). Indeterminacy is the use of chance in music. All music performed by human beings is to some extent indeterminate — no two performances ever sound alike. Even if the playing were identical, the noises inside and outside the concert hall would be different (coughing, sneezing, clapping, etc.). Cage's music is deliberately written to make us unaware of these elements of chance.

Listeners

In one work, Cage has performers switching radios on and off at random in the background to his piano playing. But Cage's aim is to draw attention, not to the marvellous piece of ingenuity that is the radio, but to the marvellous piece of ingenuity that is the human being controlling it. Similarly, Cage wants to make the listener aware of himself — this is more important than making him aware of the music.

It is a strange thing that we can listen intently to good music and yet not become more sensitive to sound; just think of the noises we make when the music has finished — shouting, whistling, smacking hands together. By breaking all the usual musical rules, Cage forces his audiences to 'listen'. For example, there is no 'melody' in Cage's music, only 'sounds'. (This is true of most recent music, in which melody has been replaced by a new kind of structure.)

To one audience, Cage explained that 'since the sounds were (just) sounds, this gave people hearing them the chance to be people, centred within themselves where they actually are, not off artificially in the distance as they are accustomed to be... Finally I said that the purpose of this purposeless music would be achieved if people learned to listen; that when they listened they might discover that they preferred the sounds of everyday life to the ones they would presently hear in the musical programme...'

In another Cage composition, 'Three Minutes Forty Seconds', the performer sits at a piano for three minutes forty seconds (timed by a stopwatch) without playing any notes. During this time the audience provides the music in the form of coughs, sneezes, yawns, etc.

Cage is still making an artistic **Freedom**

choice in deciding on the precise duration of the silence.

Machines, of course, are not capable of art, because they have no freedom of choice. But we human beings are afraid of our freedom; and by developing habits and conventions, we make ourselves machine-like. Cage attempts to restore our freedom by making us aware that there are other ways of doing things. ('I must find a way to let people be free without their becoming foolish. So that their freedom will make them noble. How will I do this? That is the question.')

For example, in another work, Cage instructs his performers not to play their conventional instruments but to dismantle them, and then blow, knock, rub, or stroke the parts.

Evidently, Cage is a musical advocate of Zen Buddhism. He would enjoy the Zen riddle: 'Here is the sound of two hands clapping — now what is the sound of one hand clapping?' His lecture on Indeterminacy, (published in the music magazine *Die Reihe* No. 5) consists of a number of Zen Buddhist-type anecdotes about juke boxes or automatic writing-machines running amok.

Fruitcake

Cage has also experimented with new kinds of musical notation. To understand this, let us digress to the subject of electronic music, which has been part of the tremendous musical revolution mentioned earlier. Electronic sound enables the composer to control every aspect of his music in the most precise way. In electronic music, as Pierre Boulez remarks, 'the composer is simultaneously the performer. Having a direct control over the quality of the realization, the composer takes on a function similar to that of the painter'.

Will automation replace performers? No! Although electronic equipment can outdo them in precision and range of sound, human performers still provide certain kinds of excitement which no machine can ever imitate. As we have said, every human performance is different. Instrumental music, as contrasted with electronic music, has thus been developing this special and unique feature of indeterminacy. As the young German composer Karlheinz Stockhausen writes: 'To compose instrumental music... means to establish the action of the player by means of optical signs and to speak directly to the living organism of the musician.'

HELP! CRACCUM NEEDS AN EDITOR FOR 1963

EDITOR FOR CRACCUM
EDITOR FOR CRACCUM
EDITOR FOR CRACCUM

Opinions expressed in these pages are not necessarily those of the Auckland University Students' Association.

Kiwi, Auckland University Literary publication, is going to be published as a supplement to **Craccum**; that is if there is enough copy. The Literary and Arts Editors and **Craccum** Editor will sub-edit the copy and it will be published at the beginning of the third term. **COPY** is desperately wanted for this supplement — poems, short stories, essays, social comment, literary reviews, criticism, social comment. All copy should be put in **Craccum** box.

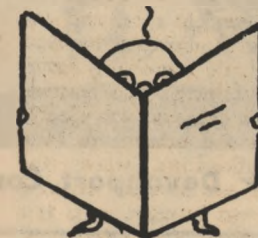
Kiwi will be published as a supplement to **Craccum** if there is enough copy.



Karlheinz Stockhausen

to his creative, constantly variable capacity of reaction; and to make possible from one performance to the next renewed production and unrepeatability.'

Note the phrase 'optical signs'. An electronic music score is precisely determined. On the other hand, conventional notation leaves a certain amount of freedom to the performer. So Cage has carried the principle further, and experimented with new kinds of score notation — indeed, almost any optical signs which speak to the musician and his 'capacity of reaction'. It has been said of the brilliant pianist David Tudor that he has become so used to unusual



Anouilh, J.
Bigwood, K. V.
Camus, A.
Cocteau, J.
Colombo Plan Bureau.
Davy, C.
Dostoevskii, F. M.
Fiedler, H. G.

Fleming, D. F.
Goddard, R. H.
Golay, F. H.
Gregg, R. B.
Hailsham, Q. M. H.
Hilberg, R.
Jewkes, J.
Kaplan, L.
Keeble, L.

Klee, P.
Latourette, K. S.
Mosley, L. O.
Nunn, H. P. V.
O'Neill, E. G.
Penrose, R.
Pound, E. L.
Radcliffe, C. J. R.
Raynal, M.
Sheridan, L. A.
Ulich, R.
Watkins, V. P.

Thieves' Carnival.
New Zealand in Colour
The Fall.
The Miscreant.
The Colombo Plan Story.
Towards a Third Culture.
My Uncle's Dream.
A First/Second German Course for Science Students.
The Cold War and its Origins.
Rocket Development.
The Philippines.
The Power of Non-Violence.
The Need For Faith in a Scientific Age.
The Destruction of the European Jews.
The Sources of Invention.
A Bibliography of American Autobiographies.
Principles and Practice of Town and Country Planning.
The Inward Vision.
The Twentieth Century in Europe.
The Last Days of the British Raj.
The Authorship of the Fourth Gospel.
The Emperor Jones, The Straw, and Diff'rent.
Picasso.
The Cantos.
Censors.
Modern Painting.
Malaya and Singapore, the Borneo Territories.
The Education of Nations.
The Lady with the Unicorn.

