

ASYLUM

ARCHITECTURE | DESIGN | RESEARCH



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DESIGN TEAM

Anna Bulkeley
Adam Honiss
Harry Jeon
Aodhan MacFadyen
Mey Mey Nam

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INTROD OUTLINE

INTRODUCTORY OUTLINE

PETER MCPHERSON
HEAD OF SCHOOL

Reconnection: Learning from each other, face to face, awareness, purpose, learning, research, practice, clarity.

The year 2023 has seen a return to campus and students of all levels finally inhabiting the new school building throughout the year. For many students this is the first time for three years that they can experience and appreciate, uninterrupted, the value of a studio-based education. For some, there has been a disconnection from their peers, with the bonds that one creates during their education only becoming firm in their fifth year of study.

Students may hear their lecturers talk of the importance of the studio but, after years of studying online, often with many other distractions at home including – increasingly – work, not value the benefits and delight that comes from learning alongside your peers. Studio is where learning converges. Where concepts, facts and rules are applied and tested. Where an individual's understandings are integrated with the generalities of a problem. Key to this exploration is discussion. Discussion with tutors and with peers. Putting forward an idea, drawing it, modelling it, testing it, and developing and refining it. By working face-to-face with each other we can see how our ideas are received. We are immersed in an environment where many different cultures and experiences help us to inform those ideas and to develop our impressions of the world. And we do this as we each strive to better recognise

how we would like to affect the built environment we inhabit.

Through the studio, learning begins to achieve a more significant purpose. The work we generate becomes more meaningful as we reflect increasingly deeply on our proposals. With this comes a level of vulnerability as we open ourselves to criticism from our peers, tutors, and the professions we are part of. Yet at the same time there is reassurance from seeing others go through the same process and produce their own unique responses to the design problem. From listening to diverse feedback and critique we can establish more fully the issues and challenges being posed. Then we interrogate these learnings further alongside our peers and push to evolve our understanding and develop comprehensive outcomes. The more we engage with this process, the greater the clarity in our thought and the resolution of our designs.

The process, though, is one fraught with issues around time. Why do we endure the late nights and uncertainty? How do we know what is enough when there is no singular answer? How much work is sufficient? How to respond to the different critiques and suggestions towards my work? Herein lies the beauty of an architectural education. There are better and less good solutions to the problems put to us. Some responses will be well developed, understood and represented, while others will not demonstrate

FACTORY

LINE

the necessary level of endeavour. Application alone is no guarantee of a good outcome, but a lack of effort will surely result in a poor one. The beauty lies in the variety of the possibilities available to us. In the development of ourselves and our knowledge. In the robust engagements and richness of thought we have with our peers and tutors. And in the friendships and ideas that will be with us throughout our entire careers.

Vale David Turner

Early in September we received the sad news from his family that Dr David Turner had passed away suddenly on the 7th of September, aged 80.

David was a founding member of the school, present in the architecture programme from its very first days in 1994. David established himself as the foremost scholar on housing in Aotearoa New Zealand and elevated the school's ability to address teaching these issues, which are becoming ever more prevalent as we grapple with various issues of our time: environmental, cultural, social and economic.

In the early 2000s David established his renowned Urban Housing elective, advancing hundreds of students and subsequently improving outcomes for thousands of members of the public as graduates entered the profession to apply the skills and knowledge honed under David's tutelage. David supervised over fifty postgraduate students on

their final-year research project theses, with many benefitting from his broad expertise and rigour covering areas of planning, sustainability, design methods, and socio-economic understanding impacting decisions in the built environment.

David's research led to his holding roles with Auckland Council's Urban Design Panel and running continual professional development courses for professional practices and groups across Tāmaki Makaurau. David contributed to improving the understanding of increased housing densities in the profession and most recently compiled a resource of many recent developments, assessing their performance and educating Council teams in what to look for to improve outcomes in planning policy.

David was generous, and always had time for a conversation and to share his passions. David would indulge in any topic: family, architecture (of course), education, technology, Manchester, Docklands, cars, Eames chairs. And sailing. He would forge a crew and share the beauty of the harbour with his family, colleagues and friends, giving his international colleagues, in particular, friendship and a deeper understanding of life in Aotearoa.

David's approach and wit have had a significant impact on a great number of students. And I include myself and many of my peers in that number. We will miss David deeply.

EDITORIAL

EDITORS' NOTE

ANNA BULKELEY, DR RENATA JADRESIN MILIC, PETER MCPHERSON, DR YUSEF PATEL, MARIE SHANNON

Asylum design research journal is produced by Unitec School of Architecture and published annually by ePress, Unitec's publishing platform. The 2023 edition marks over twenty years of the publication, aptly and colloquially named after the institution that had previously occupied the building where the school was originally housed. A highlight of the academic year, showcasing student work and scholarly articles, the journal also presents some of the school's many events and community initiatives. Offering broad opportunities for past and present students, *Asylum* continues to be published as both a printed and online open-access resource. The *Asylum* editorial team is highly committed to ensuring the continued development of a scholarly publishing model and to having an open-access research repository for the journal. Our intention is to continue to grow *Asylum* beyond Unitec to reach a broader audience within Aotearoa New Zealand, while also continuing to engage with an international audience.

