

DIPLOMA IN IN



INTERIOR DESIGN



Year ONE

During the year-long Diploma in Interior Design (Residential) programme, our focus at Unitec is to teach and guide students in understanding the specialised nature of residential interior design, designing the interior spaces of people's homes, understanding residential materials, textiles and construction, and how to be a designer working with residential clients to bring their interior design dreams to fruition.

"The essence of interior design will always be about people and how they live." Albert Hadley (1920-2012)

Semester One of the course is about learning and acquiring the foundational skills required to be an interior designer: how to draw up architectural floor plans, learning about residential timber-framed house construction and the services contained within, about fabrics, textiles, flooring finishes, window treatments

and furniture, and learning about the history of interior design from antiquity through to the present day.

Semester Two of the course is about the application of skills: students begin to utilise the skills taught in Semester One and apply those in studio projects: doing spatial planning and designing new interiors for a house on a particular site and for a particular set of clients; designing specialised areas such as the kitchen and bathroom; learning digital software programmes so that floor plans and drawings can now be generated digitally; and also learning about how to run a small interior design business.

During the course of a year students progress and learn all the fundamental skills required of a residential interior designer, and emerge at year end with a portfolio of project work completed and ready to either progress into further study in commercial interior design, or to leave and enter the residential interior design industry.

Sue Hudson
Course Coordinator









Leo Li

Residential Fit-Out: Cascades Sustainable Bathroom Interior

In our quest to save the planet, there is no better place to look than Earth itself. Rather than seeking to somehow control nature, we ought to embrace and learn from it. Hence, this project strives to mirror Earth's ingeniously designed water cycle. Situated in a home on a South Island hillside, this bathroom features natural stone, sustainable timber, and a picture-frame window that offers unobstructed views of the landscape.

The shower uses rainwater collected on the roof, while also mimicking natural precipitation through its rainfall effect. Then, just as water flows downhill and collects in lakes and eventually the ocean, grey water flows into tanks below the floor and is used to water the garden. Grey water from the sink also flows into the toilet cistern.

In addition to conserving water, the bathroom also saves on electricity. Solar panels on the roof supply energy for lighting and water heating, and by taking advantage of the site's natural gradient and utilising gravity to transport water, the need for pumps is minimised.

Every aspect of this design, from its internal systems to its shape, materiality and form, cares for and mimics the earth. The result is a bathroom that is not only highly sustainable, but also empowers the user to reconnect with nature in both body and mind.

Year TWO

The year-long Diploma in Interior Design (Commercial) programme builds on the skills learnt by the students in the Level 5 Diploma in Interior Design (Residential) year and extends the students' knowledge with the focus this year entirely on commercial interior design projects.

"The details are not the details. They make the design." Charles Eames (1907–1978)

In Semester One, students continue to build their digital skills through more advanced CAD training, and alongside this, work on a retail interior design fit-out project and then a hospitality design fit-out project. There is increased emphasis on custom design and detailing in the project work, aiming for innovative solutions to the design briefs to be sought and demonstrated in the studio project work. Commercial

building construction and services are also studied this semester.

In Semester Two, the students undertake their final studio project: a large workplace environments project, with the design of a custom and bespoke furniture piece required by each student as part of this project. Commercial interior finishes, materials and furniture are also studied, and an in-depth lighting design course also forms part of this semester. The students formulate their final portfolio of work during the last weeks of the programme, plus prepare their CV and design a business card.

The journey through the Interior Design (Commercial) year allows students to really extend themselves creatively, encourages them to reach their own individual potential as designers, and prepares them to enter the wider world of design with both residential and commercial interior design qualifications completed.

Sue Hudson
Course Coordinator



INTERVIEW



DESIGN STATEMENT

When the team first met with the client, they were given a brief that was both challenging and inspiring. The client wanted a building that was not just a place to work, but a place that would inspire and engage its employees. They wanted a building that was a reflection of their company's values and mission. The team's first task was to understand the client's vision and translate it into a design that was both functional and beautiful. They spent a lot of time talking to the client and their employees, trying to get a sense of their culture and the way they worked. They also did a lot of research into the latest in office design, looking at things like flexible workspaces and biophilic design. The team's goal was to create a building that was a true reflection of the client's company, a place where employees would want to work and where they could thrive. The design process was a collaborative one, with the team working closely with the client at every step. They presented a series of concepts and ideas, and the client provided feedback and input throughout the process. The team's final design was a building that was both functional and beautiful, a place that truly reflected the client's company and its values. The building was a success, and it was a testament to the team's hard work and dedication.

PROJECT TEAM

The project was led by the team's principal, who had a wealth of experience in office design. The team also included several other experienced designers, as well as a number of junior staff members. The team worked together to create a design that was both functional and beautiful, a place that truly reflected the client's company and its values. The building was a success, and it was a testament to the team's hard work and dedication.



*A bridge between heaven and earth.
Designed as a love letter between Perennial and Perennial.*

World To enter, go in World join, be included Nature Meet

CONCEPT:
To build a relationship a sub-urban west facing rooftop bar, with a restaurant
The building is a sub-urban west facing rooftop bar, with a restaurant
The building is a sub-urban west facing rooftop bar, with a restaurant

DESIGN:
The building is a sub-urban west facing rooftop bar, with a restaurant
The building is a sub-urban west facing rooftop bar, with a restaurant
The building is a sub-urban west facing rooftop bar, with a restaurant

LOCATION:
On the edge of town, the building is a sub-urban west facing rooftop bar, with a restaurant
On the edge of town, the building is a sub-urban west facing rooftop bar, with a restaurant
On the edge of town, the building is a sub-urban west facing rooftop bar, with a restaurant



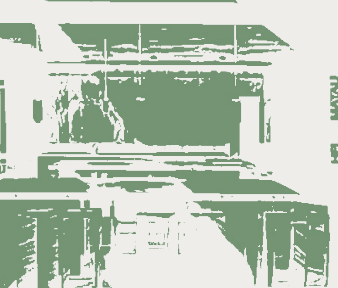
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Jarvis Dolman

Commercial Fit-Out: Haast's Bar & Grill

Situated in the heart of Auckland's CBD, the rooftop bar Haast's Bar & Grill is dedicated to the legend of the now-extinct Aotearoa New Zealand native Haast eagle. In Māori mythology, it was known as Pouakai the monster, a fabled flying beast that would snatch those who ventured out too early in the morning or stayed away from their homes late in the evening. From the dark, incognito material colour palette, inspired by the eagle's plumage and shape, to the

LED-backlit ceiling mimicking a forest canopy, the design intention of the bar's aesthetic is to instil anticipation and excitement. The charred wooden Yakisugi cladding on the walls creates the distressed aesthetic of a space under siege, while also tying itself to the bar's grill aspect. An aged-bronze chain curtain surrounds the leather banquette seating, an abstract representation of a protective cloaking that gives patrons a sense of intimacy while dining.





Fika Perfumery focuses on natural materiality and the versatility of timber. Unlike the typical clinical retail environment, this space has been designed with a warm, cocoon-like atmosphere. Each fragrance sold in the store aims to evoke aromas deeply embedded within individual memories, conjuring up a sense of nostalgia in just a handful of notes. This nostalgic emotion has been reflected throughout the store with its cosy home-like environment. Warm white spotlights and recessed LEDs have been carefully selected to highlight these products and direct the customers to key areas of focus, such as the palate-cleansing station and sales desk.

Deep-brown cork pinboards are used within cabinetry not only as an aesthetic choice but also to display



product information, relevant creative imagery and words in an informal, relaxed manner, as if the store is one large hub of creative ideas, immersing the customer within the store's production process.

The aged bronze detailing seen throughout the store adds a level of luxury, while the distressed patina gives the space a historical feel and pays homage to Parnell's long retail history. The space also includes a workshop at the rear of the building where customers can gather with friends and family over a drink and collaborate to create a truly unique product they can call their own. A scented experience.

Jarvis Dolman

Commercial Fit-Out: Fika Perfumery

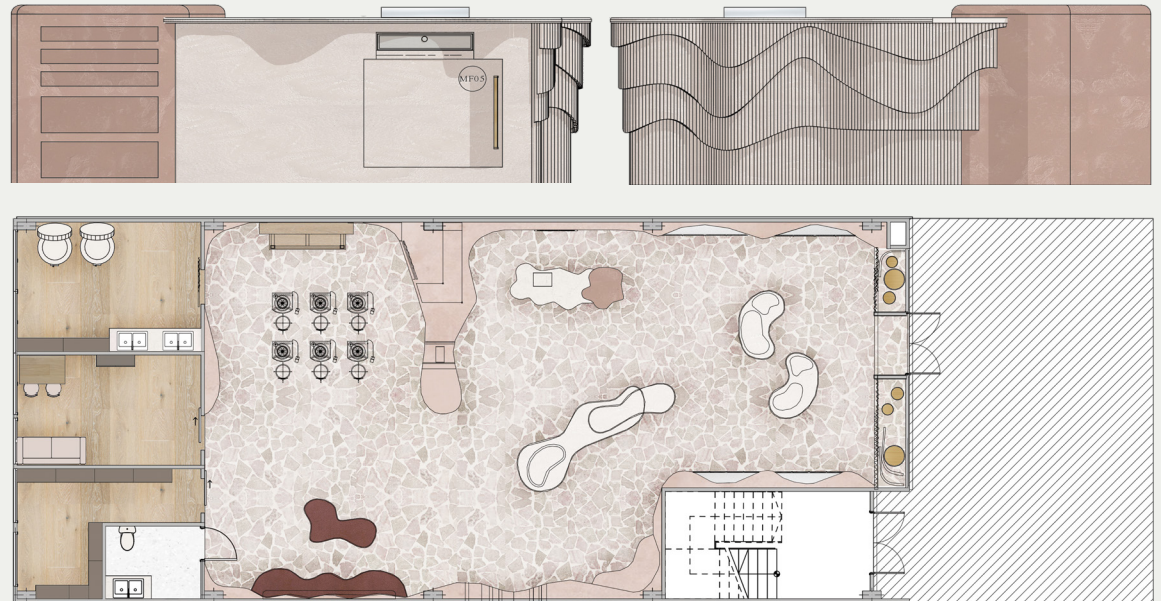
Breanna Dorman

Commercial Fit-Out: Wondery Ceramics Store

Wondery Ceramics Store is a proposed retail space located in Parnell, Auckland. Parnell is a tourist location and known for its upscale boutiques, galleries, and dining options. Wondery captures this tourist target market by selling locally handmade ceramics and an instore ceramics workshop.

The store promotes the art of creating your own products, handmaking unique and custom pieces that are not manufactured by machines in factories. The space resembles a ceramic design, with free-flowing curved walls and custom-made shelving, a point-of-sale desk, and furniture. The curved walls create

an intimate environment that is inviting, bringing attention to the space. The terracotta-inspired colour palette complements the theme of ceramics, finished with materials that are soft and organic in form. Soft warm lighting is used, while LED track lighting accentuates the curved forms. Spotlights placed above the movable modular plinths bring attention to the merchandise and showcase the variety of products. The light and airy atmosphere is designed to inspire and encourage creativity. Wondery Ceramics Store is a place that is social-media worthy with a bold, soft, and feminine design that stands out with its unique, ceramic-inspired, contemporary branding.









Juan Rheza Setiadi

Commercial Fit-Out: Setiadi Fashion

The brief we were given for the retail fit-out was broad – we were tasked with developing a fictional retail business and to design the interior of the store located on Parnell Road in Auckland. The store I chose to design was for my eponymous fashion business, which specialises in the use of traditional Indonesian batik. The store includes a workshop visible from the main retail space, enabling customers and clients to view the pattern-making and sewing processes. On weekends this area would be used to hold batik-making workshops for anyone interested in making their own textiles. Overall, the store is a celebration of my heritage, and is an amalgamation of contemporary and bohemian styles, creating a moody space that oozes texture. Timber flooring, rattan, and accents of spicy colours such as paprika, cumin and cardamom add warmth. Dark walls emphasise the rattan furniture and custom brass work, while allowing the vibrant batik clothing to take centre stage. The large sales desk, in the form of an origami crane, sits proudly at the front of the store, adorned with a brass head, inviting customers in.



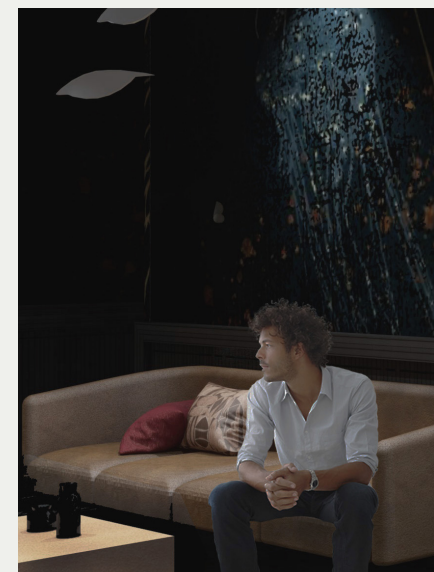
Tori Wang

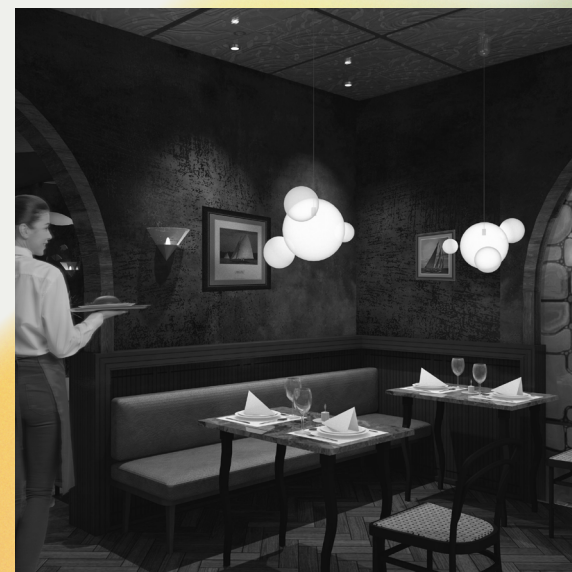
Commercial Fit-Out: Ika Nui

This project responds to a brief requiring the creation of an interior design scheme for a contemporary New Zealand-themed restaurant/bar, serving local cuisine. A key focus was embedding an understanding of mātauranga Māori within the project by incorporating Māori values and Te Aranga Design Principles.

Ika Nui (big fish) is a rooftop bar offering a cocktail lounge and a seductive fine-dining experience on Level 10 of the Sudima Auckland City hotel. The menu of Ika Nui features local produce showcased in traditional Māori dishes – to be enjoyed on the west-facing balcony, while diners watch the sun set in the evening.

Ika Nui contains the Waka Bar – a design concept inspired by the spirit and symbology of pūrākau (Māori myths and legends). Elements embodied within the interior and specialised lighting designs include the unmistakable form of waka (canoes), Te Ngarunui (The Great Wave), and Te Matau-a-Māui (Māui's fishhook). Materiality, furnishings, and colour palette were carefully selected to emulate the dark, mysterious, and adventurous mood these traditional Māori narratives evoke.









Breanna Dorman

Commercial Fit-Out: Māhina Rooftop Bar

The proposed Māhina Rooftop Bar is located on the top floor of the Sudima Hotel in central Tāmaki Makaurau Auckland. The design has taken inspiration from the Māori legend of Hine Pū Kohurangi, the deity of the mist. The goddess comes down to earth during the night and rises back to the sky at dawn, thereby creating mist over the mountains. The rooftop bar sits in this space between land and sky. Māhina, and the mist, will be the threshold between the two. Following the mātauranga Māori principles of Mauri Tū and Taiao, the design will include elements to maintain and enhance the natural environment by incorporating native plants within the

design and will ensure that the gathering of resources, such as food, will be sustainable. The balcony of Māhina Rooftop Bar will display a number of New Zealand native plants, providing a place for wildlife to visit, while also creating some greenery within the central city. The design of the dining area is inspired by the mist, creating an environment similar to a mist-covered forest, as if being lost in space, having blurred vision. The design of the Māhina Rooftop Bar will ensure dining is a unique experience while incorporating Māori design influences and following mātauranga Māori principles.