KIWI

Eternal apathy—
Unending lethargy—
Immutable complacency—
Unbearable smugness—
All about nothing!
Blind to Existence
Beyond the three mile limit—
Moulded by Convention
In a Victorian Society—
Intellectually moronic.
Outwardly 'nice'—
Inwardly hypocritical—
Basically immoral—
Live
Let your spirit find expression—
—Realization — Awareness —
Beyond this 'Welfare State'—
Kiwi
Progress is no disease.

D.A.M.

notation in modern piano scores that he could 'play the raisins in a slice of fruitcake'.

Destructive

Here, again, Cage's lead has been followed by a number of the younger composers such as Cardew and Feldman. Naturally, Cage's ideas have been used in a variety of ways; few composers allow as much freedom to the performer. But his music remains an important source of inspiration, and has also been valuable in a negative, destructive, dadaist sense, teaching us to laugh out of existence some of our worst musical clichés.

As Cage remarks in his book on Virgil Thompson: 'My regard for (comedy) agrees with that of Joyce, who held it to be the greatest of arts, because the joy of comedy is freest from desire or loathing'.

(For another view of indeterminacy, watch for an article by Robin Maconie in the next issue of *Polemia*.)

ROGER HORROCKS

RECENT ACQUISITIONS

Some of the books recently acquired by the library

**WANTED
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AN EDITOR
FOR CRACCUM, 1963**

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THIRD YEAR DIPLOMA

In his third Studio year the student is involved in the special problems that are associated with larger buildings. Following on from his work in the second year studio, he puts into practice what he has already learned about detailed analysis and research together with the new problems of circulation, services and structure required for the comfortable accommodation of comparatively large numbers of people.

In grappling with the planning of large areas for differing functions within the same building he is made quickly aware of the need to have acquired the good design habits that his previous year's work was intended to give him.

The work in the Third year studio is a bridge between hitherto analytical groundwork expressed necessarily at unit scale (that is, without repetition), on the one hand and the many new problems of building construction and architectural expression which arise when such units are repeated with variation, on the other. Consequently the third year student is extended during the whole of the session, but particularly in the first term.

The first design subject consists of a building type in which the repetition of a unit planning element, such as a two-person office, by accumulation brings about new problems, which are treated as far as possible in turn and analytically: the siting and consequent massing of a two or more storied building of about 10,000 sq ft; the zoning and grouping of spaces with related functions and the consequent circulation spaces required; the relationship of main

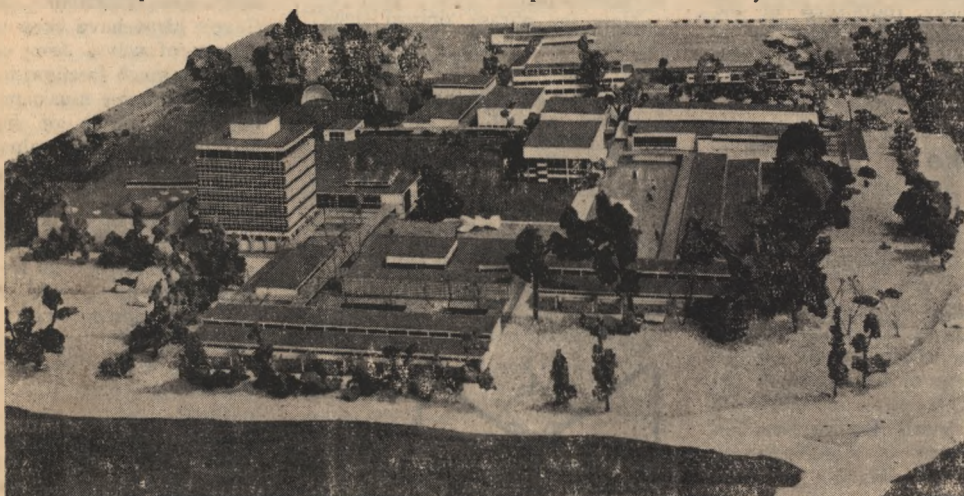
circulation to the site circulations and surrounding district; the planning and detailing of lavatories and other services; and the choice of structure and its effect on planning and form. Usually as a result of this design subject the student is led to realise the importance of early solution to problems of services and structural system so that the order of the above design matters may be reversed. In this session the subject was that of a two-storeyed office block. The first term is notable for some remarkable individual development in self confidence and in expression.

The problems of scale are further encountered in the middle term, when a suitable district of Auckland is chosen for redevelopment. The choice this session is for Onehunga centre. Group working is at this point introduced and ideally the students by this time know each other well enough to be able to form into groups. Analysis and groundwork occupy the next few weeks starting off with the town planning background and gradually reducing and focussing in scale until the site itself is studied in careful detail. This work is presented in

sketches, photographs, and models. The groups then work on and present their first sketches for the development of the whole neighbourhood centre, and at this point individuals of the group work on the actual buildings which they have chosen within the complex. From then on group work (of the neighbourhood scheme) and individual work (of separate buildings) is carried on until final presentation.

During this work the student carries out exercises intended to touch on several points of the whole range of scale; there are exercises in furniture and fabric design as well as built-in fittings, services and structural detailing.

In the final term the work consists of structural exercises and one other major design problem in which the structural work throughout the year can be of greatest benefit. In general, the choice of structural form is probably the most important single aspect of the work, taking into account the modifications to the structure which are necessary in a thorough investigation of the services and planning requirements for the typical building types chosen for the year. ROBIN ROCKEL



A third-year scheme for Devonport Community Centre

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THIRD YEAR DEGREE

In this third year at the school students are encouraged to discover human needs which architecture should satisfy beyond those of shelter and comfort.

Students study a small community in an attempt to discover the relationship between people and place, building and site, building and building, and spaces around and between. With the help of the town planners an attempt is made to discover the growth pattern of the community and to design buildings within this pattern.

Preparatory work to this main project consists of study of some prominent land form to discover if any interaction with people is noticeable, study of human ecology in general terms, and in particular terms when students design something for their own use and consider the effects of the environment on themselves.

Technical problems associated with building types which will be faced in subsequent work are treated in general terms and whenever possible the final design problem of the year is one incorporating the application of the lecture material of the year.

Throughout the year in conjunction with the theory lectures students are encouraged to develop a design process, a method of attack which will make the fullest use of their reasoning ability and intuitive insight.

[Third year are only split up because of a course change. This is a transitional year.—Ed.]

GORDON SMITH

fourth year

Essentially, this year's work is an extension of the other two years in that the student applies his more comprehensive knowledge to more complex problems.