Of note, this edition of *Asylum* 2023 is Volume Two, preceded by a special edition released in November this year. *Asylum* 2023 Volume One welcomed The Urban Advisory as guest editors and expanded the reach of the traditional student-led *Asylum*

in a curated, peer-reviewed, industry-led, article-based journal highlighting current urban issues. Aptly titled *Rethinking Our Future Neighbourhoods*, the edition was a publishing highlight this year. *Asylum* 2023 Volume Two showcases a collective of predominantly student design work from the school's disciplines of architecture, interior design, landscape architecture and landscape design. The journal encompasses work from each year group to highlight the progression and journey each student undertakes while studying at the School of Architecture. Students have keenly contributed their design work, supporting it with their own commentary to reinforce their ideas, intentions and motivations. As with previous years, the journal concludes with a peer-reviewed section hosting academic, research-based articles from staff, students and peers, highlighting a portion of the school's vast body of research and engagement with, and commitment to, the profession, industry and community. This is the fourth year of the inclusion of peer-reviewed articles, providing the opportunity to consider the truly interdisciplinary nature of our fields.

The design intention of this year's journal has been cultivated by a team of four students from second-

NOTES,

year Design Studio, who have explored the theme of reconnection and what that means in 2023. The idea of reconnection, prefaced by the notions of connection and particularly disconnect as endured over the last few years, was derived from the unease during a time of Covid-19 while negotiating restrictions such as lockdowns and mask wearing, the compromise of relationships, freedoms and, in the school's case, education. The aspect of reconnection is powerful, in that it allows for personal reflection – a reassessment, restoration of priorities, and self-evaluation of actions and beliefs. It further highlights the opportunities to re-engage and re-establish not only the human connection but also that with both the natural and built environments.

The human connection may, of course, be paramount as we conclusively achieve a full academic year of students and staff once again congregating on campus, sharing experiences and ideas, developing a kinship with a common goal, an understanding, like no other. This reconnection with our peers, mentors and friends brings much joy. However, it also serves to remind us, sharply, of the loss we have borne. Dr David Turner was a significant bereavement for the school in September of 2023. David's sheer popularity can be noted by the many references and

accolades written about him and his contributions throughout *Asylum* – this edition is dedicated to his memory. David was, and will always be, part of the school's fabric and his loss has been keenly felt. As such, it is a privilege to be able to publish David's final paper, "Intensifying Tāmaki Makaurau Auckland," which can be found on page 274, in the peer-reviewed section of the journal.

The concept of reconnection, informed by connection and disconnection, has been graphically portrayed throughout the journal with the use of colour depicting a vibrancy, renewed energy and enthusiasm, as seen daily at the school, where students and staff align for a shared purpose. The ribbons seen upon each page of the journal highlight the above, but serve to showcase the fluidity of our days, the unpredictability of this time. We come to understand that reconnection is not simply a process limited to retrospection, it involves actively rebuilding and strengthening current connections while ensuring the development of foundations for future relationships. The essence of reconnection – past, present and future.

DES TEA



L to R: Adam Honiss, Mey Mey Nam, Aodhan MacFadyen, Harry Jeon

IGN

DESIGN TEAM

ADAM HONISS, HARRY JEON,
AODHAN MACFADYEN, MEY MEY NAM

Reconnection is bound by time, where the process of connection and disconnection precedes, providing the opportunity for reevaluation, restoration of priorities, and self-evaluation of actions and beliefs. Reconnection acts as a catalyst, allowing one to revisit and reassess previous experiences, yet is devoid of restriction to a single human connection. Reconnection presents the opportunity to engage once again with the environment, both built and natural. It provides the occasion to develop and explore these connections with a renewed vigour, driven by the understanding a disconnect may reappear at any given moment, which, for much of the time, can be unpredictable and uncontrollable.

The representation of reconnection throughout *Asylum* 2023 looks to use movement and colour, inspired by moments in time, reminiscent of our dynamic connections to people, places and things, and how time may characterise these relationships. Fluid lines intertwine the collective of student work from throughout the academic year, concluding with peer-reviewed articles that clearly portray the school's vibrant, active engagement with industry and community, characterised by quality-assured academic research.