DIPLOMA IN LAND



LANDSCAPE DESIGN



Landscape DESIGN

Unitec has been running programmes focusing on residential garden design for over thirty years. As a result, we have graduates and alumni working successfully in many creative roles in landscape design “You must be the change you wish to see in the world.” Mahatma Gandhi (1869-1848)

and related areas both in Aotearoa New Zealand and overseas. Our experienced teaching team seeks to both

challenge and inspire students to create designs that add joy to the lives of their clients through sensitive design and artful plant selection. We embrace te ao Māori worldview and other cultural perspectives, while endeavouring to improve our environment through sustainable practices.

Sue Wake
Course Coordinator





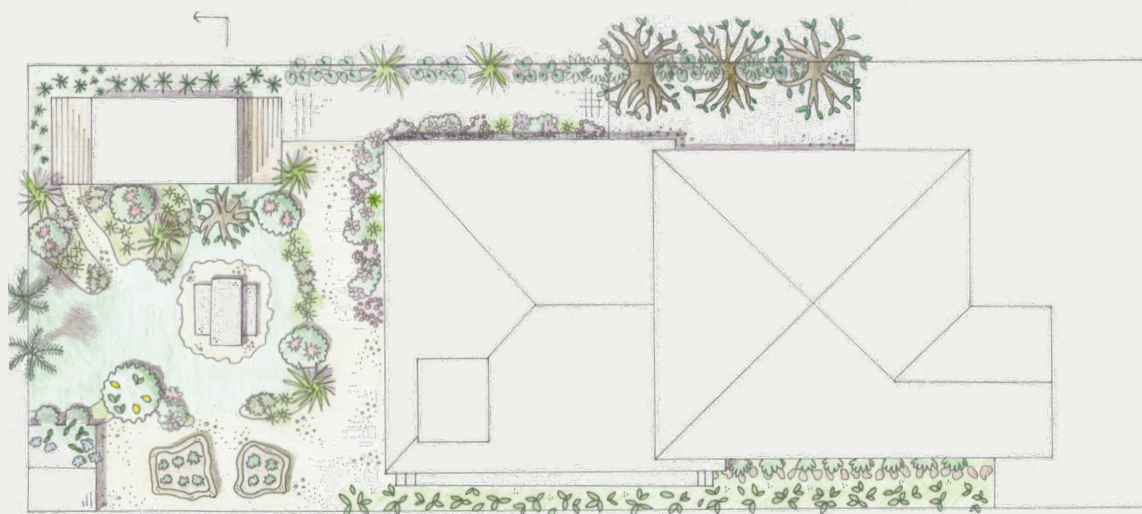
Kaylee Maclean

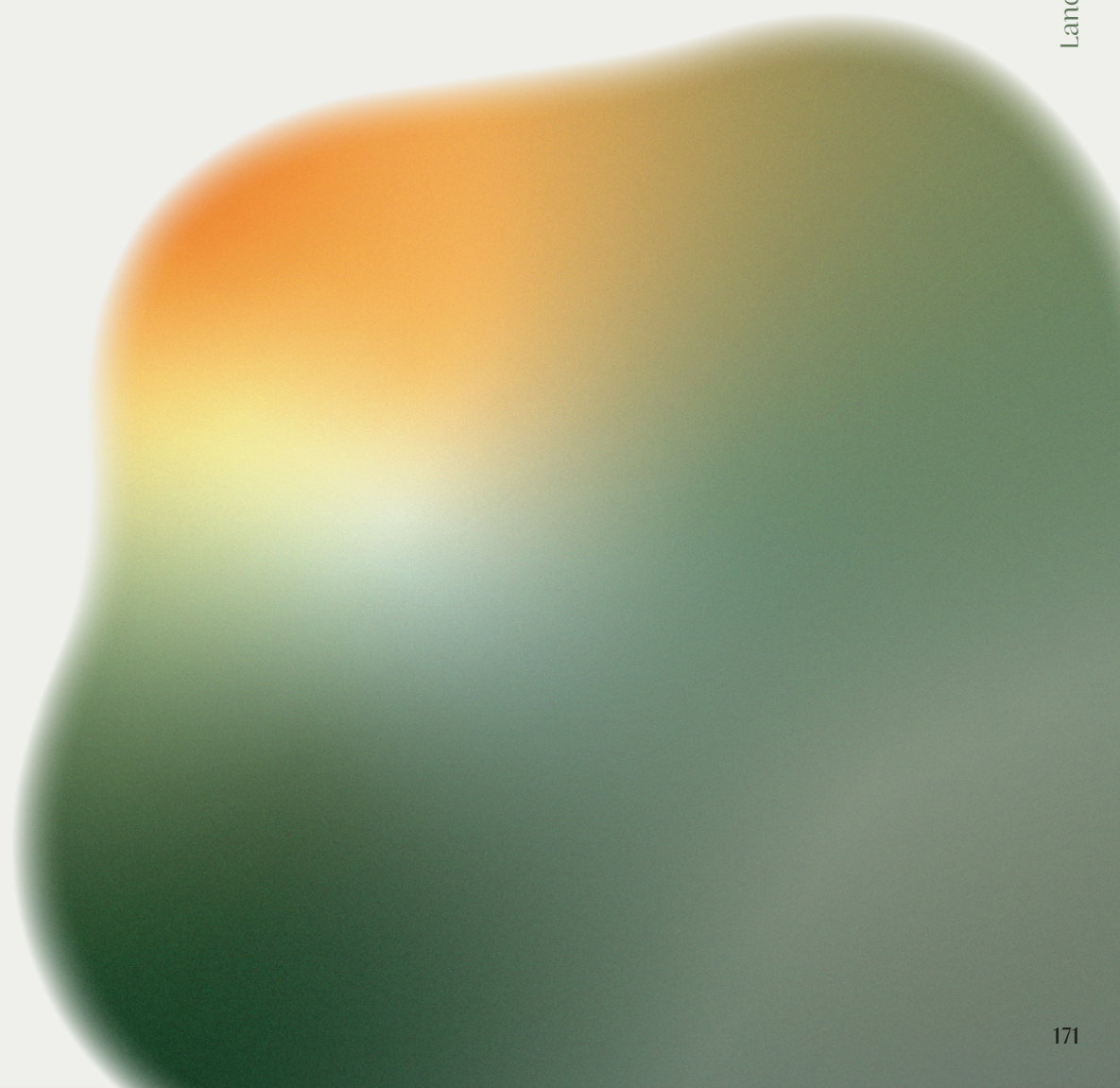
Capstone Project: Bayswater - The Naturalistic Goulding Garden

With client Simone and her partner working as videographers, I know they place immense value in the power of storytelling. Simone requested I focus on creating a journey between their house and office pod. This request has been the main consideration that has informed my garden design.

The main feature of my design is the winding garden beds that flow through the property, which I created by tracing the local contour lines of the site. Secondary to the organic forms of the planting beds, was my focus on various heights, textures and shapes from the plants within the design. My plant combinations include a variety of perennials and grasses with purple, yellow and red accents to complement the yellow of the house extension. The specimen tree is deciduous and the garden's main source of seasonal interest. *Cercis canadensis* 'Hearts of Gold' has large, heart-shaped leaves that are orange-red

or yellow-green, depending on the season. In spring, its bare branches are smothered in rose-pink flowers. On the western side, the yellow daisy-like flowers of the tractor seat plants match the house's exterior walls, while the fern garden beside the office pod is consistent with the planting in the front garden. On the eastern side, clumping bamboo creates a fast-growing privacy screen that casts gorgeous silhouettes against the exterior walls in the afternoon and early evening. Despite its low foot traffic, I wanted this area to feel coherent with the rest of the design. A lemon tree and two vegetable beds were placed close to the home entrance to make harvesting and tending more accessible. Height from planting on a garden trellis would hide the view of the garden shed from inside the home. Gravel pathways are used as they are the least intrusive material for the landscape, reinforcing the organic and natural feeling within the garden.





Nami Koike

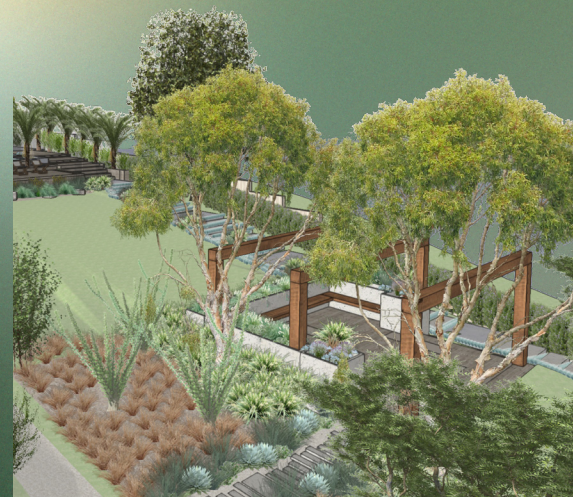
Capstone Project: Bayswater

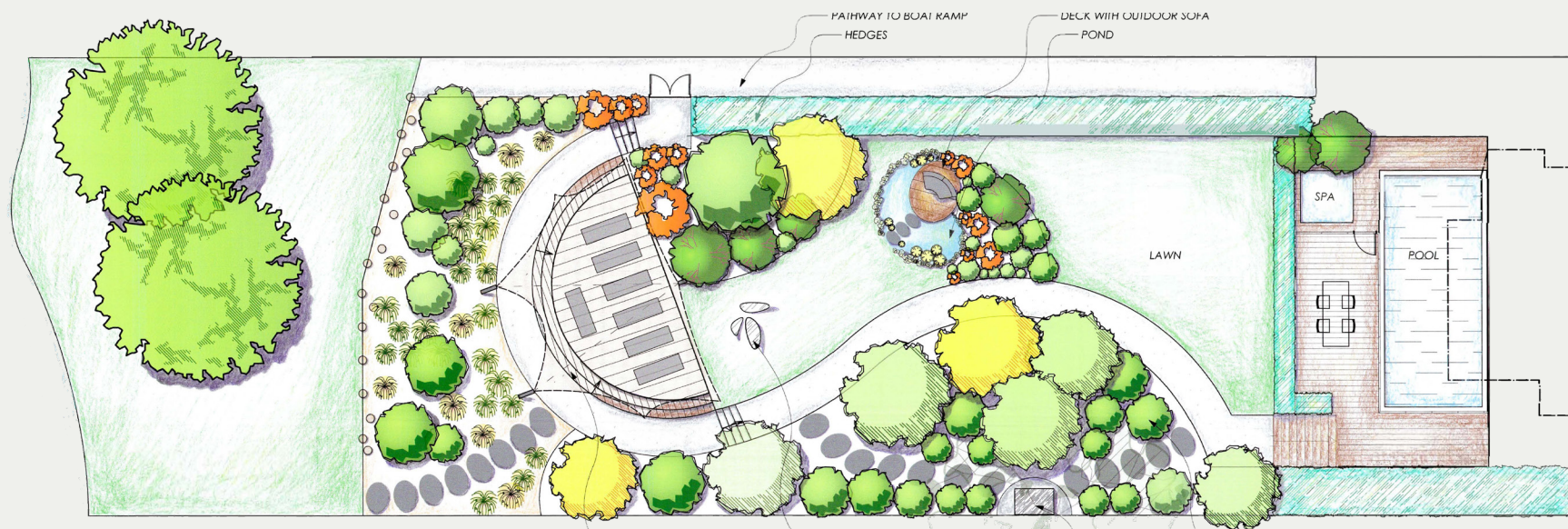
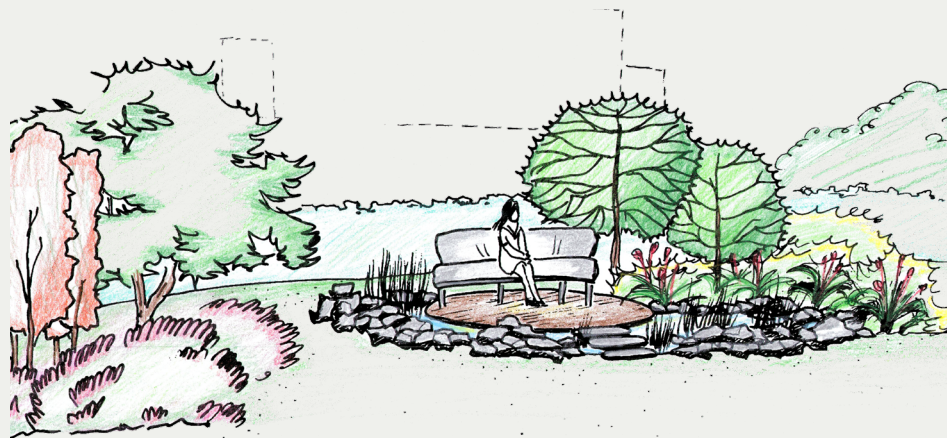
This landscape design was inspired by the architecture of the existing site. It has a sense of natural and simple beauty through the use of materials such as concrete, weathered timber and white-painted timber walls.

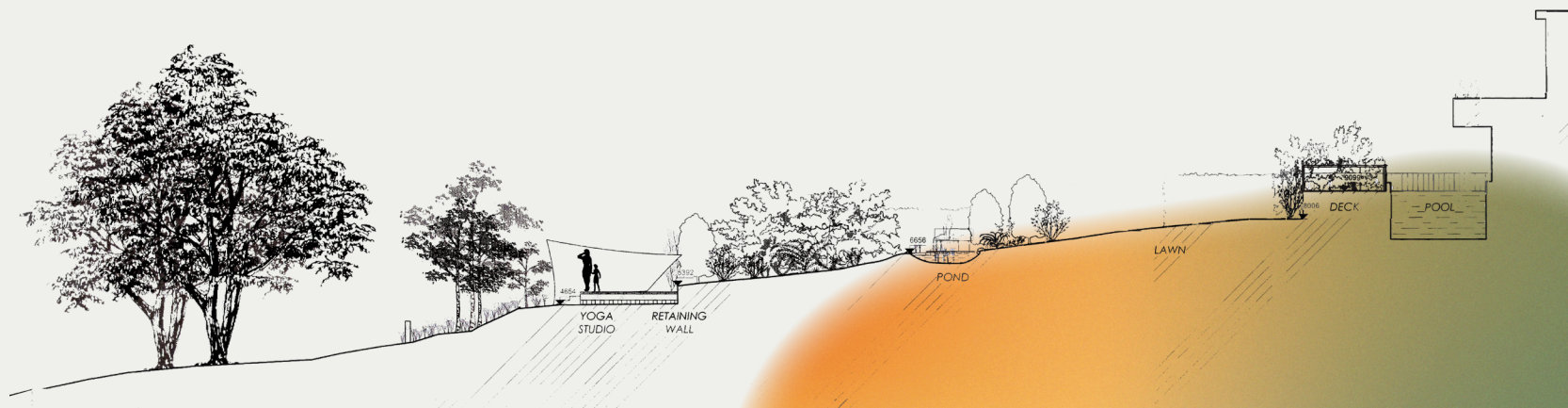
I have extended the deck area to accommodate gatherings of family and friends, and for the client to relax. One of the key features of this design is the concrete steps that continue from the existing stairs, down towards the shore. At the bottom of the concrete steps, in the enclosed area, I have created a yoga space

for the client and her students. The students can access the yoga space from the path leading directly from the driveway to the east, and through the green mass of grass and trees. This area's planting is designed to be reminiscent of the ocean. It has privacy as well as openness towards the shore through tree trunks and towards the sky through a pergola. Plants have been selected to enhance the coastal condition throughout the site – focused on the movement and the sense of proximity to water.