The year is broken into three sections — one in each term —

- (1) Design programme.
- (2) Structural and constructional details of preceding programme.
- (3) Group work on some development scheme.

The design problem for this year was a Student Union Building for the Auckland University, based on the programme then envisaged by the Students Association — namely a building complex of some 118,000 square feet.

There were over 40 students — each with a different approach — working on the analysis and synthesis of this programme. From it arose ideas on what a Student Union is.

The Union Building itself was not the only thing considered. Much time was spent on the university site as a whole. The relationships of the buildings — both present and future — were considered and strong suggestions made for improved siting of several of the buildings — the Great Hall being a case in point.

The second term is taken up with the structural and constructional drawings. The structural drawings, under the guidance of the engineering staff, take the first half of the term and the con-

structional drawings the second half.

The student fully details selected parts of his first term's work which is so programmed as to enable both the student and tutor to gauge his ability to handle this phase of an architectural work.

Research into, and recommendations for the development of Freeman's Bay will be done in the third term. In this project the students will be working in groups and will present their solutions, in the form of models and drawings, at the end of the term.

Surveys will be carried out of site, traffic patterns, land values, land costs, family types — in short of all those things good or bad which together create the environment in which we live.

We are primarily concerned with the creation — in terms of function and aesthetics — of an environment best suited to the needs of man and our time at the school is programmed with this as a goal.

BRIAN E. HALSTEAD

'I found amongst my papers a sheet . . . in which I had architecture frozen music.'

—Goethe

ON BUILDING UNIVERSITIES

CRACCUM 13
TUES. 7 AUGUST 1962

Doubtless much has been written, much spoken, about the form and nature of the University, but have neither looked nor listened. I approach this new and untutored, as a student, not an authority; as a user, not an expert. Here I must examine my immediate environment, dissect its elements, and from these build up a fresh ideal of the University.

A new ideal. For ideals change the time, the place, and the people change. There is no need to evaluate past forms: the musty romanticism of Gothick-revived, the flowery trumpeting of the beaux-Arts, the massive Imperialism of Red Brick — these were ideals appropriate only to their own time and place. We must search anew for an architecture of our own time; not seeking for some national style, but for truth and clarity, for an architecture of its own time and place, which by its very appropriateness its environment belongs to us the skin to the body.

But it requires care, for as ideals change, so in fifty years' time our ideal university may be out of place and useless. If we can find the fundamentals of the university idea, perhaps we can achieve buildings whose form will last. Beyond these fundamentals, all we can recognise is this one country, the South Pacific, its harsh light, a landscape as yet untamed, containing an imported culture and an immature society, itself already for ideals.

That I should speak in the same breath of the ideal university and also of the ideal forms of its buildings may in itself seem to be a new concept. If that is so, then I can only show to what extent people have forgotten the purpose of the architect. It is lamentably true that few people realize what a devastating effect an architect can have on their lives, for if any sensitivity remained, both the training and choice of architects would be subject to much greater care. Fortunately, in the last hundred years of bad architecture, our senses have been dulled by the sensationalism and over-stimulation which has become an inevitable part of our environment.

But when we regain that sense of values and that sensitivity to environment that used to define the human being, then we will again demand from our buildings that truth which I feel should belong to the architecture of the university. Then we will become conscious of what we are now unconscious of: that the buildings we live and work in have a far deeper if more gradual reaction on our personalities, values and feelings than party politics and banner headlines. For an architect, by his ability to handle the elements of space — colour, form and texture — can play on the whole gamut of our conscious and sub-conscious emotions, and cause us to be either happy or unhappy. But he is not omnipotent; he can only design within the limits of his intellect and feelings.

So the architecture of the university, being the environment for the function of the university, will control and affect its functioning. What determines the quality of the design is both the quality of the designer and the quality of the idea he is building. From this it can be seen that any ideal of a university which is truthful both demands and stimulates an architecture that is truthful. Conversely, a university which is a harbour for petty politics and disinterest will have buildings which faithfully reflect and uphold that state of mind — a place of tin sheds

and mournful monuments. Circumspice.

To reiterate, in architecture form and purpose are directly related, not in terms of an arid functionalism, but in terms of spirit and feeling. One should not conceive a building as having a purpose, but rather that it is a purpose.

So that the search for an ideal environment for the university is at the same time the search for the ideal functioning of the university. To achieve this we can only analyse its present functions and build our ideas around the basic elements revealed.

It is valid to begin by assuming that the purpose of the university is still the development of 'the whole man' and that it is not a sort of technical high school. One can also assume that it will remain split up into various faculties. From these two opposing determinants one must move towards those elements of function which have been constant since the first growth of the university. I think these will inevitably be revealed as the absurdly simple statements of fact which underlie any constant set of ideas. Thus, one states that a university is the meeting place of student and tutor; the conjunction of knowledge and the desire to learn. The basic function is the function of simple, direct communication by word of mouth. Again, one says that to create the whole man one requires the integration of a wide range of knowledge — a community of thought. Again, that knowledge and understanding is gained best from direct experience, not from second-hand reporting of someone else's experience. The product of this is an idea of an integrated community in which ordinary conversation is the basic function and creative learning its partner.

One can analyse all the present functions of the university in terms of this concept:

Conversation (which I shall call more simply 'talking') covers the passive forms of reading — where the author talks to the reader, and of lecturing — a one-sided conversation with its inherent dangers.

Creative learning (which can be called 'study') covers writing, experimenting, design and research.

It is not difficult to interpret the work of all faculties and departments in terms of these two basic functions. There is no need to elaborate upon these when determining the form of the environment in which they must take place. In fact, to elaborate is immediately to lose sight of the basic functions and to destroy the ideal.

Therefore the form of the university can be defined in terms of two types of space — the talk space and the study space. One can learn a great deal more from a conversation in which one is an active participant than from a lecture in which there is only one speaker and his audience.