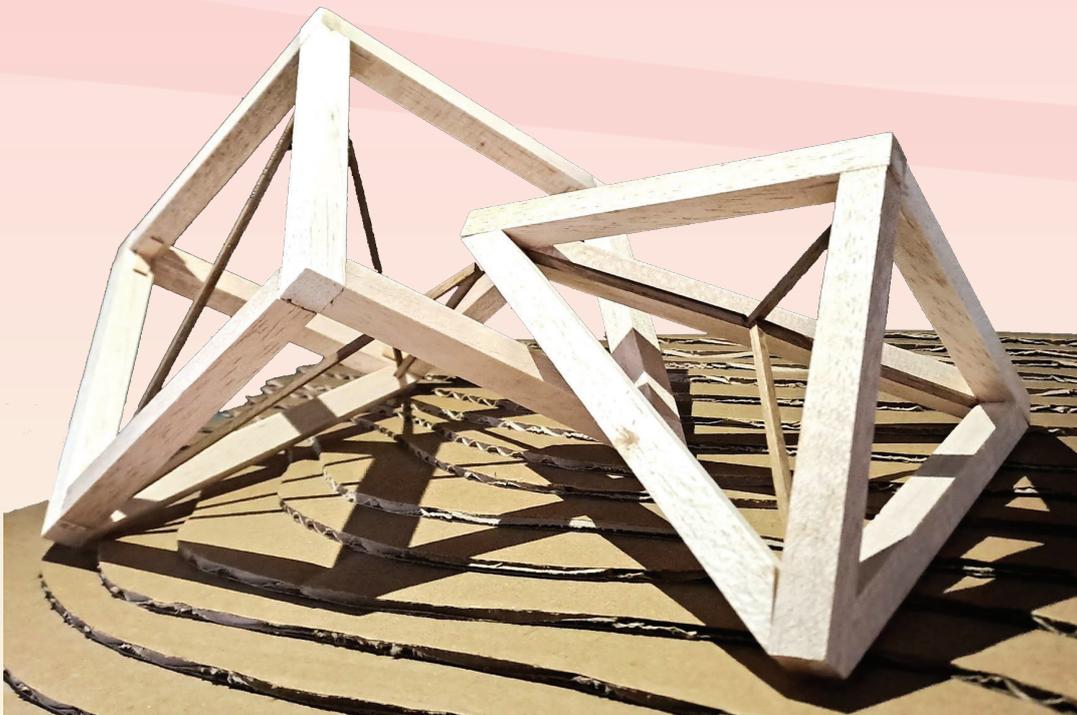
The use of pink through the early stages of the journal is reminiscent of dawn, a new day unfolding. Pink is associated with harmony and calm, where we search for memories, times of connection, those we wish to re-enact perhaps on this new day. This moment of anticipation becomes the mechanism of our reconnection. Yellow ensues, in all its brightness and intensity, allowing for the day to develop. Yellow, vibrancy and opportunity, becomes the bulk of the day, the time in which we head to study, work and play – characterised by a real, tangible connection to those people and environments that envelop us. Perhaps this is our principal time of connection. Blue is dusk, transforming to night. A time of reflection and pause, the conclusion of this moment symbolising introspection and closure, our disconnect, while we hope to ready ourselves for the dawn's reconnection, rekindle our appreciation for the simple joys of life, mend relationships, and revisit and reassess our past.

NATHAN PHILIP ARRIOLA

FORM AND STRUCTURE

This conceptual project is inspired by the architectural principle of balance, a foundational concept that influences every aspect of the design, from massing, to structure and to most of its visual elements. Structurally, the project incorporates balance by redistributing weight equally and ensuring stability throughout by enabling both the pyramidal and the cuboid shapes to stand upright in the absence of external elements.

Visually, the design creates balance by using lighting and materials that give a visually pleasing, harmonious aesthetic. The use of light and shadow, the arrangement of the elements, and the composition of the pyramidal and cuboid shapes all contribute to a sense of equilibrium and unity. Balance is the foundation of this project, seamlessly integrating structural stability and visual harmony. From the distribution of weight to aesthetic proportions, it unifies the pyramidal and cuboid shapes, creating a sturdy and harmonious design.

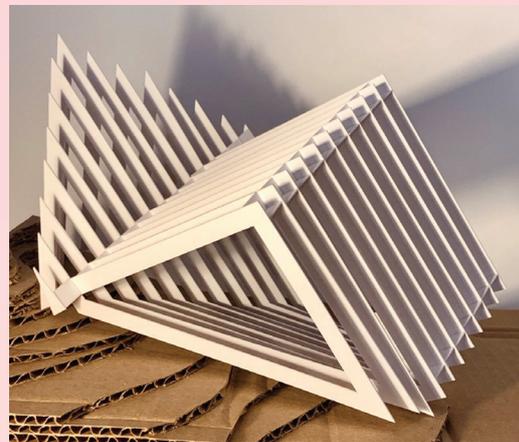
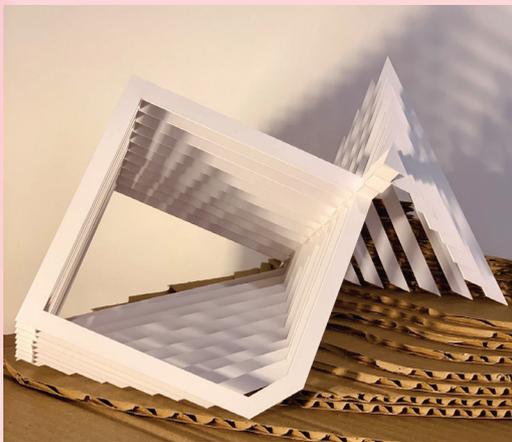