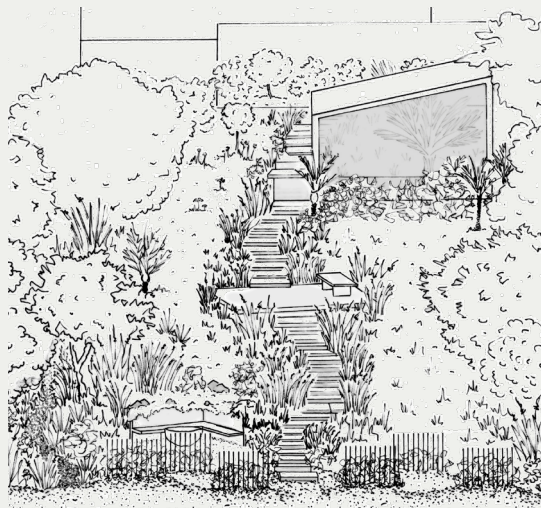


Pocket Lin

Capstone Project: Bayswater

A client recently purchased a seaside section adjacent to their property. The design aims to integrate both sections, with a brief including a yoga studio, leading to the idea of glamping and a tensile structure that will accommodate 6–7 people, opening to sea views. The structure can be used on a sunny day or even with drizzle hitting the canvas, while the indoor yoga room can accommodate classes all year round.

To retreat to a more private space, visitors can walk on stepping stones across the pond to relax on the floating deck, with the serene view of a beautiful garden sculpture. The majority of plants are native and low maintenance, in response to the client's preference. In addition, the mini orchard, requested by the client, is designed as a food forest, with different layers of edibles and non-edibles. The orchard surrounds an existing, but less favourable, tree intending to hide it. To maximise the sea breeze, when considering the large size of the site, mass planting of grassy plants has been achieved using species such as oi oi, flax, astelia and rengarenga lilies.



Sophie Bostwick

Capstone Project: Bayswater

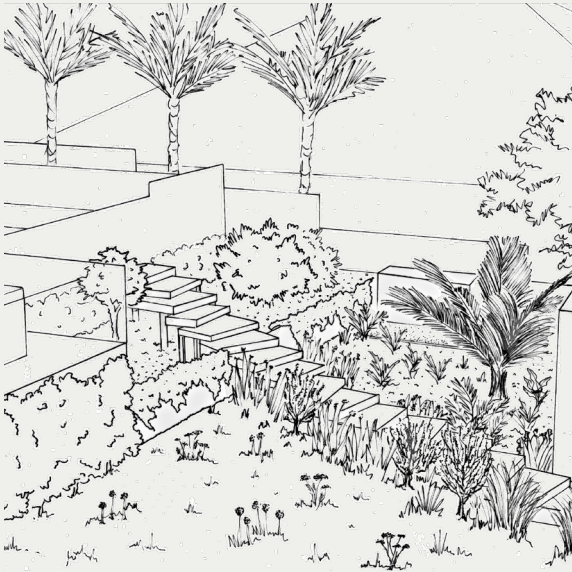
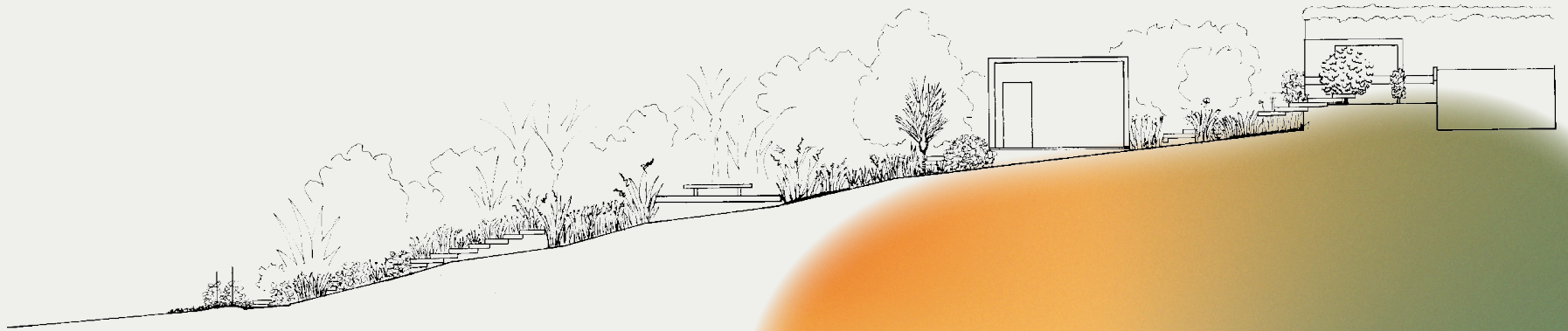
At the heart of this brief was a desire for a harbour-side garden that would remain as natural-looking as possible, paving the way for a design that responds fully to the site, and its original flora and fauna.

A key principle of my concept involves the idea that naturally derived plantings are representative of place. When we intervene, however, and build, it is with a clear and geometric contrast to the surrounding vegetation. The studio, yoga deck and firepit included in the project reflect the cubic architecture behind them. They connect with each other and to the land, via tumbling steps, which are geometric and fluid at the same time.

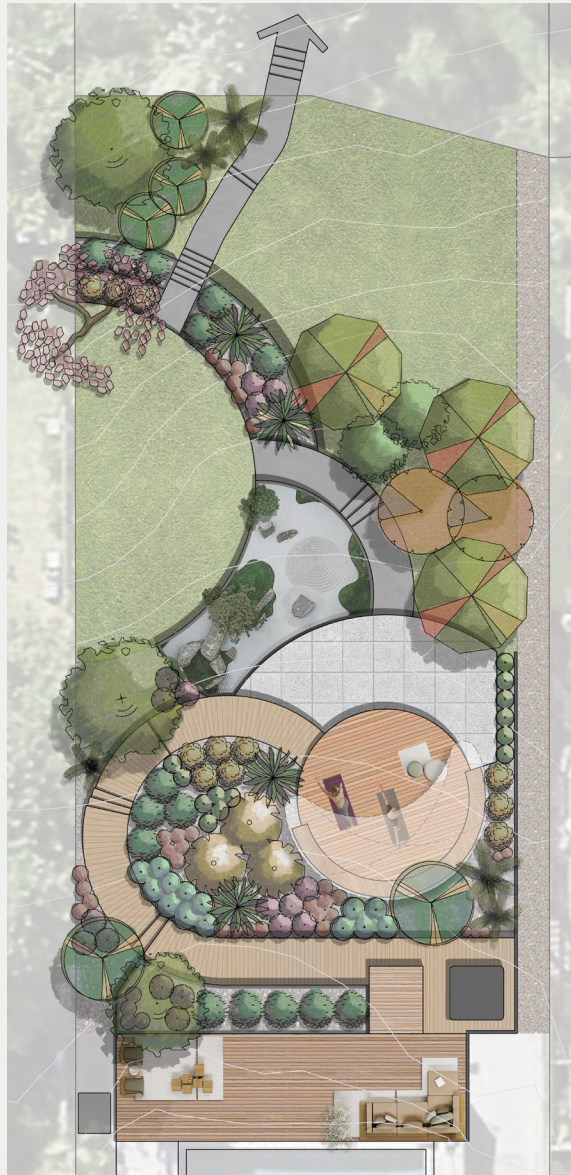
This informal axis leads the eye down through the garden to the beautiful landscape beyond. The plantings echo the shift from human environment down to the mangroves – we transition from exotic orchard by the pool, to native bush, down through a flaxland and finally into shellbanks below. All plantings have been chosen to attract a variety of birdlife, with a dedicated and quiet nesting zone on the western boundary.

This is a place where the current guardians of the land and the local wildlife can together be nourished and thus happily coexist.









Summer Xu

Capstone Project: Bayswater

This concept uses curves and tiered gardens to accommodate the level changes on the site. It also provides the occupants with a unique opportunity to enjoy their garden and the amazing sea view.

BACHELOR OF LANDSCAPE



CAPE ARCHITECTURE



Whatungarongaro te tangata, toitū te whenua – As man disappears, the land

In describing the work of Landscape Architecture students in 2022, we have decided to be guided by the whakataui “Whatungarongaro te tangata, toitū te whenua.” This helps us describe the

rich constellation of experiences that the students have become involved with this year. We have broken these experiences into three baskets: Engagement, Investigation and Design.

Matthew Bradbury
Course Coordinator

ENGAGEMENT

Engagement describes how landscape architects develop different ways of approaching work. The most crucial student engagement in 2022 was with Ngāti Whātua Ōrākei. Engaging with fellow students from the other two landscape schools in Aotearoa was also a big moment for a student wānanga at Unitec.

The first and probably the most critical engagement that students had in 2022 was the invitation by Ngāti Whātua Ōrākei in September to the landscape architecture community of Tāmaki Makaurau to join them in a wānanga on their ancestral whenua at Ōrākei. This is the first time this type of hui has been called, and it was a historic occasion where over 350 landscape architects, professionals and students came together at Takaparawhau. Ngāti Whātua Ōrākei talked about their aspirations for the future of Tāmaki Makaurau and how landscape architects can join them.

Perhaps the second most crucial engagement was an invitation by our landscape programme at Te Whare Wānanga o Wairaka to students from the two other landscape schools in Aotearoa, the Wellington School of Architecture and Lincoln University, to a collaborative one-day design wānanga at Ngaakau Maahaki, Te Noho Kotahitanga. Students worked with Whaea Tania White from Ngā Kaitiaki to help the collective with ideas to protect Te Wai Unuroa o Wairaka from contamination

from future developments and consider the effect of future flooding, the result of climate change. The wānanga was organised by Dr Diane Menzies, Josephine Clarke, Phil Wihongi, Alan Titchener, and Matthew Bradbury.

Chief Justice David Kirkpatrick of the New Zealand Environment Court invited students to attend a moot court in October and present a case. Dr Di Menzies helped students prepare a submission for and against the development of one of several Unitec sites available for the project. Students presented their expert evidence on behalf of four groups to the Chief Judge and commissioner. Students found the process challenging but an invaluable experience in the ways the Environment Court worked.

Engaging directly with the whenua is critical for the students to understand Tāmaki's complex natural world, indigenous and exotic and how it is connected to our particular topography and hydrology. This year we initiated a new relationship with Conservation Volunteers. They are working on several sites in the Auckland region to help clear weeds and restore indigenous bush. Students could work with CV on several areas in Tāmaki, gaining good plant knowledge and incidentally satisfying their work experience requirements.







Takaparawha

Ngāti Whātua Ōrākei Site Visit

He karanga tēnei ki te hapori kaihoahoa whenua o Tāmaki Makaurau!

Ngāti Whātua Ōrākei warmly invited all members of the landscape architecture community from Tāmaki Makaurau, including students from the landscape programme at Te Whare Wānanga o Wairaka Unitec, to the ancestral whenua, Takaparawha, in October 2022.

Landscape architects, students, and those from the community were welcomed into the tupuna whare Tumutumuwhenua to hear the kōrero reaching across time and space, and to meet the leaders and teams who uphold the mana of the people and who live and breathe the kaitiaki, manaaki and mana whenua roles within the takiwā on behalf of the broader communities of Tāmaki Makaurau.

All had an opportunity to share kōrero, and exchange ideas and experiences. It was important to understand the respective and aligned aspirations for a vibrant, flourishing, healthy, creative and beautiful Tāmaki Makaurau that we are creating for our tamariki mokopuna.

This is the first time that this type of hui has been called. This wānanga offered a rich and rare opportunity for the landscape community to come together on a common kaupapa to benefit all, and to experience protocols for those who have not previously been welcomed onto a marae. It gave all attending a deeper insight into one of the most dynamic and influential Tāmaki Makaurau iwi mana whenua.

Nau mai, haramai, wānangahia mai!



New Zealand Institute of Landscape Architecture (NZILA)

Student Wānanga

He whare tu ki te kaenga he kai na te ahi

Ko te whare tu ana ki te patuwatawata

Koina te tohu rangatira.

A house standing in the wilderness is food for fire

But the house standing in the fortified village

Is a strong and noble house.

– Taharakau of Rongowhakaata



In early October this year, students from Unitec's School of Architecture, Lincoln University and Victoria University of Wellington landscape architecture programmes were invited to a wānanga held at Unitec's Ngākau Māhaki wharenui, Te Noho Kotahitanga Marae. The purpose of this wānanga was to develop ideas and proposals for the future resilience and mauri ora of Te Waiunuroa o Wairaka, the aquifer-fed punawai (natural spring), as well as the awa (stream), and to consider impacts to te taiao (the natural environment), in anticipation of development proceeding on the adjacent land.

The discussion centred around hāpori, which refers to the new community who will live nearby and the student community of Unitec, as well as the community of te taiao and ngā tamariki a Papatūānuku. This includes manu, inanga, tuna, insects, plants and trees around the awa.



As Haare Williams recalls, rangatahi Māori and Pākehā, and others now at the cusp of a shift in thinking about our history, are stepping up to the work of exemplars or tohunga like Pine Taiapa, Cliff Whiting, John Scott, and also Rau Hoskins, Carin Wilson, Jacob Scott and Lucy Tukua – master designers and poet-sculptors of an endangered landscape. The students from the collective programmes worked hard, and connected to a space in the ecosystem in which we can plan and sculpt our dwellings and communities according to the sanctions and constraints of nature, out of the whenua we live on.

The programme was held in conjunction with the 2022 NZILA Firth Conference. The event was supported by Unitec, Te Pūkenga, and the Auckland Branch, New Zealand Institute of Landscape Architects.



Environment Court of New Zealand

Year Two Environment Court Experience

Jyoti Prakash

The three-week preparation for our experience in the Environment Court of New Zealand was exciting and challenging. The questions from Judge Kirkpatrick and the assisting commissioner aided in our thinking process and overall understanding of the requirements of the court. Evidence from other groups and the feedback from both the judge and assisting commissioner have provided a solid foundation for our future learning and understanding of what it is to be involved within the wider landscape industry. I learned a huge amount and I am eagerly awaiting my turn to practice.

Zoë Carafice

It is hard to write a reflection about the Environment Court of New Zealand hearing because I found it completely terrifying. I really appreciated the opportunity to attend, and it was incredible that Dr Diane Menzies, Judge Kirkpatrick and the assisting commissioner gave so much of their time to us. I felt shocked at how intimidating and foreign the court experience was, and it made me consider how the workings of the justice system might contribute to this. I think the interesting aspect for us was experiencing two contrasting settings – the New Zealand Institute of

Landscape Architects wānanga held on the marae the week prior and then the Environment Court hearing. We discussed the same issues in both, both have their specific protocols, and both seek resolve, but the experiences were so vastly different. The learning outcome for me is an understanding that we must navigate both settings, and as landscape architects we must draw these worlds together to advocate for the whenua.



Brandon Berry

This was an exciting opportunity for me; it provided a chance to experience what it is like to be an expert witness in a New Zealand court of law while, thankfully, not being cross-examined by lawyers. We were asked to assess a potential development site and provide evidence to those in court to aid in determining why a development should or should not proceed on that site. This exercise acted as a type of crash course in resource management policies and plans. The idea of being an expert witness in the Environment Court of New Zealand was of concern to me, until I had the opportunity to experience it. Everyone in the class performed extremely well, and I am proud of us all. Thank you to Judge Kirkpatrick and the assisting commissioner for their time and advice, and to Dr Diane Menzies and Dr Matthew Bradbury, Associate Professor at Unitec, for preparing us for this task and arranging the opportunity.

Blake O'Connor

On 18 October, Landscape Planning, Assessment and Management students were given the opportunity to represent a client by collating and presenting landscape-based evidence on a given topic in the Environment Court of New Zealand. This mock scenario followed standard court practice, utilising a proposal by Hapori o Wairaka – a community development seeking to house around 300 people on land previously owned by Unitec. The four clients comprised the opposing Auckland Council and residents of Carrington Road, against Ngāti Whātua Ōrākei and Homes First. This project tested my knowledge of the Resource Management Act (RMA), the Environment Court Practice Note and the Auckland Unitary Plan, and also landscape planning, assessment and analysis techniques. This was a great chance to gain first-hand experience in a court setting and extend my understanding of what it means to be a landscape architect, while broadening my outlook on the contributions I can make to the environment and wider industry.