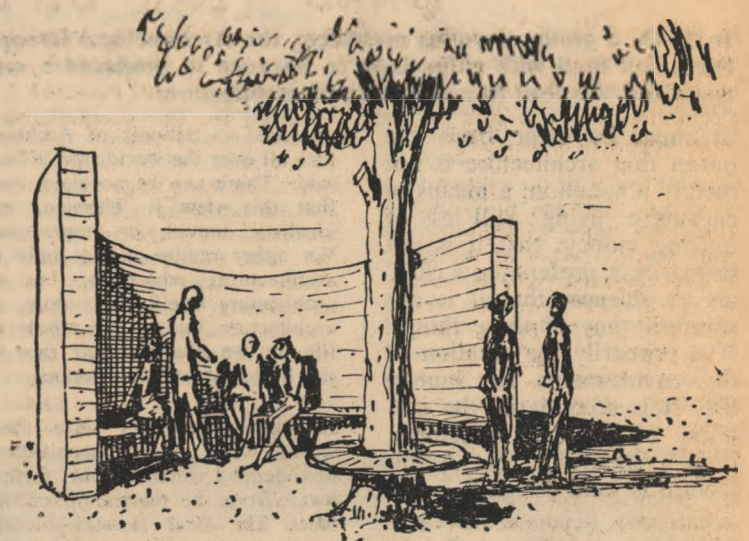
The Talk Space

Therefore it can be stated that the lecture room is a secondary and expedient adjunct to those spaces where staff and students are naturally drawn together. If one wishes to actively assist the formation of groups of people talking together, one provides a focus within a space, such as a fireplace, an alcove, a seat underneath a tree, a common room, and so on. From this simple rule is born a concept of a university composed mostly of such gathering spaces, of all sizes, where the exchange of ideas between the tutor and the student can take place informally and without effort. From this definition of reading given above, the library becomes defined as one of these spaces, perhaps the focus of them all.

The Study Space

As opposed to the talk space, here one needs the introvert cell. The small enclosed quiet rooms leads to greater creative activity. Under this heading one can include the laboratories, studios, and the student's own living quarters. What is lacking today is the integration of the latter with the university complex — just as the monk's cell was within the monastery, so the study cell should be closely knit with the remainder of the university.

In both these spaces the all-



important determination of form is human scale. People, not cars, not vistas or rolling landscapes, not grand ceremonies, but people determine the scale. In the one case the space should be designed around a group, in the other, around the single person.

Now, looking again at the overall form, one returns to the idea of the community of thought, the interrelation of all the parts. It is necessary to retain and encourage the sense of community, the integration of all the faculties and departments as so many separate parts forming one whole, both intellectually and physically. At the centre of this complex a single focus is needed which can in one form sum up the whole idea of a university. This cannot be done by an empty tower, nor by a multi-storey science block, nor by a vast ceremonial hall, but only by something like a large common room, or a complex of interrelated common rooms. Something that draws all the parts, functions and people together, looking up to the sky and out over

the greater environment outside. In it one should be conscious of the whole activity of the human mind and hand, be aware of the fundamental elements of the human environment, the fire, water, earth and sky, things growing and decaying, and the whole heritage of past ages. For it is with these elements that the participants in the university are directly concerned.

The focus must be a clear and positive statement of the ideal and function of the university, the climax of an idea.

It is not enough to know these things; it requires much more intellect, understanding and above all a great deal of creative ability to design such a group of buildings. Only an architect of outstanding quality can do this, can build an architecture that is the truthful fulfilment of an ideal. But unless such a man can work within some such ideal as has been suggested above, the whole idea of the university can never be accomplished.

ROGER HAY

ARCHITECTURE SOCIETY

The spectacle of a senior lecturer pounding down the cricket pitch cheered by the wicket keeper waiting at the crease with a refresher is indeed a magnificent one, and typifies the existing student/staff relationship in the School.

Occasion? The staff/student cricket match, one of the many functions organized by the Architectural Society throughout the year.

Most Varsity students are probably well aware of the Society's social activities ('Smoxtro', 'Hotpot', etc.) which have become rather infamous but few are aware of the other activities which include weekly talks, discussions, slide and film evenings, site trips and the exhibitions which often evolve. There is an exhibition ex-

plaining our work at present in the lower foyer of the main block.

Shortly we are to compile a map reference system listing all buildings of interest in New Zealand. This should prove invaluable to visiting Architects, Historians and interested individuals. The present lack of such a system is possibly a cause of the disturbing disinterest in the history of New Zealand art and architecture.

Other organised functions are the annual Rugby games with



EXTRAMURAL! The Auckland Drinking Team winners of Horn, were all architecture students.

English and Science departments, the annual Dinner and Ball, and numerous small events such as the hockey and basketball matches against the Physiotherapists and Nurses. Student course problems are handled where possible by the Society and regular meetings with the Dean help to minimise them.

All this makes the Architectural Society an extremely friendly one. Its activities can provide an interest for almost any student (and incidentally the Society welcomes members from other faculties) and the resulting spirit and interest is heartening in these days of student apathy.

DAVID MITCHELL

ARCH. SOC. MAGAZINE

Architectural Society is producing a magazine as a vehicle for discussion and criticism of the visual arts, and primarily of architecture. Students from all faculties are invited to submit articles with drawings or photographs to the editor, School of Architecture. Copy closes 6 August.

Kiwi will only be produced this year as a Craccum supplement if there is enough copy.

A SAD NOTE

In 1946, a group of young architects, the Architectural Group, depressed by the architectural madhouse, Auckland, in which they lived, and fired with enthusiasm to improve it, produced a magazine called 'Planning'. An article by W. D. Wilson in 'Planning' contained this lead to a definition of architecture:

'It must be clear from the outset that architecture is not merely a vocation: a means of earning a 'living', still less of making money: that it is not primarily a profession, a 'fine' art or science: that it is not primarily any of these things. It is primarily the creation of the environment of human life. It is secondarily the creation of ordered structures, houses, streets, cities. Architecture is total design.

This view is not a new one. Alberti saw a similar role for the architect in the fifteenth century. Le Corbusier, Frank Lloyd Wright, and Walter Gropius, three tremendously influential architects of this century, have clamoured in these terms all their lives. This concept of architecture has become established in the best and most sincere architects of our time. It is

preached in Schools of Architecture all over the world. Mr Wilson said: 'There can be no claim now that this view is Utopian, too idealistic, unreal, or impractical. We either realize it, not only in architectural education, but in architecture itself, not only in architecture but in the whole of life, or we abandon our race to the limbo of self-destruction.

In the sixteen years since these words were written architecture has stepped further and further away from the realization of this ideal. The ideal is still bitterly retained by architects and in the School of Architecture, but no one in New Zealand anyway has come anywhere near realizing it. And the men who produced **Planning** are now the most influential architects in the country. It has become clear to me that despite Mr Wilson's denial, the views of these men have been

'Utopian, too idealistic, unreal, and impractical' for New Zealand at this time. One would like to believe that this is not true, but to do so would be naive.