VIVIAN CLARKE

SPACE AND STRUCTURE

Initially a mass model, the transformed 3D planar model presented an interesting notion – the place between volumes creates space. However, it was the direct connection between the two forms that sparked contemplation. The importance of existing connections meant they needed to be maintained while creating a structure to complement, comprised mostly of one-dimensional elements.

The fundamentals of section cuts inspired the design of the structure, in which slicing through the architecture allows users to investigate more clearly. With the intent to convey intermittent and lightweight joinery, an assembly of repetitive linear components forms the final model.



LITANIA BORRELL

THRESHOLD AND APERTURE

The brief for this project was to design a piece of architecture that encouraged the physical aspects of standing, sitting and lying for an inhabitant on an imaginary island. This specific assignment explored thresholds and light through apertures, intentionally linking the experience of light within our spaces, design objectives and an overriding design concept.

The final 1:50 scale model was placed in the context of a bamboo forest, north facing while highlighting the steep contours of the land. Parts of the design intended to reflect its local environment, linking the theme of the bamboo forest through design choices. Materiality was to be locally sourced bamboo wood, and apertures were designed to cast shadows resembling light passing through a bamboo forest. The vertical shadows grow longer and longer as the sun travels to set in the west, crawling across the architecture, creating an intriguing physical experience as an inhabitant circulates through the space.

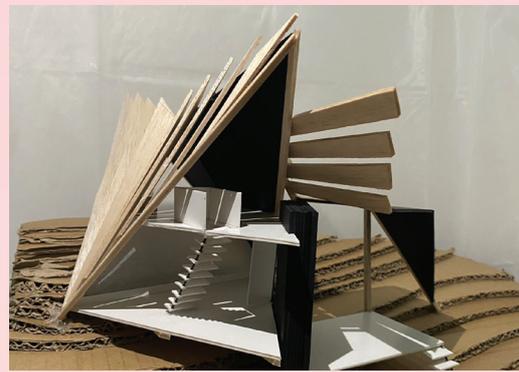


GOHANNE TURTAL

THRESHOLD AND APERTURE

This project features a series of slanted blades that embrace the sunlight. These angled blades create a compelling pattern that blends seamlessly with the architecture. As the sun's rays filter through the blades, the interior is filled with a subtle movement of light and shadow. This flood of sunlight produces a serene and uplifting ambience within the space.

The blades serve as a harmonious bond between form and function while adding a distinct flair to the design. The dynamic form exudes modernism and sophistication, making a bold statement against the sky. It creates a visually striking roofscape that transcends, inducing a sense of rhythm and flow that draws the eyes upwards.



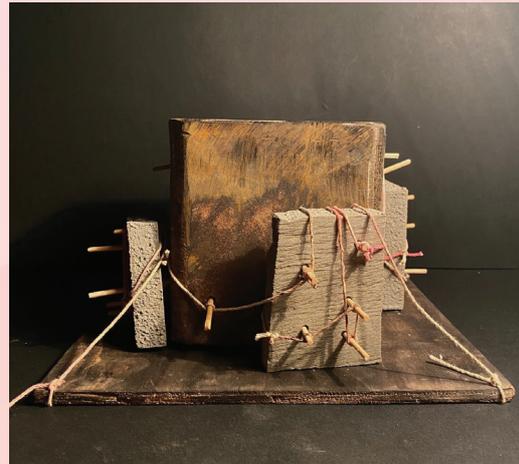
CAMPBELL REELICK

MATERIALITY

The vastness of the steel cube, with three concrete 2D panels surrounding it, creates a sense of structure and strength. Skewers are found scattered throughout the model, secured with string to the steel cube, the concrete panels and the base. The concepts of structural support and brutalism have been explored throughout the modelling process. Rusty steel, rough untreated concrete, wooden skewers and the used/worn stringline are used to illustrate the effect of brutal and raw. Each element, with the exception of the steel, acts to support the main element within this model.

The model demonstrates the process of experimentation and structural integrity. It shows exploration of concrete elements through showcasing the multiple ways it can support and be supported. The 2D steel and the 3D wooden blocks are there to aid in the support of this lengthy concrete structure. The burning of the wooden blocks allows for a transition into a much softer material and creates a contrast to the use of harder, rougher and sharper materials.

This model focuses on supporting the concrete form being modelled and held up by the timber panels, which are joined geometrically using a 1D element of steel. These timber panels are the main focus of the model, their softness creates contrast with the harshness of the concrete and its structural integrity.