Conservation Volunteers New Zealand at Unitec

Faaeza Nisha

Conservation Volunteers New Zealand (CVNZ) is a non-profit organisation working towards a world where people and nature flourish together. They state: We exist to strengthen the health of communities and ecosystems for mutual benefit. The objective of CVNZ is to ensure a healthy, diverse, and sustainably managed environment by developing and implementing programmes aligned with recognised management plans of considerable benefit to conservation. The programmes aim to protect, restore, enhance, and respond to the fast-changing needs of the environment. With the help of volunteers all over the country, CVNZ have been able to plant over 1.32 million trees and native plants, collect 120,000 kilograms of rubbish, and weed 455 hectares of land.

For the past couple of months, Unitec landscape architecture students have travelled to parks including Atiu Creek Regional Park, Te Auaunga Oakley Creek, Apirana Reserve, the Brookby Project – Papakura Stream, Esplanade Reserve, and Selwyn Bush to undertake conservation tasks. We completed activities such as planting, garden maintenance, plant releasing, weed control, and litter collection. Overall, the experience has been educational and fun. As a student of landscape architecture, it is important for me to gain hands-on experience, developing practical skills within the industry. CVNZ was an amazing opportunity for me to get outside and explore what working with the landscape is truly like – conservationvolunteers.co.nz.



INVESTIGATION

Investigation of the site at different scales, from the catchment to the garden, is a fundamental part of landscape work. Students developed several ways of investigating the site using GIS mapping to understand large areas at different scales to site walkabouts.

The Whau River stormwater catchment project was driven by a local community group concerned with the impact of increasing stormwater contamination of the Whau River catchment. Students worked with the community group to understand the complex series of sub-catchments that make up the Whau River.

Starting at the larger scale, students used GIS mapping to understand the hydrological pattern of the catchment

and the importance of climate change for the increase of future flooding. Students then drilled down to smaller sites to investigate how these effects could be mitigated.

The Auckland Council and Te Ara-rata Stream community group invited senior landscape and architecture students to help them plan a future development strategy for the Māngere community. Kāinga Ora is replacing the existing housing stock with massive new housing. At the same time, Te Ara-rata Stream is prone to extensive flooding developments. Students from different disciplines worked together using the locus of Te Ara-rata Stream catchment to investigate the nexus of both environmental and social issues.





Te Moemoe: The dream for a place to linger with the land, to talk to the ancestors

Dr Diane Menzies with Tupuna Taokia

This comprehensive landscape design project, aiming for whānau to be at one with Papatūānuku, was spurred by the dream of a koroua, a grandfather. The dream was humble, simple, yet ambitious. It was to have a place where whānau could camp on whānau land. The dream was to enable reconnection with ancestral land at a time when links were becoming more tenuous. The ability for a family to get close to bush, forest and te ao turoa, the encompassing land and moana, through camping, was becoming difficult. Land purchase, subdivision and fencing, private-property rights, farming and commerce were increasingly hard barriers to overcome. However, the koroua protected a block of Māori land, whānau land, for the purpose. The dream to enable camping is progressing to the dream of a papakāinga.

Papakāinga firstly means communal whānau land. The word is built from Papatūānuku the Earth Mother, from whom the first woman was shaped and moulded from clay by demigod Tane. From this understanding, Papatūānuku is our tupuna, ancestor, and we are descended from her, from the soil. She is our DNA link to land.

As with people who live together, people and land grow together over time. They learn about each other, understand each other, care for each other. Both are about love, protecting people and land as connection, as



kaitiaki. Maintaining the link to and health of whenua is as important as maintaining the health of people. They are in a reciprocal relationship, intertwined. However, with colonial settlement and commercial development, the environment is under threat from biodiversity loss, pollution, siltation, sea-level rise, and imported pests and diseases, and the mauri of the land, the life force, is under dire threat. The link between people and land to care for and combat threats is needed even more.

Papakāinga is also understood as buildings, kāinga (also village) associated with whānau land (and sometimes not). The place to live supports the connection with Papatūānuku, as does burying whenua (placenta) on the land, and many other acts of love and connection between land, and people of the land.

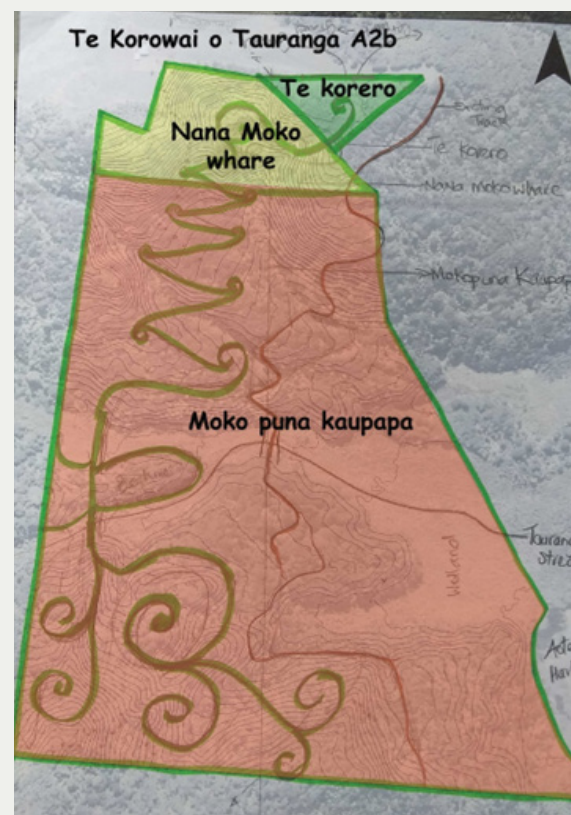
Traditionally a whare, a building, is understood as a body, a nurturing body, so symbolism and context with land remain an important aspect of whare, whānau and whenua. “Ko au te whenua, ko te whenua ko au” is a whakataukī, a proverb, that explains the intimate relationship between a person or whānau and ancestral land. They are one and the same.

Those who have been separated from land often seem lost, as happened in the later 1800s through land theft, termed raupatu or confiscation, and in the 1950s and 60s when many moved to cities for work. Those same people also lost much more through loss of language, identity, health and wellbeing. Loss also became anger and mental trauma. Many of those whānau develop a yearning to reconnect with their ancestral land. The reconnection is also about reciprocity between people and land, to enhance the mauri of te ao turoa, which has also been impacted by cuts and destruction (fencing, development, and separation).

More recently, new opportunities to reconnect with ancestral land are occurring. Internet connection enables working remotely. The lockdowns and whānau

returning home during Covid have not only shown that this can be done, and is supported by workplaces, but it has become an increasing need, to be one with the land.

An apt whakataukī for this research project is “Ko te puāwaitanga o ngā moemoeā, me whakamahi.” That is, dreams become reality when we take action. The project Te Moemoeā takes whānau on the journey of learning to reconnect with each other and ancestral whenua, to develop a camping place, as well as a papakāinga and māra (garden), and, most importantly, to enhance the mauri of the whenua and moana, into the future.



Whau River Site Investigation

Nikolay Popov

This year we combined Studios Four and Six. Both studios were developed in close collaboration with the Whau River Catchment Trust and Whau River Pathway Trust. Students aimed to understand, interpret, and then re-imagine and redesign the urban, natural and cultural landscape of the Whau River Catchment. In other words, they developed a growth strategy for the Whau River Catchment that protects and enhances ecology and hydrology, is resilient to natural shocks and stresses, utilises Te Aranga Design Principles, respects natural and cultural heritage and present urban patterns, and also proposes innovative forms of new urban development. In short, a resilient growth strategy.



Site Visit to Te Ara-rata Stream

Xinxin Wang

As a joint studio comprising landscape architecture and architecture, students visited the Te Ara-rata Stream. Pragna Patel, an educator for Te Ara-rata Stream Team, welcomed students at Moyle Park. Pragna introduced ecological and environmental issues the stream faces. Pragna guided the tour along the stream from Moyle Park to Black Bridge Reserve. Te Ara-rata Stream is a critical ecological corridor that connects Manukau Harbour to the Māngere community. The health of the stream is critical to enhancing its mauri (life force) and supporting the inanga (whitebait) habitat. However, in recent years the stream has experienced severe environmental challenges including frequent extreme storms causing severe floods, as well as housing densification which adds pressure on stormwater quality, and the health and sustainability of the stream.



D E S I G N

Design describes how landscape architects resolve the complex relationship between engagement and investigation. This year, four important sites were considered:

1. Muriwai stream catchment with Josephine Clarke and Rebecca Jerram
2. Orewa beachfront with Dustyn O'Leary
3. Whau Creek catchment with Nikolay Popov and Xinxin Wang
4. Te Ara-rata Stream catchment in Māngere with Matthew Bradbury and Xinxin Wang

The commonalities of all four sites understand the underlying hydrological conditions and the impact of climate change.

Studying the Muriwai stream catchment helped students see the interconnectedness of the Māori occupation of the site and the horticultural gradient through the catchment, both the original conditions and its present state, with a weed-infested stream enclosed by an exotic forest. Student design work was a series of interventions within the transect: horticultural, hydrological, and social. Mapping these against the existing transect allowed students to gauge the effects at various scales.

Building an urban intervention on the Orewa beachfront, between the beach and the shops, called on students to design a space that mediated between

the conditions of the beach and tide and a new kind of social space, at once providing access to the beach and a gathering place. Students explored how material choices enhanced these experiences. Students considered which materials went together and then connected to the different ground conditions.

The drive to provide the Whau River Group with practical means to limit the stormwater contamination of the Whau helped students develop a series of concrete design proposals around the existing park and discuss building sites within the many sub-catchments. Students utilised existing green engineering techniques: wetland rain-garden swales to reinvent suburbia as a new social space and an adaptive landscape that helps to prevent stormwater contamination.

Just a couple of weeks into the Māngere project saw massive flooding from Te Ara-rata Stream, bringing home to the students in as direct a way as possible the importance of the project. As architecture and landscape students started to collaborate, they became aware of the disciplinary boundaries of their professions and the need to share knowledge to jointly tackle the complexity of providing housing in a flood zone. Landscape architects could demonstrate the extent of future flooding in the catchment and sub-catchments. Architecture students were able to respond with a number of inventive housing models. The result was a new relationship between landscape and housing, building a resilient model for safer living in Tāmaki Makaurau Auckland.



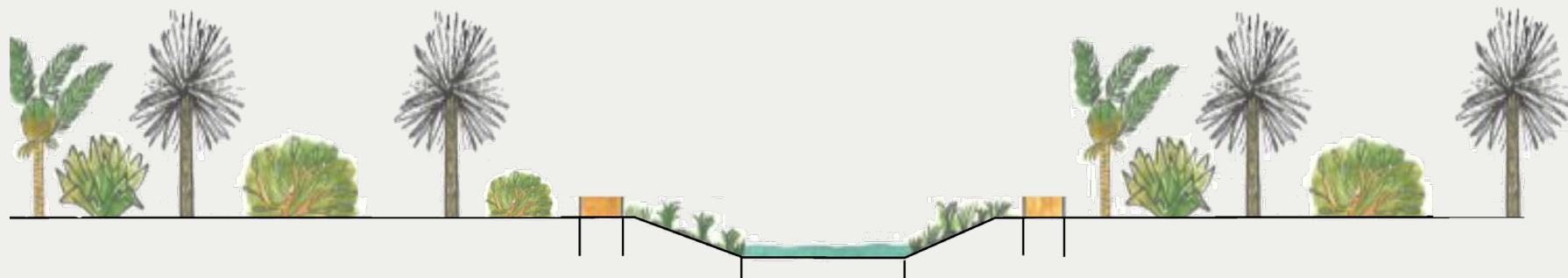


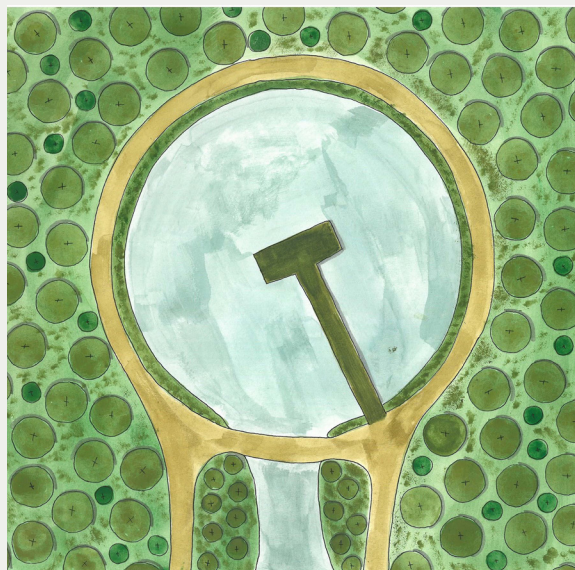
Nadine Lees

Te Awa – Muriwai River Reserve Plan

Muriwai Beach lies within a coastal community on the west coast of regional Auckland, a rural area with undertones of urbanisation. My project focuses on the water catchment area located 1.3 kilometres inland, in particular how this water moves through the awa (river) and into a secondary catchment. When on site, the huge potential for whakaora (restoration) is obvious. Not only for the surrounding land, but also in providing a place for the community of Muriwai to come and be immersed in the values, history and narratives of Ngāti Whātua o Kaipara. My design process and journey have culminated in Te Hikoi Puia (volcanic walk), which has led to the creation of design drivers that will heal the land and, as a result, restore the social and cultural energy of Muriwai. The reason I have called the walking

track Te Hikoi Puia is due to the black sand found on the west coast of the North Island, which is created from the iron content derived from ancient volcanoes. Much of the black sand was carried to the west coast from Mt Taranaki through the process of longshore drift. I wanted to have a connection between the environment and what visitors see from the view platforms as they follow the paths laid throughout the site. When people are on the view platforms and look below, they will see the awa and when they look out into the moana (ocean) they will see where the journey of the wai (water) through the forest concludes, entering a new life – from awa to moana. The view platforms create tiro pou (view shafts) of the moana and provide a different perspective in which visitors can see her.







Kuramahaurangi Kotlowski

Orewa Park Design

The Orewa parklet redesign can be related to the idea of Ngā Hau e Whā, the four winds, which is a symbolic representation of a meeting place for all peoples, everywhere. There are four koru within this design, each representing one of the four winds (hau). This is not simply a visual representation of Ngā Hau e Whā, it also functions as a seating area for people that is protected from strong winds that flow throughout the parklet.

The idea behind the design is derived from a Māori worldview, so I chose wood for each koru structure (and throughout the parklet) – it is a readily available material that is traditionally used throughout Māori culture. Utilising a warm and natural material makes the space feel welcoming and protected.



In keeping with the design intent, it makes sense that the vegetation used is indigenous to New Zealand – native species that are robust enough to handle coastal conditions, such as the harakeke plant (flax), which represents whānau in Māori thought. Makura (carex secta) was also selected for its sturdiness and colour, and to complement the harakeke.

In terms of functionality, the design incorporates two pathways. The main pathway connects each koru and is made of exposed, coloured aggregate concrete inspired by the entrance to Te Noho Kotahitanga Marae situated at Unitec's Mount Albert campus. The second pathway goes directly towards the coastal edge – giving people the option to simply sit and watch the waves. It also provides a separate experience from the main pathway – it is surrounded by dense planting with concrete tiles and a sand/gravel mix, creating a more native/coastal feel often associated with Aotearoa New Zealand.