It is quite clear now that it will be a long time before the architect gets any of the legislative control he needs before he can plan independently on an influential scale. By an influential scale I mean the scale of mass housing, of city planning.

The great 'modern movement' in architecture at the beginning of this century was firstly a conscious aesthetic movement and a technical one afterwards. As a technical movement it has had considerable influence, but as an aesthetic movement it has quietly died and a new rash of vulgarities has sprung up over its bones. The architect has been beaten at every turn. The devices he has invented have been abused by the lay pub-

lic, and in the end by himself. The old post and rail veranda looking into the garden has become a barren slab of concrete terrace looking into the street; the house which had a change in floor level for a functional reason has been replaced by the 'split-level' house, in which the often inappropriate 'split-level' is a mere status gimmick; open, loosely-planned houses can be bought off the hook from those who deal in the 'long low-slung American ranch house'.

Architects have not predicted what happens when others misinterpret their intentions. The Group Architects can hardly have expected that their use of roof lighting in the 'clear-storey' device would result in the outcrop of misapplied glass boxes that are now popping out of the roofs of new houses in Blockhouse Bay, Titirangi and St Heliers.

The architect can, at the moment, have little control over such mis-

applications. What he may be able to influence however, is the great bulk of housing for the less rich and less pretentious: the houses which no one wishes to imitate — State housing, Keith Hay housing, Archer-built homes, and the work of those other organizations who produce the pre-packaged wooden boxes in which the poorer of us are imprisoned. But before the architect can move into this field he must become less a gentleman. A. R. D. Fairburn said: 'To take off his coat and climb on a wall with a plumbline would so lower his dignity that he could no longer look the builder's apprentice in the eye. He loses sleep at night thinking of his six and a half per cent.'

Few architects relish the thought of working in the 'planning factories' of mass housing organizations, but until they make such a move as this, and step down the salary and social scales, they cannot hope to be any more useful to society than they are now. The architect is at present largely misdirected. He could be done without. He will be done without unless he starts to make of his job a public service, and not a private indulgence.

DAVID MITCHELL

THINK ABOUT OUTDOOR SPACE

We spend almost as much time outside in the open air as we do inside buildings. On our highways, footpaths and in our streets; in parks, reserves and on playing fields; by our beaches and holiday resorts and even in our own front garden; but most of all moving round and between buildings in our cities.

In this article we discuss in particular the importance of exterior spaces such as those immediately adjacent to, or between our buildings. Man's development is greatly influenced by the physical environment in which he works and lives or even experiences by simply moving through it. As the architect is essentially concerned with creating physical environment to suit habitation, designing for his diverse physical, mental and spiritual needs, it is his responsibility to ensure that the exterior spaces around a building are as successful as the interior spaces within the building.

Exterior spaces between buildings are necessary for the supply of life-giving ventilation and daylighting, but as an entity they must accommodate another set of very necessary functions.

Notice how successful the space is behind the main University building. It extends down to the Physics block bounded on one side by the existing Student Union and on the other side by the Lecture Theatre. Here there is a set pattern of movement for the members of the University as they go about their work.

This has been planned for, but other common everyday events occur here. Notice how people often sit in the sun against the Physics building in the sunken court, while others stand in groups and talk especially outside the common rooms and on the upper level behind the main building.

Judge this exterior space for yourselves from the upper level and from the lower level. Watch people in casual and other activities, and note how the whole is integrated especially to the original stone buildings. This space is

successful because it meets a human need.

The greater part of the University of Auckland is only now beginning to come about, with several buildings projected for the near future and more to follow later. Here we have in the immediate present, an opportunity as the site quickly grows and develops to integrate the various faculty and other buildings into one University. To create one living organism of the University is the essential factor common to all design considerations for any part of the University.

As the functions of the various buildings differ, difference in character from one to the other will be expressed. The building process is spread over several years; thus units will be built with a changing and developing technology; this too will be expressed. This contrast that is then set up from one building to the other adds variety to the scene, but requires artful designing to ensure that each building is sympathetic to the other. This sympathy is largely brought about by designing the spaces between the buildings. Therefore these exterior spaces are of the utmost importance to the life of the University.

The University site although beautiful in many ways is of small area. This forces the buildings to be close together, obtaining maximum use from the site. Indeed this is desirable, so that the spaces become fairly intimate and of human scale.

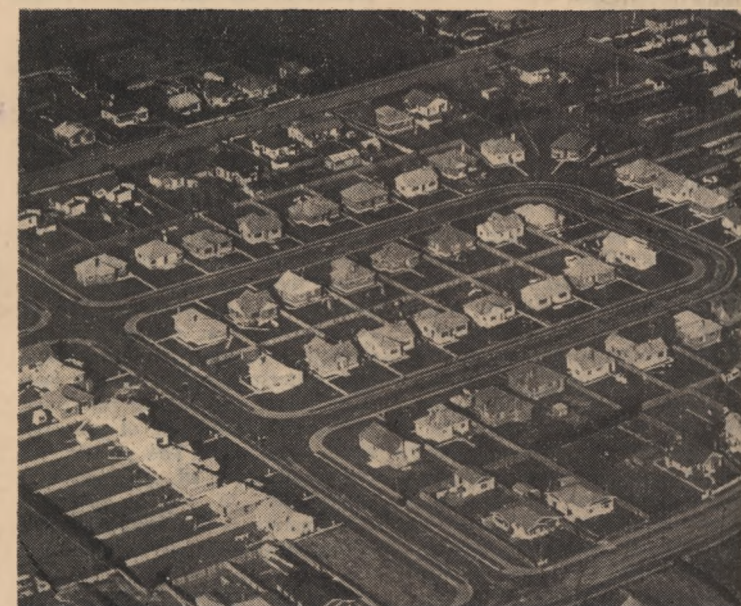
The true need of exterior spaces in our life must be assessed. Known factors such as pedestrian traffic control and planning and access from one building to another, are met by good planning. By using natural elements such as

trees, native or indigenous, rolling or flat expanses of lawn, and a great variety of other forms of natural growth, the desired environmental effect can be comparatively cheaply brought about. Changes of level with the natural formation of the ground, steps and sloping paths, walls of differing paving materials can be used with remarkable success when designed to co-ordinate with the functional requirements of the space. The experience of being in such a space is invigorating physically and mentally.