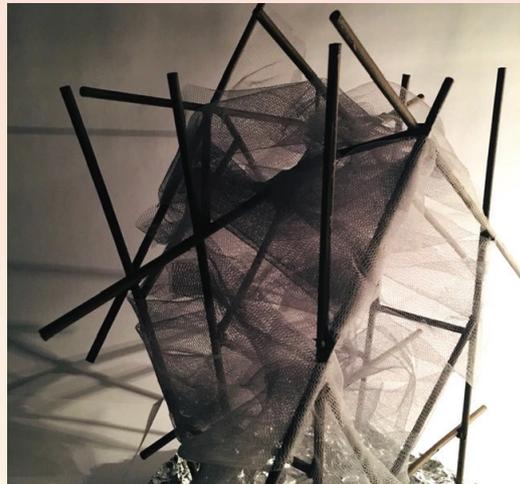
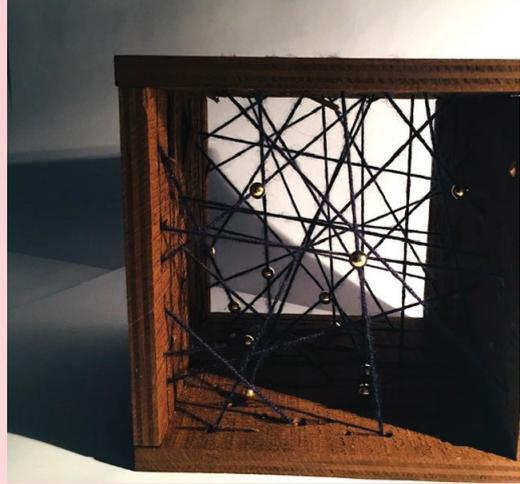
MORGAN FERGUSON

MATERIALITY



YONA ZHOU

MATERIALITY



YAN LI

RESIDENCY

Nestled deep within the lush forest on the hills of Tāwharanui Sanctuary, the proposed Tāwharanui Artist's Residency is a haven for artists seeking inspiration and solitude. Far away from urban life, this residency offers a unique and inspiring environment for creative sculptors and architects to connect with nature and focus on their artistic pursuits. Surrounded by the soothing rustle of leaves, the calls of birds, and the interplay of light and shadow, artists are given spiritual peace in this residency which is inspired by the birds in the Tāwharanui Sanctuary. The appearance of the many birds' nests creates a close connection to the forest environment.

This residency has three separate structures which are designated as gallery, studio, and private dwelling. A public pathway from the bottom of the hill leads through the gallery and into the artist's studio. Sliding doors are used in the studio to separate the open space from the public, which encourages interaction with visitors, and a private space where artists can work with no distractions.

Another door on the private studio side has access to the private dwelling. The winding pathway and large louvres on the dwelling's structure hide the entrance from the public eye. The residency is built with sustainable timber using eco-friendly practices such as composting and rainwater harvesting.



MORGAN FERGUSON

RESIDENCY

The original concept for this design sprang from a field trip to Tāwharanui Peninsula, where wind-swept beech trees covering the landscape suggested a curved structure inspired by the way nature has sculpted the surrounding landscape and its flora. A return visit to the site helped to further develop this concept from the pōhutukawa leaf seen in the design development stage, where a series of sketches emerged.

Together, these concepts developed into the concept drawings for the artist in residence, a sculptor, Semisi Potauaine. For the selected site, three structures were designed with a conscious effort towards a minimal impact on the surrounding environment and the protected dotterel nesting area; a place for the artist to rest and reside, a studio to create a series of works, and a gallery to display the sculptures to the broader public.

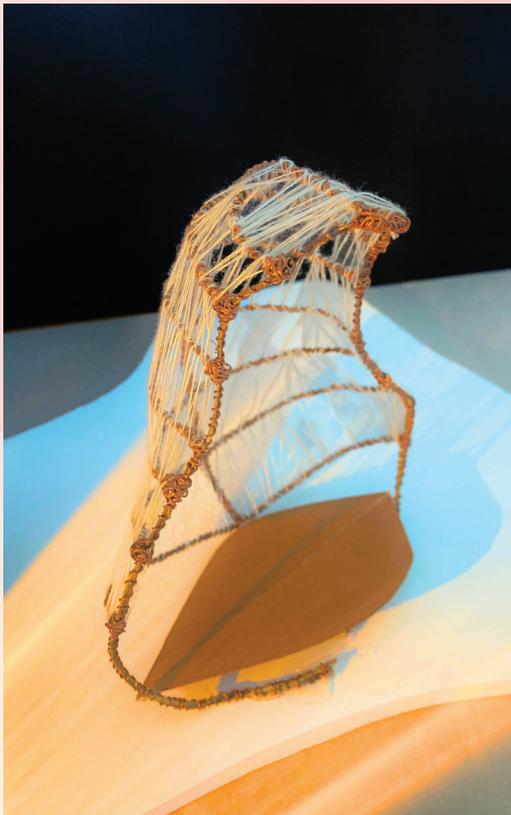
In order to ensure a minimal impact on the surrounding context, the curving pathways for public access are raised off the ground and away from the nesting area to ensure minimal disturbance to the dotterels. A small building footprint with three separate structures of biomimetic design and naturally coloured materials ensures these