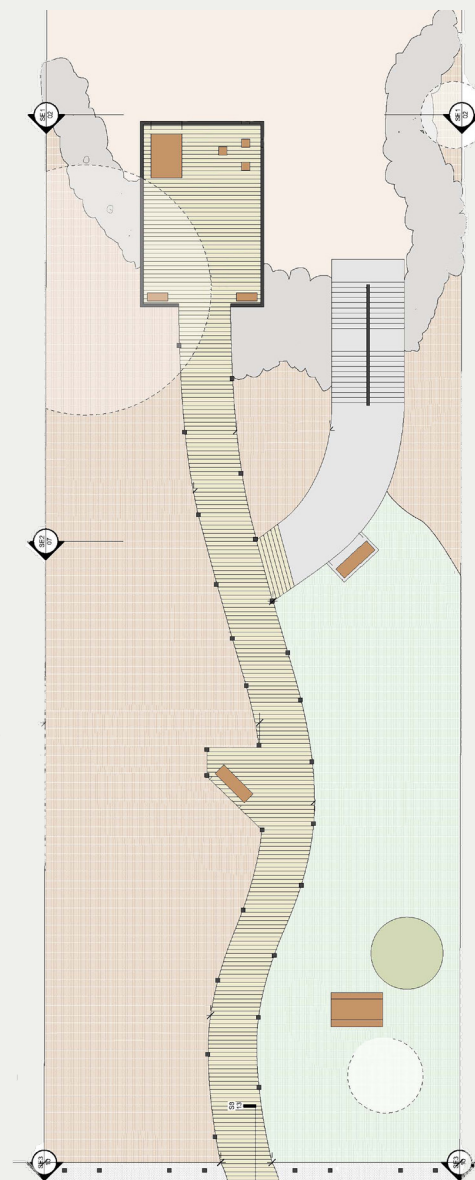
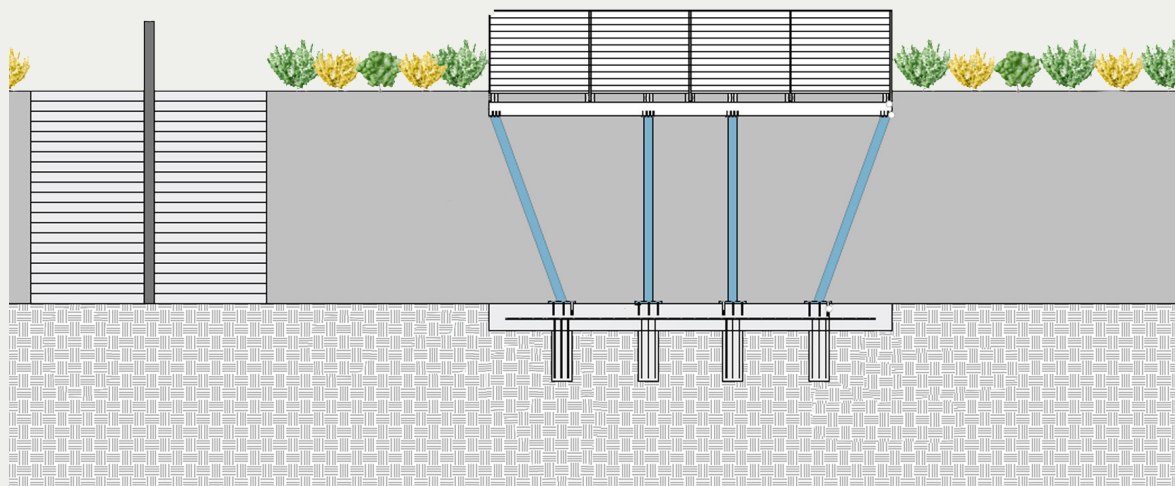
Nikki Clendinning

A View to the Ocean

The project for Studio Three this year was to produce a design upgrading a small greenspace that is currently used for access between Orewa town centre and Orewa Beach. We were required to create a construction package including plans, sections and site details that could hypothetically be used by a contractor to construct the new site.

The driver for my design is the identity of Orewa as a seaside town; I feel that the visual connection to the ocean is key. As such, the constructed elements of the site have minimal impact on the view between the town and the beach; the material palette is kept simple and natural, and the planting is kept to low-level natives. By creating this design, I aim to improve the usability of the site – that is, increase the number of people using

it, but also increase the length of time they spend on the site. At the moment it is more or less a transitional space. The design features several different seating options across the site, a lookout point, stairs for beach access and a grassed area for informal use. Orewa is a popular town for both retirees and young families, and the design is reflective of a place that can be used by the locals. With sustainability in mind, I have tried to create a site that utilises more environmentally friendly materials, has minimal impervious surfaces, and has a large area of mass native planting to create a space for local biodiversity and reduce stormwater runoff. Overall, the site is meant to enhance the area, increase the usage of the site, and maintain a strong visual connection to the town, to reinforce the identity of Orewa.





William Heays

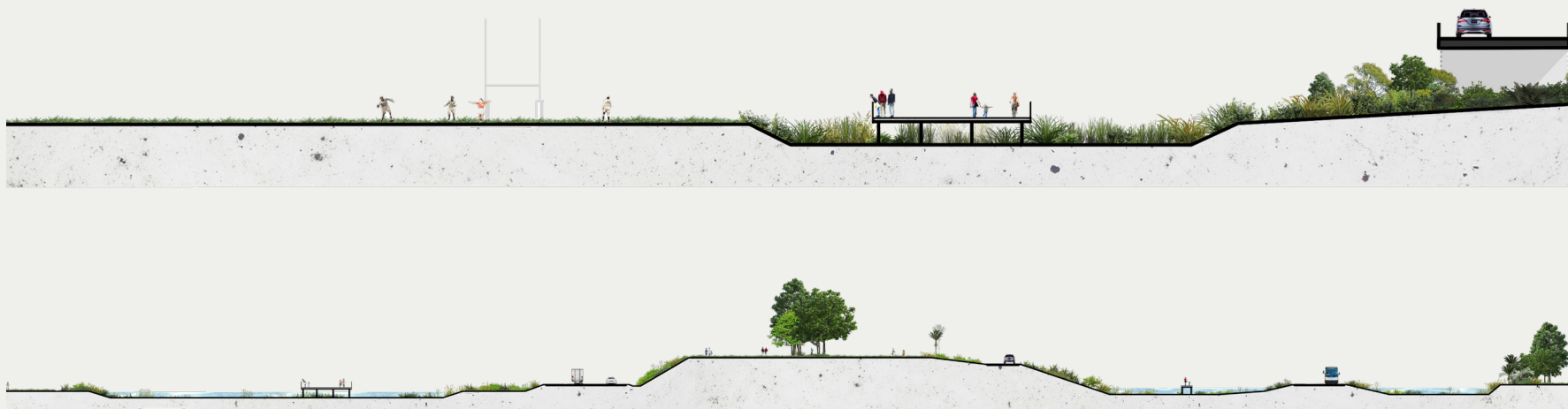
Māngere Central

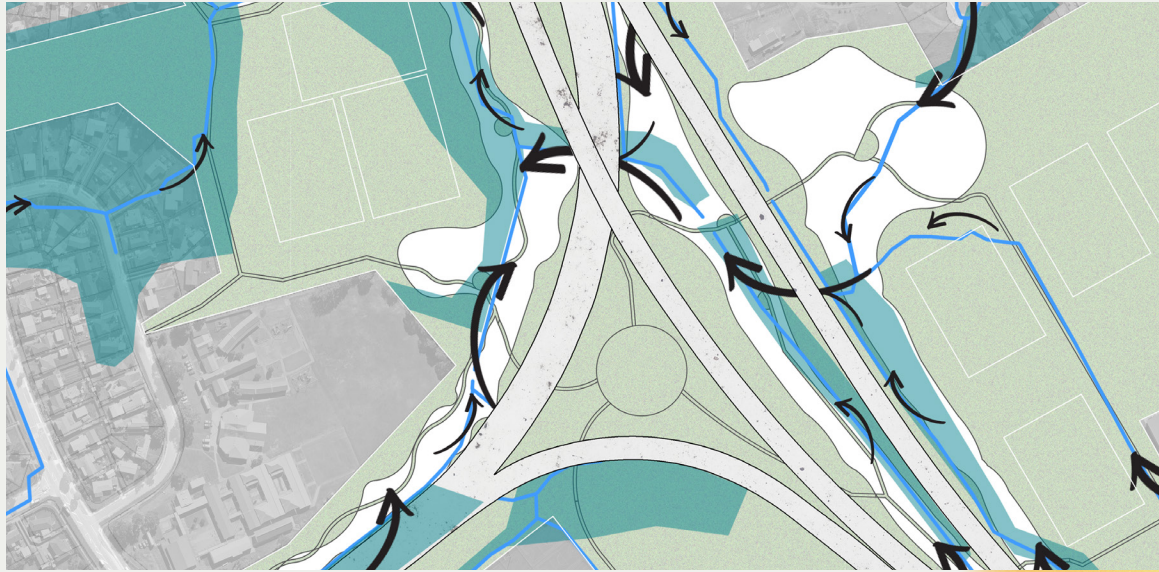
The aim of this project was to develop an ecological strategy to detain and prevent residential flooding in the upper Māngere catchment around Te Ara-rata Stream.

Analysis of overland flow and floodplains, and calculation of the peak rainfall volume leading to the stream informed the idea to design preventative water-retention ponds and wetlands surrounding the Māngere motorway interchange. Accompanying the wetland scheme, the opportunity to unify the three adjacent parks was identified. This unification was achieved via

a combined pedestrian and cycle path connecting the surrounding suburbs to Māngere Town Centre.

This project is a joint studio development between landscape architecture and architecture students. The initial investigations, the larger group project, were undertaken by William Heays, Aditya Patil, Alfa Lui and Esa Kaifa. The overall group scope involved a masterplan of central Māngere, linking Māngere Town Centre to Māngere Mountain via a housing density scheme, and social and infrastructure networks, integrated with the Green/Blue Network Strategy.







Shaun Sims

Māngere Catchment

The focus of this studio is to address the issues arising from our rapidly increasing population and the increasing concerns around climate change. These issues have already made a significant impact within the Māngere catchment area. With the need to densify, the focus of this project became to establish a public space that did not detract from the essence that Māngere is known for, while aiming to increase connections by ensuring residents have an increased ability to access shopping and amenity spaces, achievable through strengthening public transport opportunities both inside the catchment area and externally, encompassing greater Auckland.



Within the masterplan, our team designated Bader Drive and Robertson Road to become the new light rail route running through Māngere. This moves the originally proposed route out of the existing floodplain but, consequently, the Bader Drive motorway bridge would become predominantly vehicle orientated. A pedestrian and cycle connection north to Māngere Central Park and Robertson Road would need to be established. Three touchstones were created for the site, which would provide direction to Bader Reserve: hapori (community), wai (water and flood resilience), and tūhononga (connections). It was important that the existing community was consulted and felt included as the development proposal progressed. And further, that the proposal did not detract from the spirit of Māngere. Representation of Māngere's unique cultural heritage and character is considered within the design language and planting choices, enhancing the suburb's unique character.



The priority of the material palette within the reserve and surrounding development is to minimise the use of impervious surfaces, such as concrete and bitumen, so as to minimise surface runoff within the catchment and prioritise eco-friendly alternatives. The central reservoir acts as a retention pond to treat runoff before it passes out to sea. With the new vehicle-only bridge, there was a need for a pedestrian route to dominate the north-east connection between the town centre and the greater Māngere blue-green network, encouraged through areas of ecological importance in order to regenerate and improve biodiversity and environmental quality. Strong connectivity is important to Māngere, particularly with its diverse and ageing population.

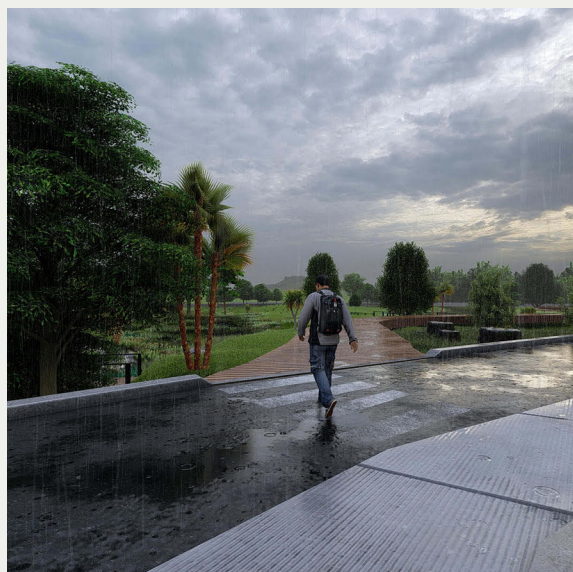
Catherine Correia

Te Ara-rata Wetland Reserve

Te Ara-rata Wetland Reserve celebrates and acknowledges Māngere's strong sense of community, its cultural assets and identity, and significant natural landscape. This plan demonstrates key solutions that look to mitigate the effects of climate change in the immediate area (flood levels), as well as improve community connections and aspirations, and restore Te Ara-rata Stream. It is important to acknowledge that Te Ara-rata Stream is an important feature of Māngere and has the potential to be developed in a way that will enhance environmental and social factors.

The main considerations of the plan include respecting sites of cultural significance, such as views to maunga, protecting the local ecology, recognising the importance of community and connection, providing accessible pedestrian networks and resilient public spaces to accommodate the impact of variable seasons, enhancing connection to the stream for local communities and, finally, providing educational and recreational spaces within. This plan was derived as a response to Māngere's flooding issues, specifically focusing on McKenzie and Walmsley Roads. The site is designated as Residential – Mixed Housing Urban Zone, and is suffering major flooding issues specifically near Te Ara-rata Stream. To address the flooding issues, the stream has been widened and deepened, with a more 'natural' stream path, and two small, constructed islands to impede the flow of water. And to further prevent flooding, wetlands are included as a conveyance system to encourage excess water to flow down from the road to the stream.

Throughout the site, consistent connectivity has been established by the use of raised walkways, pathways and bridges, as well as four pedestrian crossings connecting the site to wider Māngere. This plan also proposes that the main bridge over the stream has a lookout zone that can be used for recreational purposes. To further respond to the community's aspirations, native plants and trees have been included in the landscaping, while incorporating an area alongside the walkway for te māra hūpara (traditional Māori play) allowing children to engage easily with the site.







MASTER OF LANDSC



CAPE ARCHITECTURE

THE S I S

The Master of Landscape Architecture is a postgraduate research programme. It is an opportunity for landscape architecture graduates to explore contemporary concerns and develop particular landscape practices to address these issues. This year several themes could be discerned as research opportunities.

"Landscape architecture graduates explore contemporary concerns and develop particular landscape practices."

The baleful influence of the pandemic was an important topic of inquiry for Wenwan Zhang, who explored the way existing public spaces could be reinvented to allow citizens to safely use parks during a pandemic. The environmental effects of climate change were another critical area of exploration. The researchers explored both how landscapes can be adapted to reduce the effects of climate change and how carbon can be mitigated. Liang Junxiang investigated ways in which to reduce the impact of the urban heat island in

Chinese cities, while Yang Qi looked at the effects of an increase in stormwater on the suburb of Ahuriri in Napier. Aachna Aachal looked at the effects of flooding on existing Tāmaki Makaurau Auckland suburbs and the ways a new urban masterplan could mediate the results. Morgan Manoharan is investigating the effect of climate change on mental wellbeing. Turning toward the way a carbon-neutral world could be created, Pippa Sommerville investigated the ways a community in West Auckland could develop a zero-carbon lifestyle. The importance of whanaungatanga and whenua is informing Tupuna Moeroa Taokia's work to establish her whānau's connection to ancestral whenua. And finally, very happily, we congratulate Ahlia-Mei Ta'ala, who won an award as a 2022 Outstanding Postgraduate Researcher. Her research project, *The Fires of Ambition: Te Awa Tupua 2040*, followed a process of decolonisation towards re-indigenisation within Kaupapa Māori Rangahau, specifically through Whanganuitanga and Te Awa Tupua.