Within Auckland Central City there are no exterior spaces exclusive to the pedestrian, where the pedestrian traffic is sufficiently concentrated to warrant it. The glorification of the one street town takes place within Queen Street with the combination of vehicles and people. A combination of two distinct scales, one of soft, slow moving people and the other of hard, fast vehicles. Do we prefer marching up and down crowded footpaths with shops on one side and busy vehicles on the other? Is there any sense of frustration at the intersections? Twentieth century man can do very much better than this, and the first manoeuvre is to segregate the car from the man. Our affection for the car and its importance as a status symbol often persuades us to take it with us wherever we go. We must stabilize our sense of values and differentiate between car space and pedestrian space.

However, consider the spaces around the recently completed Bledisloe Building. We sense there is a similar feeling here to that of the space behind the main University building. Here is a space in sympathy with man, for man. This was designed for, and walking through it is a refreshing, relaxing experience.

Consider also Vulcan Lane, as I understand it a young sophisticate's centre. Its success is largely



'Free textbooks, free drugs, and a house of your own'

derived from the fact that it is within the centre of the city, it is busy, and of obviously pedestrian scale. The width of the lane, the height and general detail of the buildings, and the number of pedestrians using this space, make it very difficult to drive cars through at anything more than a crawling pace. Here the pedestrian almost controls the machine man originally created, and bans it from where he wants to walk and enjoy walking.

'In the industrialized countries of the world, space is becoming the scarcest of all commodities — space to work in, space to play in, space to live in. Every year as the homes and activities of men cover a greater area of the earth's surface, the need to plan the available space becomes more urgent. In response to this need, landscape architects are working in all parts of the world to create surroundings in which men can not only survive, but enjoy their lives.

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STRUCTURES IN ARCHITECTURE

Every profession is required to work in with a sister profession. It is therefore not surprising to find Architects and Structural Engineers working in close co-operation. It is generally accepted by experienced architects that a building incorporating a simple structural system develops around architectural principles and vice versa.

Space is all important to an architect and it is essential that he should have the ability to pre-determine the approximate sizes of members to be used and to decide on the feasibility of using certain types of materials and structural frameworks.

The first University year for the Architectural student is the preliminary year, when Physics and two other subjects are studied. The study of Physics is considered essential as a stepping stone to more specialized subjects including structures.

Formal lectures are given each year in structures, making this the only subject taken to Stage IV. Lectures are given by structural engineers who also supervise certain aspects of studio work, this

supervision increasing in extent with the advancement of the student.

In the first professional year, the study of the effects and directions of forces on structural systems plays an important part. Models are made and their components criticized. These models are often tested to destruction, and students appear to receive great encouragement, when their structures built of balsa, paper and cotton are able to support several building bricks. Emphasis is placed on structural stability and bracing.

The second professional year sees an extension of the work done in the previous year. The structures studied increase in size, and models become more ambitious. The sizes of beams and columns

receive closer study, structural spans become more significant and shear walls make their appearance as bracing systems. Timber, concrete and steel become more familiar as structural materials. Arches appear and retaining walls begin to make an impact.

The third professional year demonstrates the use of stiff joints as a bracing medium. Structural analysis becomes more practical, the horizontal forces on buildings are introduced with better detail. Deflections become important as criteria and prestressed concrete and laminated timber are introduced. The pros and cons of drop panel, ribbed floor, lift slab and latticed girder construction are carefully weighed.

The final or fourth professional

year sees a further advance in structural tuition. Seismic forces are studied, membranes, skin stresses and shell construction are discussed. Vibration, metal fatigue, model analysis receive their quota of studies. Aluminium and the use of thin sheet metal is introduced. The student is given an insight into the difficulties confronting the structural engineer, with the intention of cultivating in the student's mind the necessity of

close co-operation between the architectural and engineering professions.

In reviewing the studio work of a student for the year, a jury is appointed which always includes a structural engineer. It is also anticipated that a structural engineer will be included among the examiners for Master of Architecture theses.

H. WALLACE



SHOPPING CENTRE. Uniqueness of space.

A rapid succession of highlights, hustling and bustling, gaiety and exploration, delight in finding and bargaining = SHOPPING.

WHAT IS ARCHITECTURE?

In the infinite garden of creative imagination where the soil is fresh and resourceful, one will find countless possibilities.

Knowledge is valuable but usually of such rigid formation that one's creative imagination and thinking cannot function freely within its limitations.

Reality is only what we think it is from a certain viewpoint, and has no real definite being. That which is intangible exists as a permanent reservoir from which the potential of life may be drawn as the needs arise. Beyond the power of material knowledge this intangible quality tends to be unseen and unappreciated. The whole trend of our time is towards the secular. Ours is not an age of sympathy and understanding. We do not respect flights of the imagination as much as we value reason and realism. Our aims assure us of our material life, but what of our values which make possible our spiritual life? For without admitting the existence of material and spiritual being we cannot attain real maturity. Man looks forward. He has hope. Perfection is unknown. Creating is somehow subconsciously seeking truth. Complete reality in man's mind includes, as well as existing forms, those intangible forms which will exist in the future.

Life is incoherent unless we give it form. In our changing world, we must make clear, step by step, what things are possible, necessary and significant.

Physically Man, an ever-changing being, lives in space, and psychologically he lives along the dimension of time. Architecture could be defined as 'spatial ex-

pression of human life and experience in time'. Visual elements are not only something to attract interest and induce movement but also essentially to create restfulness in which the potential of life, work and human continuity are embedded. In its rudimentary form, architecture is rooted in entirely simple, functional considerations, but it can reach up through all degrees of value to the highest sphere of spiritual existence. We need buildings because we need usable spaces, we need architecture because we need spaces which will evoke feeling in those who enter them. The task is not only to create a world, or to exalt beauty for its own sake, but also to define an attitude. 'Architecture is the will of an epoch translated into space — living, changing, new'.

Life is made up factually of the activities of human beings. It is a system of interlocking and intersecting actions, a continuous functional pattern. Real architecture is the physically present human environment that expresses the characteristic rhythmic functional patterns which constitute life. Such patterns are the alternations of sleep and waking, venture and safety, emotion and calm, austerity and abandon; the tempo, and the smoothness of abruptness of life; the simple forms of childhood and the complexities of full moral stature, the sacramental and the capricious moods of life that are repeated through characteristic selection by every personal life.

Architecture should use those elements which are capable of affecting our senses by their delicacy or their brutality, their riot or their serenity, their indifference or their interest, forms which our eyes can see and our minds can measure. Architecture is the first manifestation of man forming his own environment. I believe that it is the existence of intangible qualities in architectural forms which makes them come alive, become human, naturally harmonizing with one another, and enabling us to experience them with human sensibility.