structures blend into the environment in a way that makes them seem as though they have always existed. In this design, robotically woven flax and cross-laminated timber provide a sustainable alternative to more commonly utilised building materials. Flax fibre is naturally renewable, biodegradable and a locally available resource. The robotic fabrication ensures a no-waste system.

The privacy element for the resident sculptor is maintained with a separate resting area situated up and back into the existing bush on site with a private pathway to the studio.

The threshold is staggered to allow a more intimate element to the entrance of the resident's area. The studio can be secluded or more open, depending on what the artist's preference is, with closable thresholds to the thoroughfare and a diverting pathway integrated for public access.

The gallery design is more exposed to the environment, with a semi-permeable façade. The aim is to allow the public to absorb the surrounding environment and for the beautiful existing nature to speak for itself.



MATT BROWN

RESIDENCY

Our Design Studio One Residency project was to design a dwelling for an artist in residence within Tāwharanui Regional Park, providing the programmes of residence, studio and gallery. I decided to scale this up to create a complete complex, including a venue for approximately 100 people with a public viewing platform and open-air exhibition space above a pavilion for reading Maramataka and Matariki. The title, Te Kete Aronui, refers to one of Tāne's three baskets of knowledge, this one relating to knowledge of the environment (*Te Aka Māori Dictionary*).

In almost all Indigenous cultures there is a belief that the decisions we make will ripple on for seven generations to come, and medical research now supports the idea that trauma can be passed on intergenerationally for over seven generations. This theory has inspired the overall design intention for this project; seven generations forward, seven generations back – How can we heal from our past and ensure the future for generations to come?

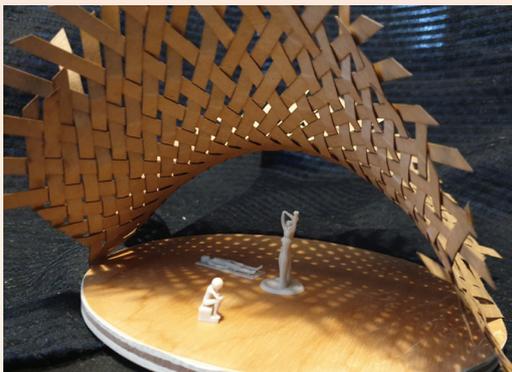
The rainwater leaving the land and entering the ocean is considered polluted with agricultural runoff and can be seen as an indication of the spiritual health of the land and the people. Dr Kepa Morgan proposed the idea of a mauri model, in which water health is based

on its drinkability and capacity to grow and harvest food. This is to be implemented as a decision-making framework for sustainability, alongside economic, environmental, social and cultural parameters.

One of the key visions for this space was to have a central pātaka. These were traditionally used to store surplus food or taonga (precious possessions), and were normally situated centrally within the marae. I propose to create our own pātaka in the middle of this complex, and over a period of 150 years, assuming one artist per year resides, each artist could contribute a creative piece to fill the space. After 150 years we could have an exhibition celebrating creativity and survival throughout that journey of time. It will represent the work we do in this generation and how that might determine the survivability of earth for generations to come.

The ultimate vision is to empower New Zealanders, especially our youth, to show our spark, to show that we can all contribute. Creativity could be Aotearoa New Zealand's next big export, replacing agriculture, rugby or alcohol.

Big vision requires big ideas, and big ideas need big hearts to realise ability and create hope for future generations.



ERICA LIM

TEMPIETTO

I initially struggled with this assignment due to the poor quality of the images that I had. The Tempietto, in particular, is a building with numerous small details, making it frustrating to capture these when the image was so pixelated. After having no luck finding useful images from the class resources, I turned to Jack Freiburg's *Bramante's Tempietto, the Roman Renaissance, and the Spanish Crown*. In this I found plenty of images I was able to use when drawing the finer details such as the crypt and altar.