Matthew Bradbury
Course Coordinator





Wenwan Zhang

Affected by Covid-19: Investigating How to Improve the Resilience of Existing Parks

Due to the Covid-19 outbreak in 2019, life has changed. This disease is easily spread, which can make it hazardous for people to frequent poorly ventilated areas and to gather in high numbers. However, pandemics are not new. Prior to Covid-19, the world suffered from infectious diseases at many times in history, and each pandemic has had a significant effect on human lives and our living environments.

Parks and outdoor spaces play an essential role in daily life, and the design of these spaces needs improvement in order to adapt to human circumstances such as those experienced throughout the recent pandemic.

As one of the critical elements in the urban environment, public parks provide a multitude of benefits. In particular, the open-air atmosphere can reduce the risk of exposure to the infectious virus and help reduce

stress for humans. Developing public spaces that have a positive impact on human life and increase resilience to epidemiological crises is necessary. However, many existing parks cannot accommodate the safe social-distancing and spatial needs required by Covid-19 prevention measures. This research aims to develop a set of design strategies for public parks, to respond to the challenge of an epidemiological crisis. The research outcomes include a design toolkit and strategies to safeguard people's activities in public parks during or after a pandemic by improving the practicalities of public space and safety through appropriate design and planning. In a medical sense, design can also become a factor that promotes better control of the virus. Grey Lynn Park was chosen as the site to present the final design, which can also be used as a design toolkit for different types and scales of public parks worldwide.







Pippa Sommerville

Space for Zero

This research addresses our need to shift to a net-zero lifestyle. It considers how public space contributes to this and what other cities are doing to address this shift, before making a case for a community-based participatory approach, empowering people to engage in the process of climate-change mitigation. Rānui, an outer suburb of Tāmaki Makaurau Auckland, is the site for this research. A localised emissions profile was developed, providing evidence of emissions and their main sources.

With support of a community development organisation called the Rānui Action Project, consultation and workshops identified three areas on which the research would focus – local food production, active and

community-based public transport, and local fixing and repair. Research into te ao Māori and advice from mana whenua led to the increasing of ngahere (forest) and restoration of awa (streams) being included in the planning.

A two-fold design process followed, with consultation on design sketches informing final plans and elevations. The process of community engagement on emissions reduction and parameters for retaining and restoring native ecology in the area has led to public-space design that is pragmatic and low impact, yet rich and abundant. If delivered, it would provide the Rānui community with every opportunity to lead net-zero lives in the future.



E L E C T



The Twisted Cucumber



TR I V E S



Architectural PHOTOGRAPHY

From conceptualisation and modelling, to documentation, advertising and archiving, the photograph interacts with architecture at every stage of the design and construction process. Since the birth of modernism in the early twentieth century, the photographic image has been the dominant medium for presenting and disseminating architecture, to the point that many structures are only known and experienced through photographic depiction.

This elective establishes the link between photography and architecture through investigation of architectural and photographic theoretical readings as well as making personal work that responds to theoretical viewpoints. In the essay “Building Architectural

Images: On Photography and Modern Architecture,” Lorenzo Rocha suggests that

“Architecture is assumed to be a cultural product that exists at this intersection of its physical presence and all its visual representations.”

Lorenzo Rocha, “Building Architectural Images: On Photography and Modern Architecture,” in *Concrete: Fotografie Und Architektur/Photography and Architecture*, ed. Daniela Janser, Thomas Seelig, and Urs Stahel (Zürich: Scheidegger & Spiess, 2013), 47.

Yvonne Shaw and Annabel Pretty
Course Coordinators









Jessica Hartley

*Mediating Architecture through the Lens
of a Camera: Folly*

Architecture as folly is foolish, it lacks rational conduct and has a playful relationship between realism and the ornate. Folly photography is photography of the craftsman. This series explores how image-manipulation techniques have progressed when progressing from analogue to digital media.

Historically, photography was a literal transcription of building and space, but even in the analogue sense, poeticism can be championed, and objectivity can be challenged. While it is the role of architectural photography to capture and automatically record that moment as it disperses, it must also convey emotion. It romanticises the space it embodies, elevating photography from historical niche to high art, making epic of the ordinary. Stripping photographs back to a black-and-white form is a sort of comfort and is also preservation of the everchanging built environment. This cultivates an obsession with early photographic techniques, creating trend, fads, and folly fixations; the aura of film photography has become a folly. This series focuses on presenting the untold or the unknown, all starting with using an expired black-and-white film found in my grandparents' garage.





Madi Carkeek

Mediating Architecture through the Lens of a Camera: Urban

I created an album of architectural works for the Architectural Photography elective, focusing on the word 'urban.' I developed my photography skills in urban works through research and analysis of many different architectural photographers specialising in urban photography. This collection of images comes from my series of works inspired by the photographs of Jeanette Hägglund. I admire her works, as I naturally frame and photograph architecture in a similar way and learning about her ideas and techniques helped develop my work further.

I have long been interested in tall buildings that seem to disappear into the sky above, taking an additional interest in architecture that looks out of place, oddly shaped, or has unique façade designs in comparison to its context.



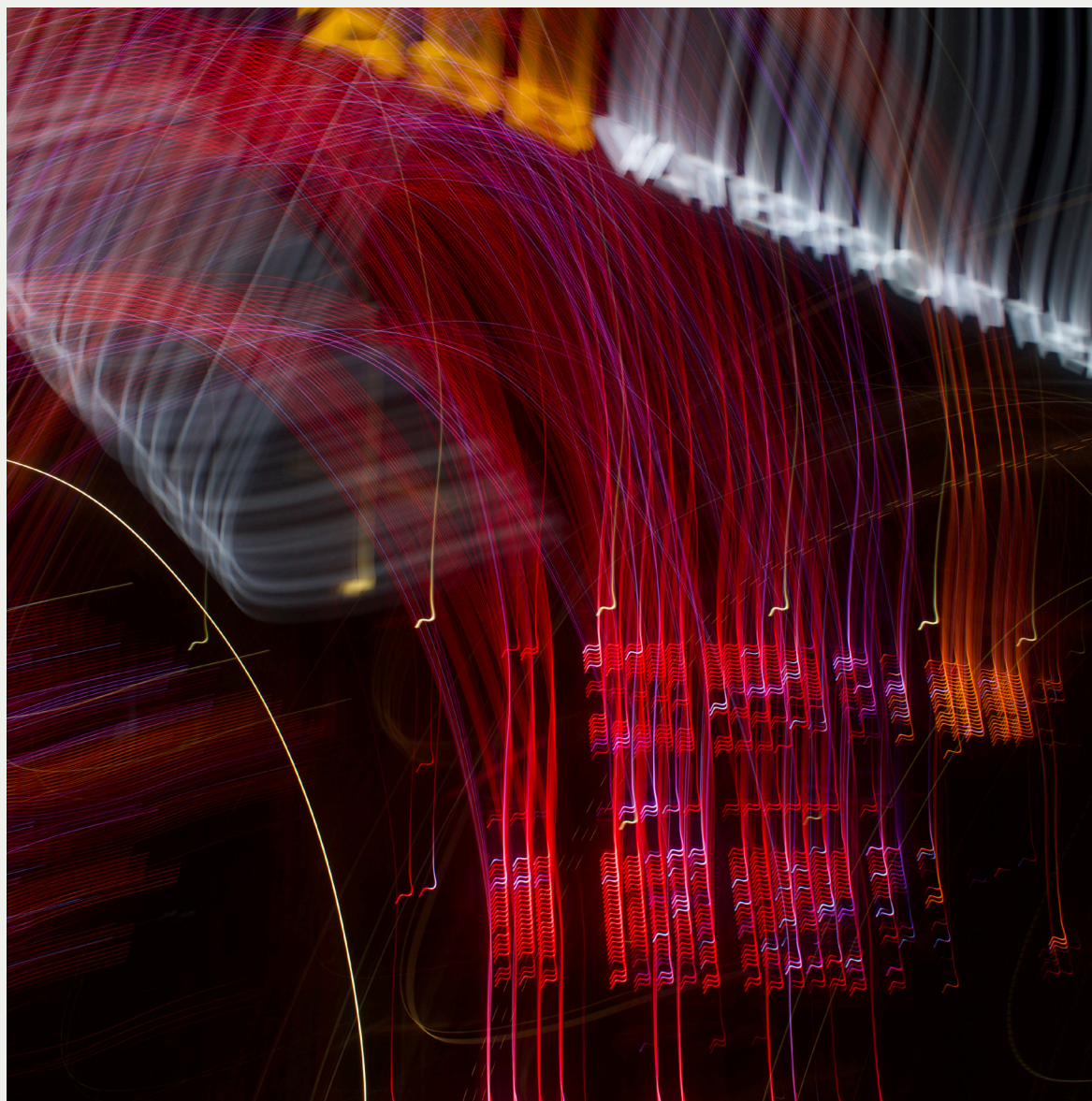


Frazer Hawke

Mediating Architecture through the Lens of a Camera: Modernity

Exploring the theme of modernity, my series of images documents architectural growth primarily within the city of Auckland. Inspired by architectural photographer Wayne Thom, I sought to explore the relationship between the new and the old. Captured on 35mm film, the images were taken in both morning and evening light to achieve the soft yellow glow and use of reflection often seen within Thom's work. Images were composed with an emphasis on the foreground to lead the eye, while simultaneously setting the tone of each image.





Joel Hewlett

*Mediating Architecture through the Lens
of a Camera: Urban*

The style of urban photography explored in this series was inspired by Cody Ellingham, Liam Wong, and Todd Hido. These photographers seek to capture cities and urban scapes after dark. Light trails, neon lights and urban clutter feature heavily throughout their work. My series is made up of photographs that reflect a personal and nocturnal view of Auckland's central business district – from clear, focused imagery to blurred intermediary fragments of exploration. The city is a whirlwind that is both intriguing and taxing. Sensory overload produced from visual chaos is thankfully met with still, contemplative compositions.

I chose to record experiences as they unfolded while exploring the impact on emotion. This journey was cathartic and left a deeper admiration towards the metropolis. This fresh perspective of the city and its complexities would have gone unnoticed if explored by vehicular transport. By foot, you are exposed to interesting unknowns and are forced to take less-desirable routes through back alleys and service passageways. On this journey, buildings are viewed from different vantage points and carry narratives that surface only in the evening. Humans are not around to distract you, and structures stand proud in their glory. The city comes alive at night, emitting an addictive energy, and there was great joy in searching for neon-drenched scenes.

Life DRAWING

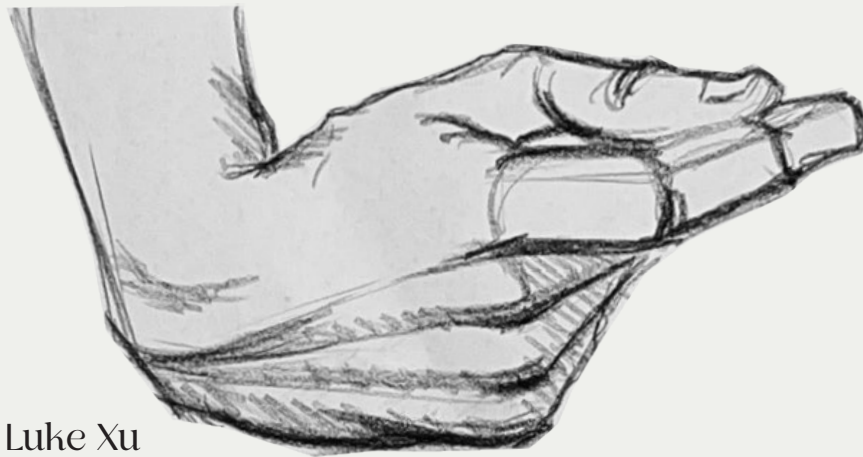
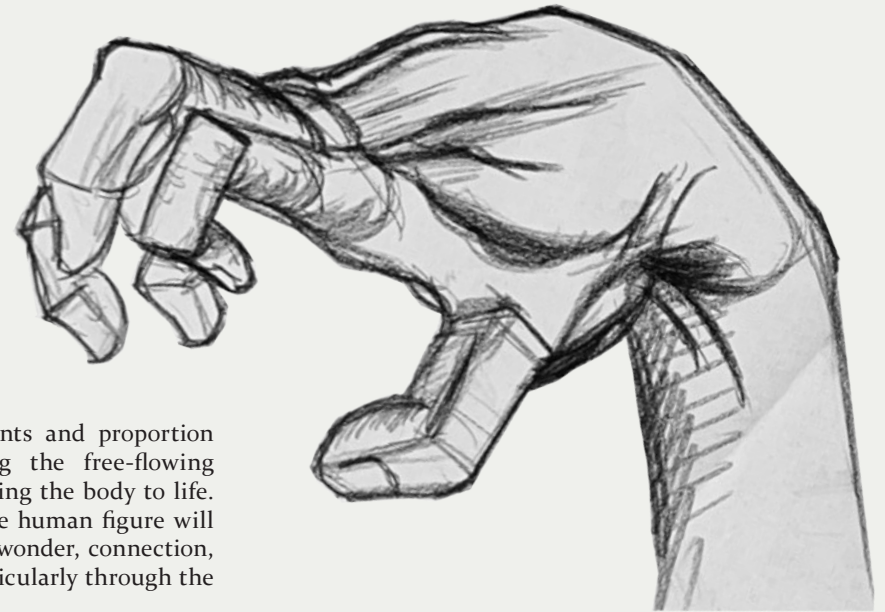
Drawing the human figure has always been one of the most challenging of the visual pursuits. Because we can see ourselves reflected on the drawing's surface, it is also one of the most rewarding.

"The human figure will continue to be a source of deep wonder, connection, and inspiration for all of us."

Our inherent familiarity with the subject matter requires the student of life drawing to be increasingly

exacting with their measurements and proportion without ignoring or sacrificing the free-flowing gestures and movements that bring the body to life. The possibilities are endless. The human figure will continue to be a source of deep wonder, connection, and inspiration for all of us, particularly through the trained observation of drawing.