Seeking is immense joy, because what we discover at the end is the great unknown — ourselves. The life quality of architecture, like the life quality of humanity itself, exists not only in the realm of the material, but also in the realm of the spirit, the realm that each man must find and conquer for himself.

[Acknowledgements: Susanne K. Langer, Chang, Mies Van der Rohe.]

CLAUDE MEGSON.

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VICTORIA EXECUTIVE EVICTED

At Victoria 'Varsity's Special General Meeting, at which their Executive were evicted amidst true student confusion and clashes of opinion, six motions censuring and directing the Exec. were carried.

The meeting was called after the Executive declined to support the student demonstration against increased fees, which coincided with Parliament's opening, and was followed by Police enquiries.

The motions passed included:

★ That the Association demands that university fees be lowered and eventually abolished.

★ That the Exec is bound to approach the Government on the subject of fees until fees are lowered to or below the scale of 1960 fees.

★ That the Exec immediately demand of the NZUSA that NZUSA organize a nation wide petition asking for the lowering or abolition of university fees.

It was also moved that Miss Florence Jones, who had stated to a weekly paper that students were 'satisfied with the new system', should resign from the National Executive.

Pandemonium proper began with the motion of no confidence. Vice-president O'Brien vowed 'it was the last time he would speak before a student body'.

The action on the part of students at the SGM was designated 'mob-like'.

Salient considered the meeting of the interim Exec on 18 June to be farcical — 'a battle of procedural points and wrangles over

standing orders.'

At the AGM on 21 June, Provisional Exec's self-appointed spokesman William Dwyer accused fellow-interim members of being 'traitors', because they wanted to incorporate into the report a motion to the effect that demonstrations be discontinued. Factions developed with Dwyer and his men on one side of the theatre and ex-Exec members and supporters on the other.

It was moved that Victoria Exec should, and was bound to, organize orderly demonstrations on the fees issue, to be held until fees are lowered to or below the 1960 scale. . . Mr Tony Pointon moved: 'That this Association has confidence in the evicted Exec.'

After the meeting had been adjourned twice the sixty-fourth AGM was terminated by Exec members walking off the stage.

Salient Editor commented: 'It is hard to envisage, after the AGM shambles, that the demonstrators — liberals — fees issues boys will be in any sort of fighting shape in the next six months. In fighting amongst themselves, they have disrupted their whole cohesion and pressure. A further SGM however (to finish the business left unattended at the AGM) might find them back on their feet, fighting against yet another 'conservative' Exec. This at the moment, appears improbable.'

CRACCUM REPORTER.

Based on reports from the NZUSA on Student Union.

In the near future the existing student body and the Auckland public will find themselves involved in an intense campaign to raise funds for a Student Union Building in the University.

If this campaign is to elicit any response, everyone must be convinced of the need for the encouragement of extra-curricular activities in our Universities. We know there are students who concentrate their efforts wholly on academic work and pay little, if any attention, to other student activities, while others dive with enthusiasm into all kinds of extra-curricular activities, and enjoy themselves all the more for it. We have to decide whether, in fact, the great mass of students who come in between the keenest 'unioneers' and the most determined 'social isolates' will be better students and better people if maximum opportunity can be given them while at University to take part in extra-curricular activities. It is in this matter that the provision of a Student Union has a very big part to play.

Now, many students pass through University attaining good academic results, although as far as any effect of University life on them is concerned they might as well have done their work elsewhere. The rabid 'unioneer', at the other extreme, enjoys all the opportunities for fun and fellowship, but may gain only a modest third in examinations. I think we can say though that without good Unions, or without Residential Halls, such a student would find his years at University a narrow experience.

Alas, C. P. Snow, speaking of the young people of today facing the very complex situation, in which the emerging nations are seeking their place in the sun, and science is constantly changing our physical environment, said of students, 'They will need all the human development that University Education can give them.' Now the point is that this human development is much wider than the strictly academic development and it is in order that this should be at its richest that good Unions are so badly needed.

Also, in the new University, faculties will be spread even more than they are now; the SU will be the only place where Law student will meet Arts student, and architect meet scientist and so on.

Grants Committee

In 1953 the Grants Committee had to decide on its attitude to Student Union buildings. As a matter of policy they decided that Student Union buildings deserved as high a priority as classrooms and laboratories. At the same time it was conceded that until classrooms and laboratories were provided for, additional student unions could not be readily justified. Accordingly the Grants Committee recommended to the Government that every opportunity be taken to build Student Unions at any time outside the ordinary priorities which circumstances compelled be given for teaching buildings.

It is this general policy which has led to the system of financing our Student Union. That is, both the Government and Grants Committee give full support and assist-

ance to any efforts that we, as a student body, make to provide our own building.

Halls of Residence

The British Grants Committee and many other have said that the best opportunity for student development occurs in the hall of residence presided over by Wardens having first class human qualifications. The 'Ashby Plan', for organizing the 'student day' within the University centred on the Student Union, can only be second best to good halls of residence. However, halls of residence cost up to £3000 per student when full ancillary services are provided. Moreover, not all students wish to live in halls of residence, so other alternatives must be provided.

At present then the Union, as you will read later, is being designed as part of the Ashby Plan. This plan says that at the University there should be very extensive Unions which permit the students to live in the University for everything except bed and breakfast. They must provide for all students to take lunch and dinner, common rooms should be available for study and social contacts, with the University library open till 10 o'clock, so that students can continue in the true atmosphere of learning until they return to their home or lodgings late in the evening.

This inter-action between halls of residence and Student Union Buildings requires attendance at the Hall of Residence Conference to be held in Christchurch during the third week of August vacation this year.

Value of Unions

The tremendous advantage in having an extensive and good Union is of course that it becomes a focus for, and indeed, makes possible a wide range of student extra-curricular activities. Here is the centre for student societies, the centre of Student Government, the centre of the University newspapers and the centre for student employment. Here, too, is a well equipped theatre. Here is where friendships are made which may well continue for life. Here, too, is where staff and students can get together for cultural and social activities.

In short, the better the all-round human beings who can be produced from the University, the better it will be for the community. Scholarship then, although the primary aim, is not the only one.

The three to six years that students enjoy at the University are given up mainly to intellectual development. At the same time, the maximum opportunity consistent with that intellectual development should be given for a wider life and a wider opportunity to develop all sides of the person. Otherwise the Universities are not doing all that they are expected to do in the communities in which they find themselves to help in developing the well balanced scholars needed to carry on the complex processes of the professions,

of government, and of all higher activities of the people.

