

growth that mere expediency has forced until now upon the development of Te Aro.

Vision, of course, in these days of pragmatism, expediency, shortsightedness, ugliness and banality is looked on with profound mistrust. But I cannot think it altogether an act of wayward fancy to contemplate (from the Museum Hill or Washington Avenue) the present unlovely wilderness of Te Aro and try, in imagination, to shape something really pleasant and exciting.

Architecture and Open Spaces

The Exhibition consists of two parts; the first is concerned with zoning and the traffic problems of the Te Aro area. The students have studied existing conditions closely. Their findings have been set out in a large map showing how the land is used, and in a telling display of diagrams and photographs with explanatory texts. For example: "Housing: Who says we have no slums." "Traffic: Through traffic congests our main shopping streets; no special space for off-street parking." "Open spaces: This is all we could find." (A map of Wellington is displayed above this heading with a few tiny green dots.)

The new zoning plan provides first that "all heavy industry must leave the city"; only service and light industry have been included. Other zones are shopping, entertainment, civic affairs and administration in the centre, with a recreation area on the outer parts of Te Aro. New arterial roads form the framework of the zoning plan.

The second part of the Exhibition tries to convey an idea of the architectural possibilities of Te Aro rebuilt. Neither of the two parts can achieve much on its own. For the best intentioned modern zoning plan prepared by a civic or government authority has practically no influence at all on the ultimate appearance of the district. The gridiron pattern used for the ground plan of Palmerston North, for example, has not produced the same architecture as the gridiron pattern of New York. Yet it is a widely-held misconception that a good zoning and roading plan will create a beautiful town. Architecture expresses itself in buildings, and is experienced through the eye: it is impossible therefore that a schematic plan of roads and zones can have more than an ordering influence on the look of a town. But it is obvious also, that architectural conceptions such as those proposed in the second part of the Exhibition, are possible only when they are founded on a far-sighted modern zoning and roading scheme. This has been recognised by the combination of both aspects in one exhibition.

No Sentimental Lapses

In the centre of the architectural section of the Exhibition is a large model which gives us a clear overall idea of the proposal. Besides this, ten working groups have dealt in more detail with specific aspects of the scheme. But no matter what aspect the different groups have been concerned with, nowhere do we find a romantic or sentimental lapse into picturesque reminiscences of past periods or architectural styles. The spirit of the Exhibition is a straight-out declaration for the contemporary approach in planning and architecture. Although some mention is made of the beauty and efficiency of old European

squares, as soon as the students come to plan the Civic Square for Wellington the modern scale of buildings is accepted, not out of a desire to impress by sheer size, but to continue what has grown about the neighbourhood of the Square. The new buildings are in scale with the Evening Post building and the Dominion building just opposite. The new heights of the buildings demand a new width for the square; and this, together with modern methods of construction, gives a new scale and a new rhythm. The result, in a word, is modern architecture. This Civic Centre proposal (a part of the general project) deals with a matter new, up till now,

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