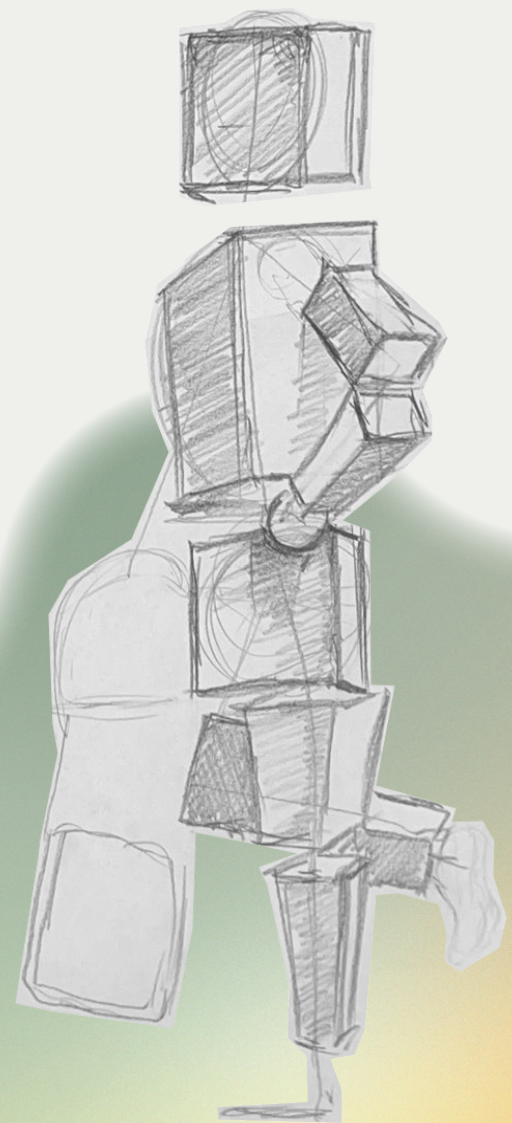
Duncan Long
Course Coordinator



Luke Xu



Max McGowan



Joseph Pickles



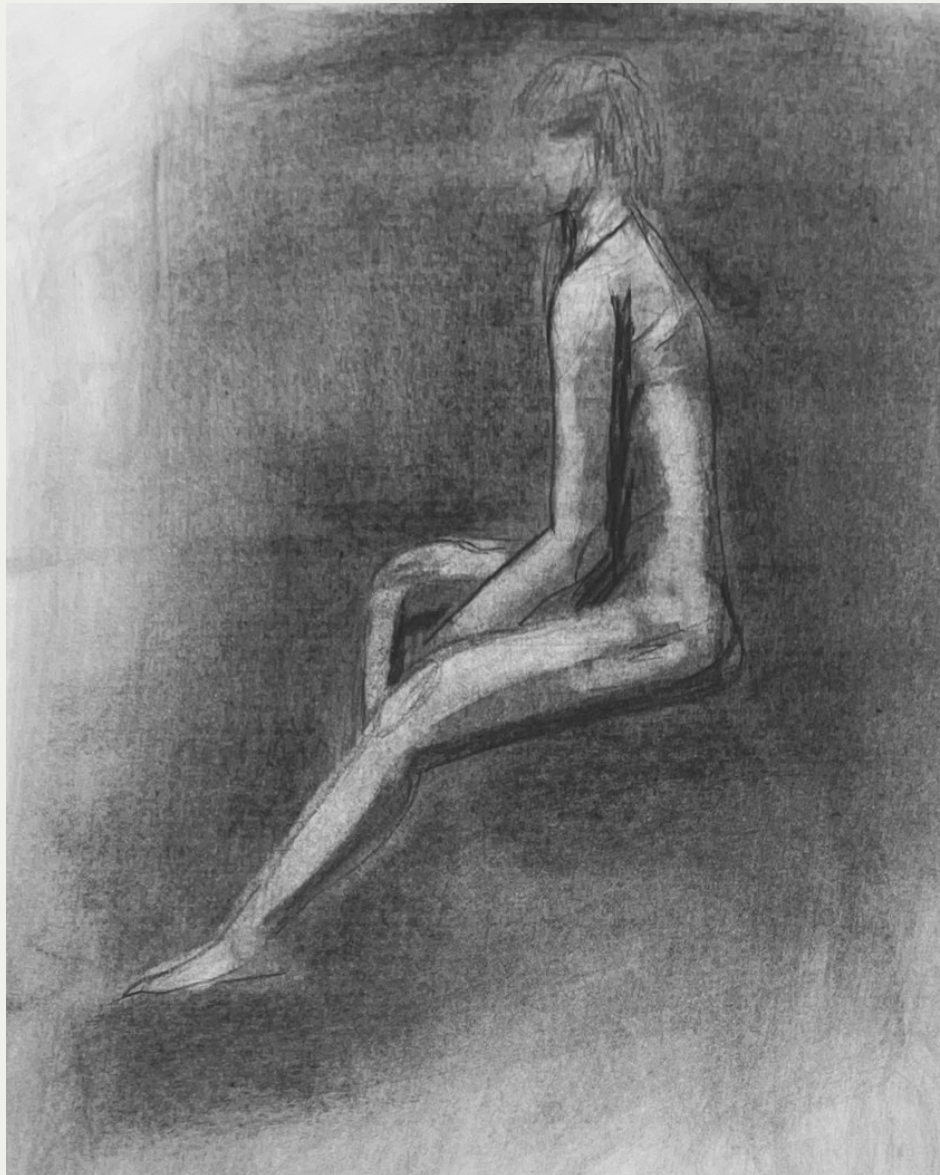
Quelliano Viane

Junxiang Liao

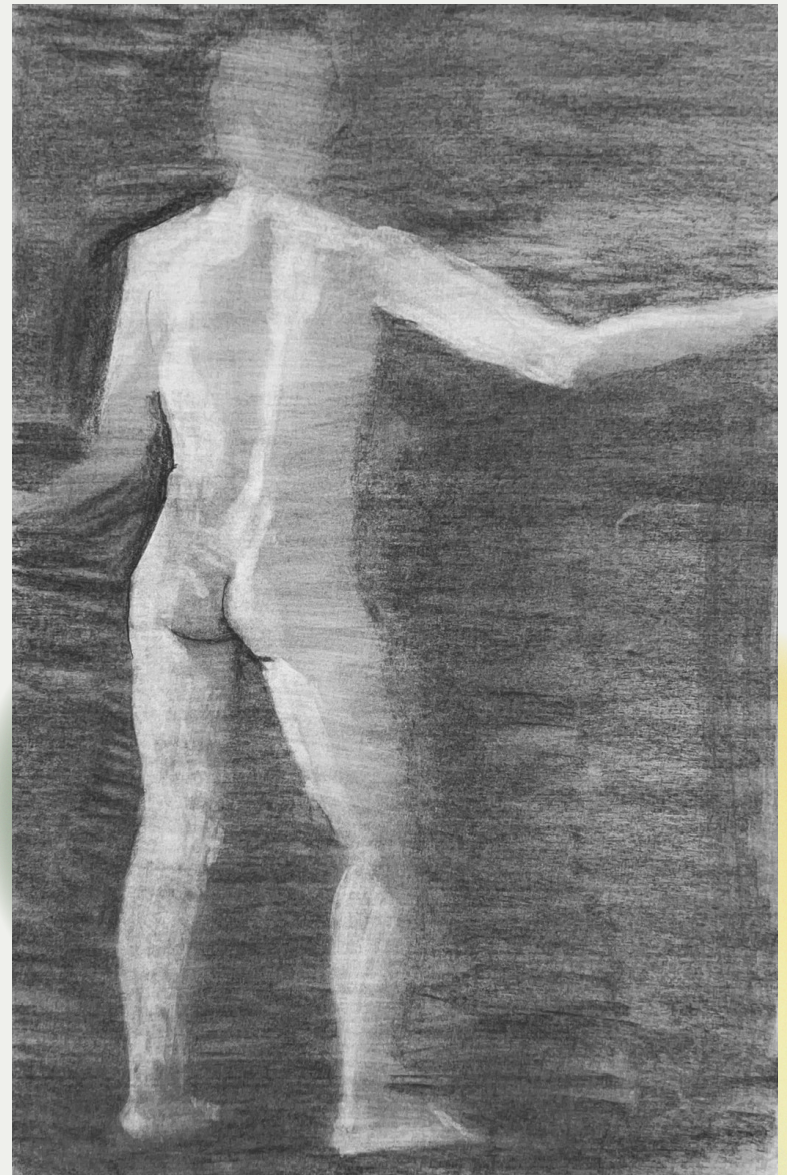




Junxiang Liao



Joseph Pickles



Will Heays





Analytical DRAWING

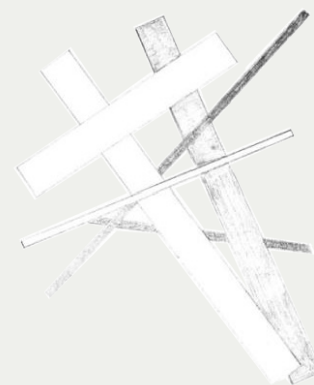
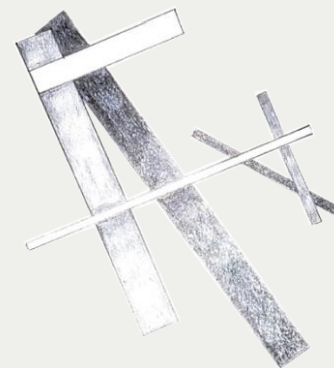
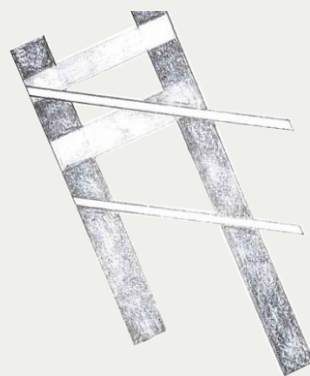
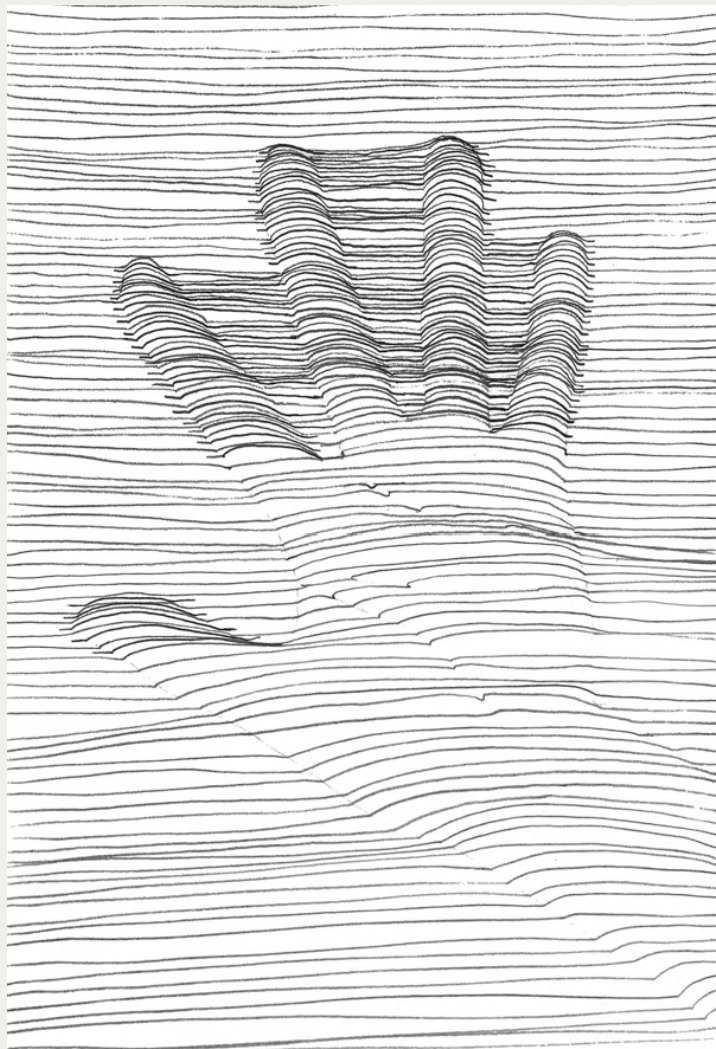
The aim of this course is to explore ecologies of hand drawing practices to enrich and enable the processes of design.

"Explore ecologies of hand drawing practices to enrich and enable the processes of design."

The drawings shown are all examples of exploration through drawing. The students produced a portfolio that recorded all the drawings completed during the semester, plus a research assignment that required investigation of the use of drawing within their own culture. This research assignment produced investigations of tatau, batik patterns, henna decorations, and surfboard graphics.

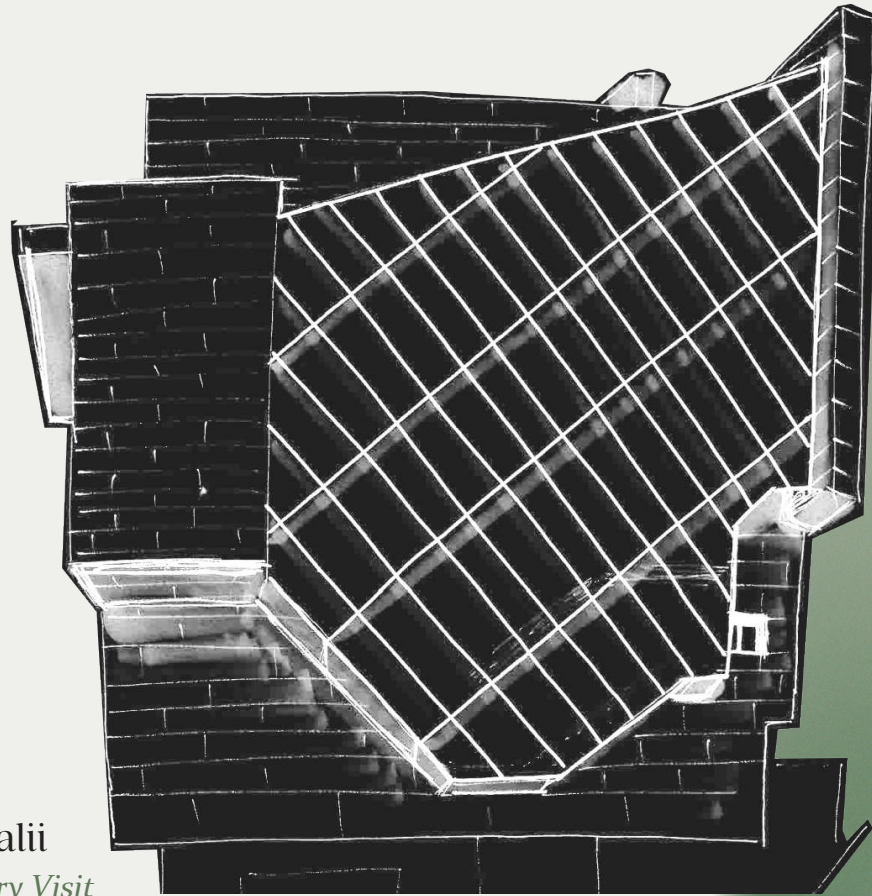
Kerry Francis
Course Coordinator

Kyah Suckling
Lines



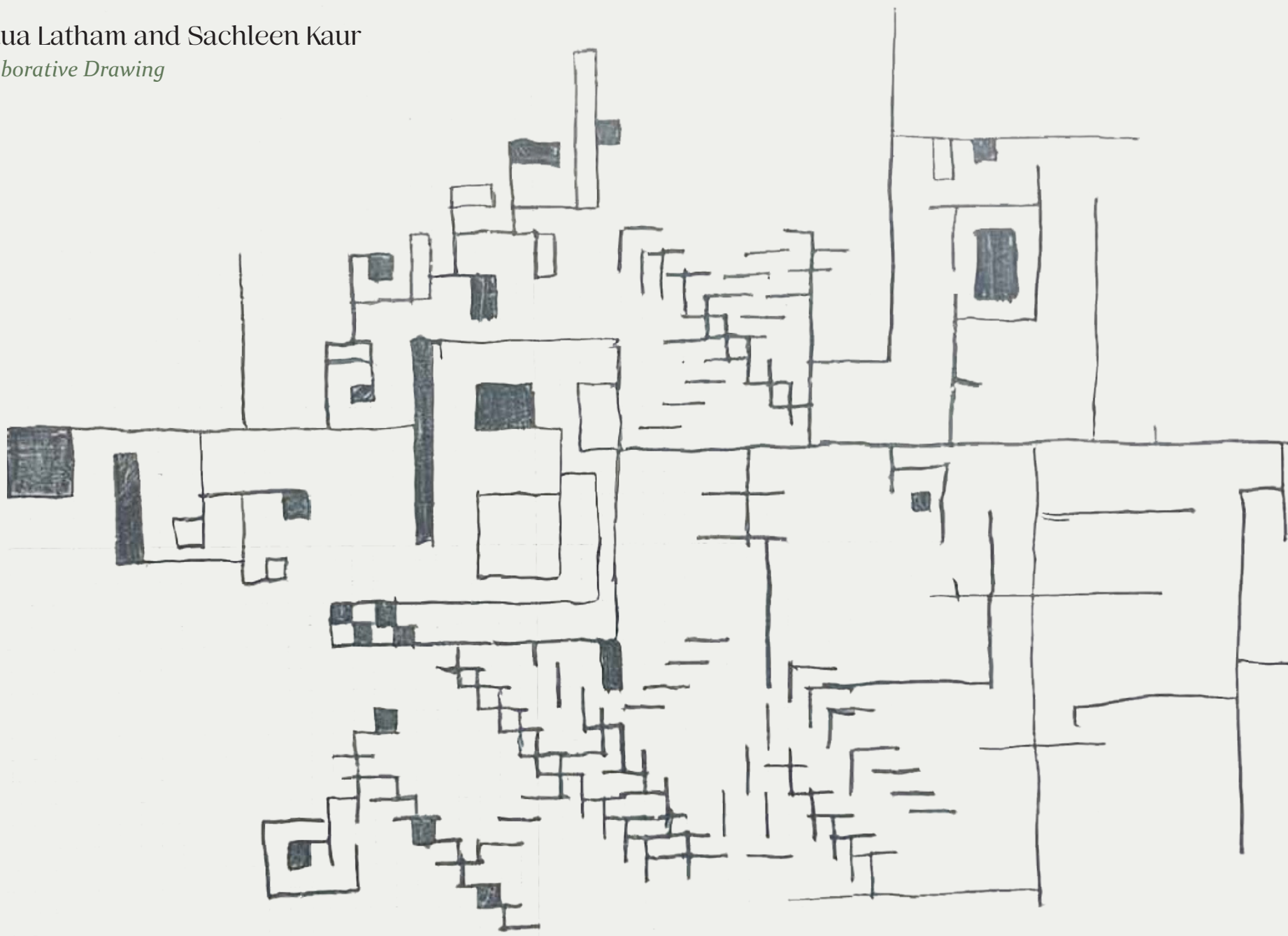
Aliyyah Shah
Crossings Workshop

Tala Pupualii
Te Uru Gallery Visit



Joshua Latham and Sachleen Kaur

Collaborative Drawing





Kyah Suckling and Thays Cocco
Collaborative Drawing

Digital Model

M A K I N G

This is an intensive course designed to teach students how to use digital tools to create technical models using 3D printers and laser cutters. The course also dives into rendering softwares that allow students to create atmospheric renders that complement their studio assignments.