The Student Complex

We shall, here, briefly discuss all those centres of student activity which exist in a University. Listing them briefly they are

- (a) Student Union
- (b) The Library
- (c) The Great Hall
- (d) The central and entrance courts.
- (e) The Chapel (a controversial topic the world over at the present time).

The relationship between these buildings, as opposed to those of the faculty in general, is obvious. The Student Union-Library relationship should be very close as the student spends as much of his extra curricular time in one or the other of these buildings. On the present site plan this relationship is evident.

The Great Hall, as the 'symbol centre' of the University, should also be in this area, if it is not to become a white elephant used only for specific functions such as capping.

The Courts, of course, are of real significance in a climate such as ours. Not only does a main court provide a dignified centre of gravity for the University but many small spaces for sitting, talking, and reading, one as important to student life as any building.

Whether the Chapel can take its place in their complex depends almost entirely on its religious nature. To be acceptable into the role of the University, an institution of free thought, it must be a place in which Catholic, Protestant or Bhuddist can retire to pray or meditate and feel welcome and catered for.

Many students have asked what progress has been made with the design of the Union.

At present the Association buildings committee is preparing a full programme of requirements for the information of the Architect. This work will be completed very shortly, after which the architect, Mr Warren, will begin detailed design.

In the meantime the committee has compiled reports on cafeteria requirements, common room, distribution, and the administration block. Reports are being compiled on the Theatre and Clubs and Societies meeting rooms, and when sent to Mr Warren will give him a full programme.

Summary of Progress

1. Site almost fully determined in the Alfred St, O'Rorke St block. Minor adjustments are being cleared up.
2. Architect's programme almost complete. Sufficient done for Mr Warren to begin his basic design.
3. Preparations for appeal begin in August.
4. Student activated Public Relations programmes are being set in motion.
5. A research committee has collected the names and addresses of every graduate from

APPLICATIONS WELCOME

Those wishing to either

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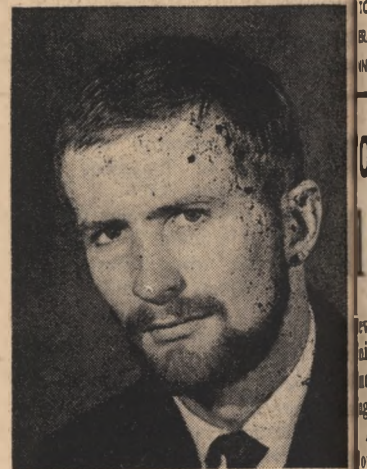
please forward previous experience, ideas or contributions to CAPPING COMMITTEE, Stud. Ass., by 15 September.

the University, along with interest in Student Assn. affairs while students, for the purposes of fund raising appeals.

I would like to be able to give, at this stage, detailed descriptions of what the Students' Buildings Committee has recommended for the building but, out of courtesy and diplomacy, this cannot be done until the whole programme has been approved by Council.

Just as soon as this is done, all will be told. I hope that this information will be available during the first weeks of third term.

O. McSHANE,
New Buildings Officer.



'MURDER', HE SAYS...

At a recent function the Mayor, Mr D. M. Robinson, said that in his opinion road accidents should be called murder. Death is not pretty. He said that we are all optimists; we think it can't happen to us. It can. It is not heroic and it is just stupid to fool on the roads today.

Mr Robinson, as chairman of the Auckland Metropolitan Road Safety Council, was addressing a group of citizens (most of them under 21) who met in the Town Hall Council Chamber to discuss the formation of an Auckland Metropolitan JUNIOR Road Safety Council. Principal aims, established at this meeting are:

To stimulate interest in road safety among younger citizens, and

To make known to the Auckland Metropolitan Road Safety Council any suggestions and recommendations concerning road safety. General publicity, films, talks, discussions and other activities will be undertaken.

Should safety belts be com-

pulsory? Could the speed limit for motor cycles carrying pillion passengers be raised? Are traffic fines too severe? Late for a lecture because you couldn't park? Such comments, and others of a stronger nature are often heard in the caf. Everyone has a "thing" about drivers and driving. What's yours? Strange as it may seem your opinions and suggestions are heartily welcome. Your ideas may solve a knotty problem.

The first AGM of the Junior Road Safety Council, to set up a constitution and rules will be held on Wednesday, 19 September. Notification of place still to come. Any enquiries for further information may be made to Chris Spragg, Ph. 548-040.

CRACCUM REPORTER.

m.h.c. reports...

With one month already gone in the Association year, the new Men's House Committee, once again under the leadership of Peter Curson, is well installed and carrying out its duties with traditional efficiency. The members are as follows:

Arch Thomson, Maurie Hill, John Matheson, Kerry Rodgers, Rod Sara, Bruce White, Noel Archer, John Hardie, Ray Offen. A Plea from the Lost Property Steward: 119 Books!! 60 sets of Lecture Notes!! 16 Coats!! 36 articles of Clothing!! 10 Men's Umbrellas!! 27 Women's Umbrellas!! 46 Fountain Pens!! 16 Ball Points!! 6 Propelling Pencils!! Money, 11 Purses, 2 Wallets, Cosmetics, Women's Jewellery, Keys!!

These are but a few of the many articles gradually inundating Men's House Committee Room. The Lost Property Steward exhorts those who now find themselves lacking in something to call down and see if he can help you.

With their customary devotion to the student body, the Committee have had the Men's Shower Room renovated during the past two months, and it is hoped, at the time of writing, that these facilities will be available for use once more within a week.

As it is early in the Association year, there is very little to report, apart from routine matters, but it is hoped that students realize that MHC are open to all suggestions.

FESTIVAL MUSIC

Music Society is to be represented by twelve members in this year's Arts Festival.

This is to be the first time Auckland will be participating fully in the Music Section of the Festival by giving its own concert on Tuesday afternoon, 14 August. The works to be performed include: a Piano Quintet by Mozart, a Wind Quintet by Milhaud, piano works by Brahms, Bartok and Bach, *Fantasia Italiana* by Bozza, and *Suite in A Minor* by Milhaud.

Representatives are: Dale Kindon (clarinet), Eric Martin (oboe), John Rimmer (French horn), Dave Robinson (bassoon), Michael Cottam (piano), Joyce Collins (violin), Neville Baird (piano), David Bollard (piano), Judith Irvine (piano), Peter Oettli (organ), Anne Macedo (committee representative).

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