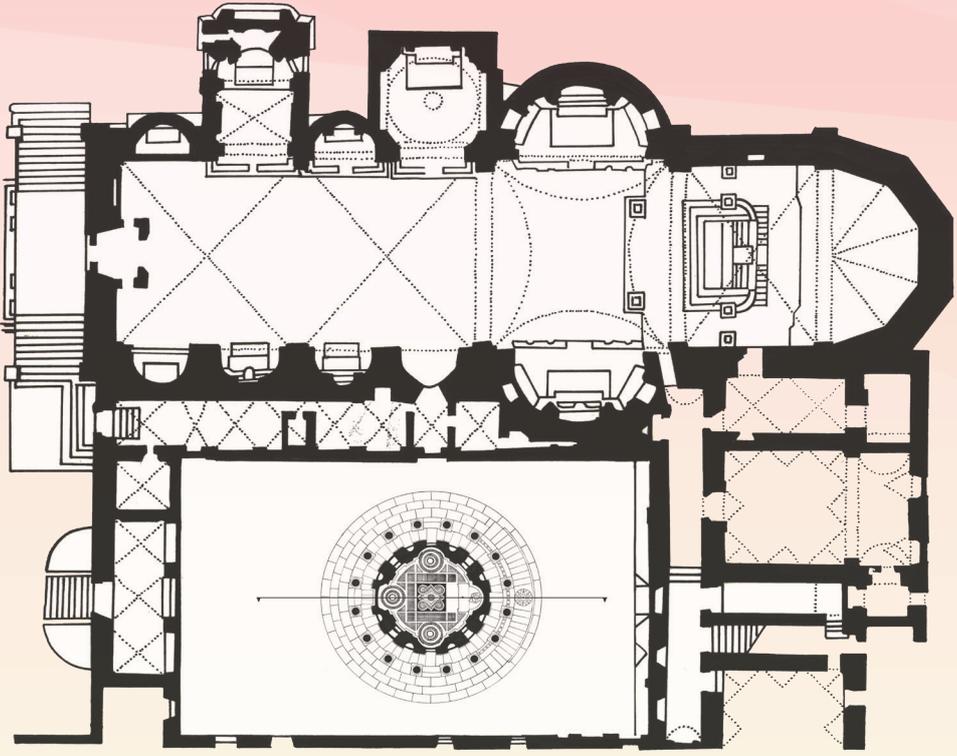
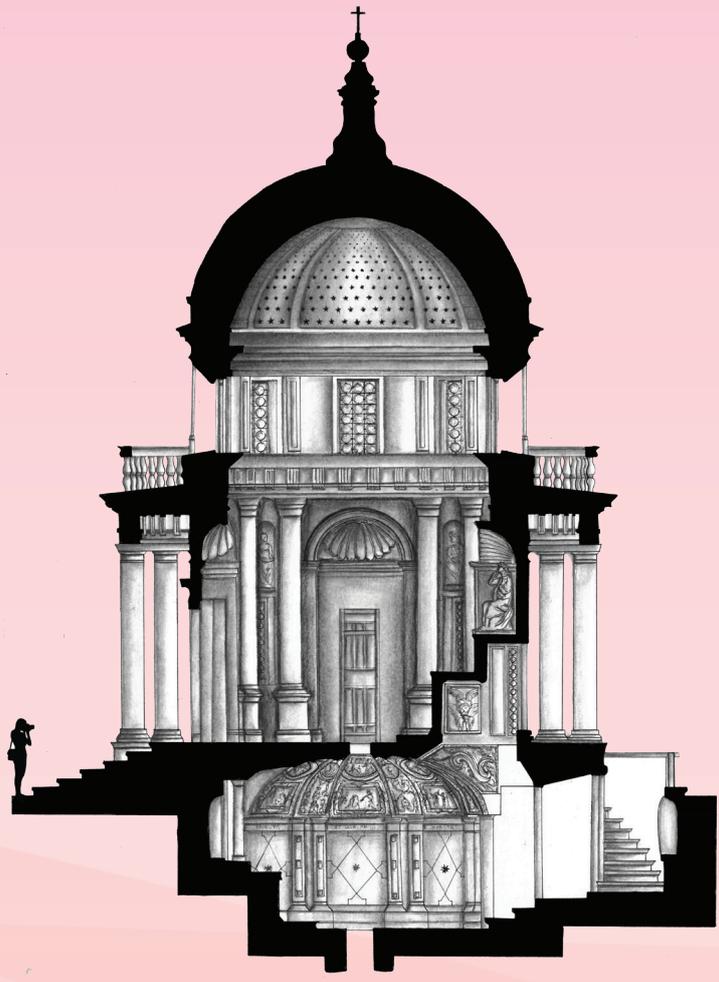
Regarding line weight, I made sure that, for my elevation, the thickest and darkest lines were those at the front; I turned to the technique of shading for both the elevation and the section because the line weights that I had completed were not convincing enough. For my section, I ensured that there was a thick and clear-cut line, which I blacked out to make obvious. I have mostly used 1:50 scale, as the Tempietto is a relatively small building. For three of the drawings, I deliberately chose to change the scale. I had to make the architectural plan, which includes San Pietro in Montorio, at 1:200, because of its size when incorporating the church grounds. I made the altar 1:20 because of the fine detail, which would be lost at a 1:50 scale. The location plan was a compulsory scale, at 1:500. I ensured that all the

selected scales were architectural scales and did not differ too much. In my section and elevation, I have added human figures, which I have averaged to be 1.7m tall. I have put these figures at a 1:50 scale against my building.