"Don't be sorry, just do better."

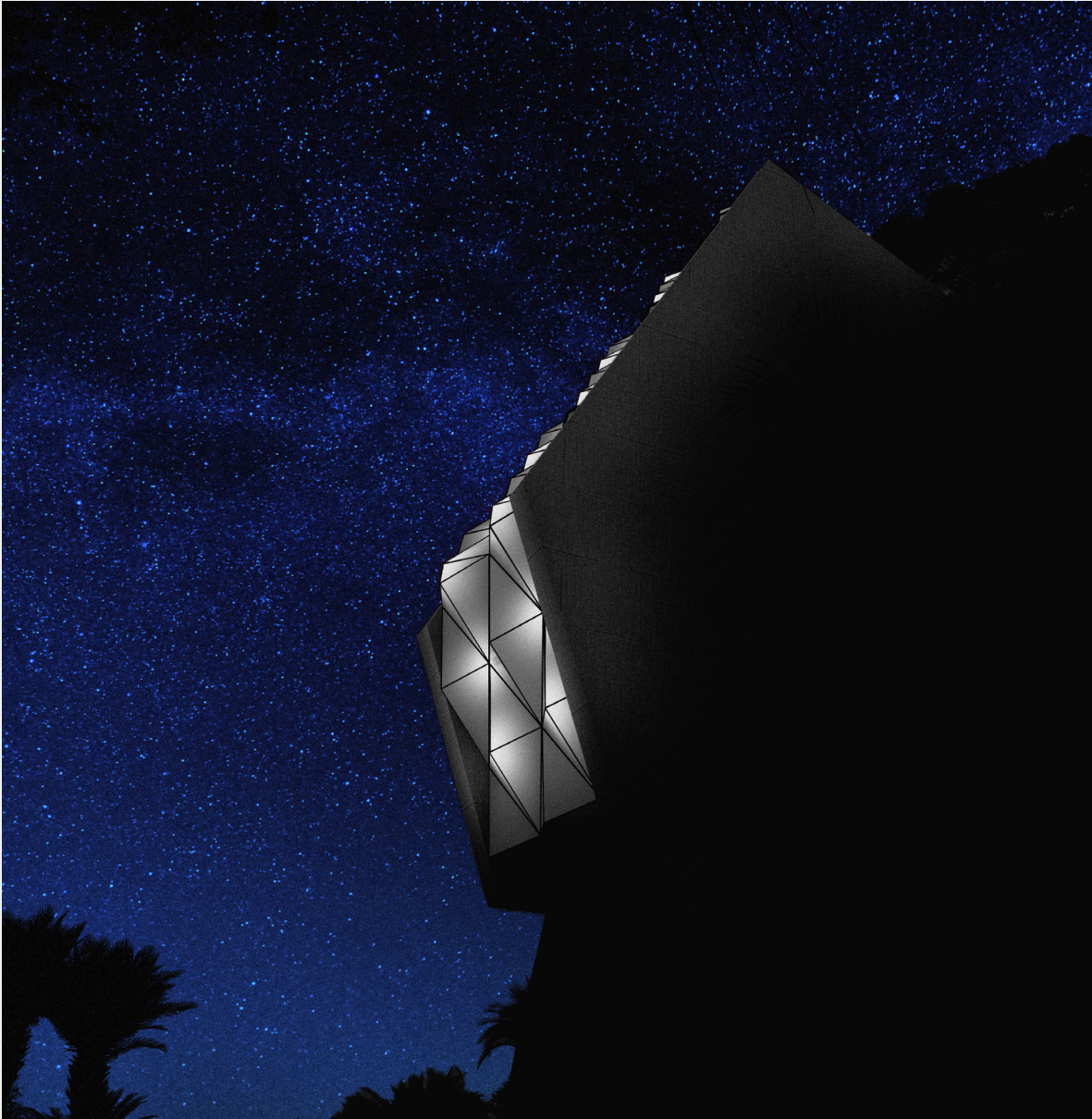
The overall objective of this course is to equip students with the following skills: producing digital files from

2D drawings; producing rendered scenes and exporting as a high-quality renders; producing large-format presentations through the use of appropriate software. The brief asked students to explore alternative ways to relocate the Avengers Headquarters. Students were given Piha as their site – a well-known surfing destination on the west coast of Tāmaki Makaurau Auckland. Encouraged to develop innovative ideas, students designed complex and well-considered architectural monuments.

Carl Salas
Course Coordinator







Brittany Familton and Frazer Hawke

Avengers Headquarters

Set in the world of superheroes and super villains, HQ operates as a base for all that happens behind the scenes. The top-secret lair embedded in the cliffside is ideal for discretion – exclusively accessed via speed boat or parachute. Its exterior form travels upwards following the cliff slope, further integrating the building into the site. Glass panels orientated in multiple directions are sandwiched by concrete paneling. Illuminated by an orange tint, these provide a gentle contrasting glow among the ocean folds. The combined qualities seek to manifest HQ, an archetype for spy quarters across all genres.





Orlando Burdon and Joannah Inocentes

Fabrication

Sitting squat on the land at Ihumātao, the farmers' market and café seek to imbed themselves into the whenua. Built from a variety of timbers, the market allows for an indoor-outdoor flow that connects its users back to the land from which the food came. The model we constructed aims to pare back the building to its basic forms, with an emphasis on structure and attention to detail that can be seen in the laser-engraved wood and acrylic. The bone-white custom brackets that allow for the central posts to branch out were carefully modelled and 3D printed to allow for the exact dimensions of the timber used to support the roof.







Exchanges and

EVENTS



KO PUKETĀPAPA

TE MAUNGA



PROTECT IHUMĀTAO

*Te Hononga Design Studio 2022:
Ihumātao, Tāmaki Makaurau, Aotearoa,
Te-Moana-Nui-a-Kiwa*

For hundreds of years, Ihumātao was a peaceful kāinga that gardened extensively, selling, and sharing produce across Tāmaki Makaurau and beyond. After the colonial incursion in 1863, the land became farmland, and significant cultural landmarks were exploited for economic gain. The occupation at Ihumātao in 2019 attracted global attention and people arrived from all over the country to support the campaign. The story of Ihumātao highlighted the unjust confiscation and treatment of the whenua by the Crown, and the continuous fight by Indigenous peoples and their supporters to return the land to its congenial state.

The land at Ihumātao has rich volcanic soil, and even 150 years of European-style intensive farming has not completely depleted the health of the soil. Mana whenua are now using kaupapa Māori knowledge to restore the soil health and ecological biodiversity, and over the past five years they have worked hard to create a vibrant ecosystem by growing kai and re-establishing the wetlands that once ran through the centre of the land. Te Hononga Design Studio has been supporting this kaupapa for the past three years by designing and building appropriate and functional architecture that meets the needs of the community.

In 2022, students designed an information centre, marketplace, woofer accommodation and café. These architectural forms had to prioritise the whenua, and students were advised to consider appropriate materiality, size, form and cultural practices. At the beginning of November, students spent one week at

Ihumātao, continuing with building work commenced by past students at the Kaitiaki Village. Lights were connected to the existing solar panels on the barn and a new west wall was built to make it feel welcoming. A second-hand tank was connected to the roof of the barn, which now runs water to the toilet block. Bioloos, a type of composting toilet, were installed in the toilet block to treat waste in a contained system, protecting the whenua and dealing with ablutions off-grid. Materials for these projects included recycled and end-of-line commercial materials, keeping them out of landfill, which is in keeping with the Ihumātao ethos. The barn and its secondary buildings are now able to function independently and host groups from around the world.

Te Hononga Design Studio has been running for 23 years and combines history and design with onsite building experience. It is an opportunity for second-, third-, and fourth-year students to contribute to communities across Aotearoa within a kaupapa Māori context. This is what students had to say about this year's course:

"I took Te Hononga twice because it helped to ground my design practice in Aotearoa. Understanding more of Te Ao Māori develops my cultural sensitivity, and this is so important in architectural design."

"Te Hononga Studio has been my favourite part of second year. Learning more about local history and designing for Te Ao Māori, along with building onsite, has been invaluable and inspiring. This class should be compulsory!"





Kahli Foote

Student Exchange: Wismar

I am currently on a one semester exchange in Wismar, Germany, studying for my Master of Architecture (Professional). To date I have had the privilege of travelling to many different places around Wismar before study kicked off at the Hochschule Wismar. My favourite part so far has been exploring the multiple churches and castles that Germany has to offer, with my favourite being Schwerin Castle (Schloss Schwerin). I am taking full advantage of being in Europe, having travelled to Paris and having plans to travel with friends to many surrounding countries. I have met some amazing people here and we often take weekend train trips to surrounding cities, throw birthday parties, and cook together. They have quickly become my friends and family here.

Life here on campus is actually similar to Unitec. The campus is so beautiful and green, and Orientation Day was amazing, with lots of games, food and German beer! I had the opportunity to go to Campusopenair, which is a festival that the Hochschule Wismar throws each year. Study life here is full of lots of group work, field trips to different sites, and is extremely hands-on, with lots of varied and interesting courses.

The hardest thing I have experienced so far has definitely been the language barrier. Not many people (old or young) in Wismar speak English or want to speak English! But most of the internationals here speak English and we all help each other out when needed. Fun fact – I have not come across another native English-speaking person since being here, but everyone loves New Zealand, especially *The Hobbit*!





Aachna Aachal, Aaron Mack, Abbey Wijesuriya, Abdul Aariz Ali, Abigail Spence, Adam Collett, Aden Goel, Aditya Patil, Aida Crombach, AJ Moe, Alayna Burgess, Alejandro Fernandez Almendra, Alessandro Boso, Alex Jackson, Alex Lu, Alex Harrison, Alexandria Speedy-Willis, Alexia Peng, Alfa Lui, Alice Wong, Alicia Chung, Aliyyah Shah, Alyssa Haley, Amber Whitley, Amna Al-Shawaf, Anar Ulziibayar, Andre Thornton-Butler, Andrea Kwok, Andrew Mcleod, Angel Leung-Wo, Ann Han, Annette McAlpine, Ann-Louise Gough, Anya LI, Arlene Sisarich, Arnica Laiman, Aroha Haretuku, Asieh Dadashi, Astrid Aarons, Aukuso Mauga Esekia, Ava Wright, Avraham Briones, Ayush Reddy, Beatrix Szabone Hegyi, Beenal Kanji, Bella Shi, Betty Kawapuro, Bianca Muponda, Blake Southgate, Blake O'Connor, Bonnie Wu Wu, Brandon Berry, Brandy Fan, Breanna Dorman,

Eva Penny, Faaeza Nisha, Fang Qiu, Fauzaan Shah, Felix Qi, Fiona Du, France Osorio, Francesca Waiariki, Franz Locquiao, Frazer Hawke, Gabrielle Orr, Gavin Liu, Ge Yang, Georgia Ganley-Sharp, Georgina Barnes, Gigi Yip, Grace Madden, Hairong Li, Haiyun Xing, Haley Tidswell, Hannah Adolph, Hannah Heynen, Hannah Ede, Hao Liu, Harinda Jayawardana Arachchige, Harjovan Singh, Harrison Gobbie, Harry Jeon, Harry Mellor, Hateni Tohi, Heimir Thor Oskarsson, Helen Chu, Helena Sara, Henri Stroh, Henry Newberry, Imogen Redwood-Bennett, Ina Laufili, Isaac Rakich, Isabella Hayes, Isha Sharma, Israel Toleafoa, Jack Williams, Jack Culloty, Jack Norris, Jack Mason, Jack Little, Jacomina Mulder, Jade Monk, Jaime Seymour, James Bartley-Saena, James Anderson, James Ogilvie, Jane Strange, Jared Hemara, Jared Kelly, Jarvis Dolman, Jasmine

Brittany Familton, Brooke Evaga, Bryan Lim, Caleb Scanlon, Calvin Lao, Cameron Ellis, Catherine Collingwood, Catherine Correia, Cecilia Kuang, Celine Ladegourdie, Charlotte Drayton, Cherry Liu, Chiraphat Yusuwan, Chloe Salthouse, Chris Nansen, Christelle Ibambasi, Christine Klemes, Christine Millar, Chunlan Dai, Ciaran O'Neill, Cole Cranswick, Colin Ng, Connor deBaugh, Connor LeQuesne, Craig Butland, Csilla Beke, Daniel Teng, Darenne Mullen, David Calder-Flynn, Demelza de Boer, Deng Wang, Devarsh Patel, Devon Sawyer, Devyani Patel, Dianne van Pelt, Diego Marangoni, Dimitar Pljachkov, Dirk Encela, Don Mafi, Dorothy Lami, Drisana Brown, Dylan Cardno, Dylan Ruth Cole, Eamon Sadler, Elemasi Latu, Elena Cui, Elena Nikitina, Elise Alexander, Emara Feasey-Weiss, Eric Liyu, Esa Kaifa, Esha Patel, Ethan Tesese, Euan Zhuang,

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Remi Franz Romano, Renee Veltman, Rhys Baker, Richard Hou, Rick Kaufusi, Rimo Ribechini, Robert Havell, Rohan Sadhu, Romit Chand, Ronalyn Totanes, Rosie Rolls, Rosie France, Rozielle Yanez, Rui Li, Rury Fitzsimons, Russell Kereru, Ryong Chae, Sabrina Griffiths Hyde, Sachleen Kaur, Sam Linggadaja, Samuel Vivian, Samuel Oledan, Sarah Selman, Sarah Mules, Sasha Reekie, Sathyaprem Ajithkumar, Scarlett Cibilich, Shahil Naicker, Shakiba Shamaei, Shannon Crowther, Sharon Liao, Shaun Sims, Shaye Cornall, Shaymaa Al Magasees, Sheenal Pratap, Shene Strydom, Shonika Shayal, Shrestha Raithwal, Shuge Zhang, Sifoni Fetuani, Sikhrin Grant, Sinead McClay, Socrates Fernandes, Sophie Bostwick, Sophie Walker, Srav Silari, Stella Hamilton-Wallace, Sunny Hunag, Suzanne Aitken, Sylvia

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