For my location plan, I have chosen to show the whole complex of San Pietro in Montorio, with the Tempietto sitting in the cloisters of the building. I wanted to show how small the area to build genuinely was and how difficult this would have been. The Tempietto was an add-on after the church was built; however, it now sits at the heart of the church. I have chosen to show the path that leads up to the main road. This road was built by Pope Sixtus V in 1588, and made the site more accessible to the Ponte Sisto, which was highly populated because it was the crossing over the Tiber River. The location plan also shows the Fontana dell'Acqua Paola, which sits on Janiculum Hill along with the Tempietto. This indicates the Tempietto as close to the bottom of Janiculum Hill, with the road close by.

From this assignment, I have come to greatly appreciate the intricacies of the Tempietto, with its vastly carved details, its concentric theme, and bounding thoughtfulness.





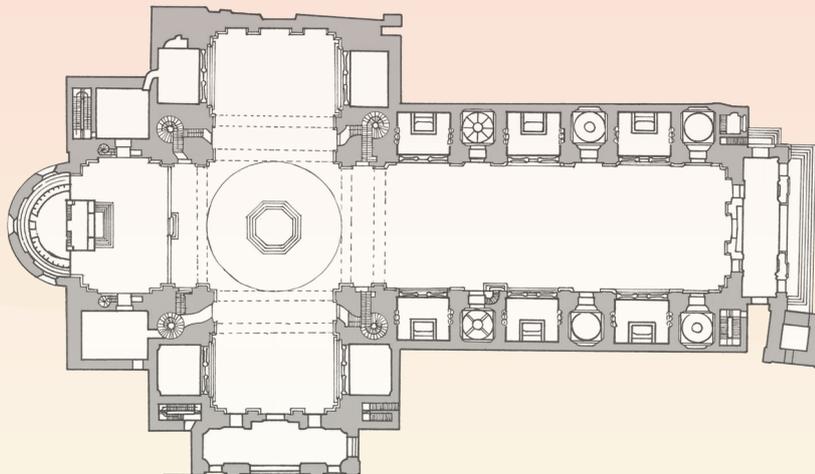
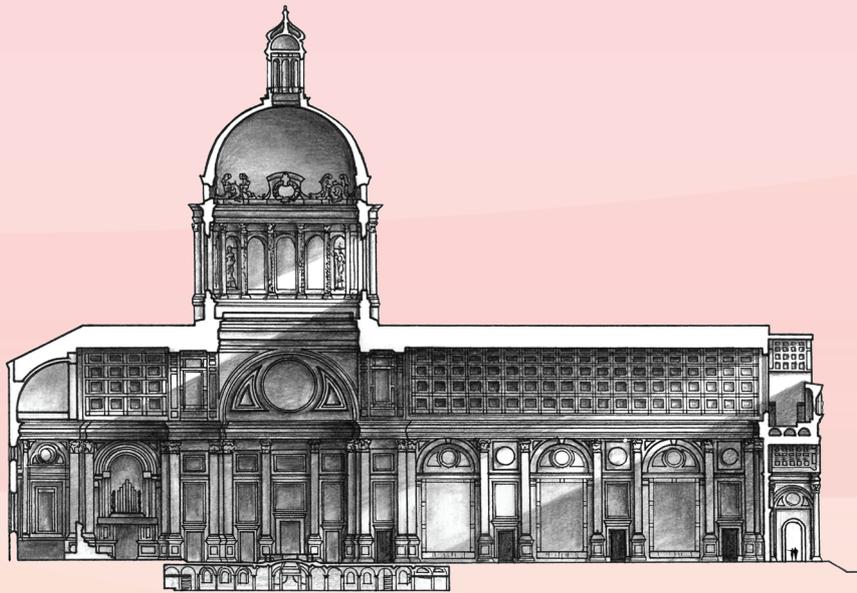
GOHANNE TURTAL

BASILICA DI SANT'ANDREA

I included all the necessary drawings of Basilica di Sant'Andrea as required by the brief for Critical Studies One (plans, section, elevation and detail). A smaller and simpler version of the architectural plan was also included, along with a version of the original plan which omits the dome and transept, drawn originally before these were constructed.

I decided to include these extra plans to show the significant difference to the plan when the transept was incorporated. Line weights were chosen carefully to set a hierarchy in the drawings, allowing clear presentation of the details and structural elements.

My façade is scaled at 1:100, so it is large enough to show the details of the buildings, and my plan and section were drawn at 1:500 scale. I have included the surrounding buildings to provide context and have labelled the nearby piazza to ensure accurate orientation, as the building is located in a dense urban area of the city. The human figures included in the section and elevations were placed within the portico to compare its size to the building's door and arch.



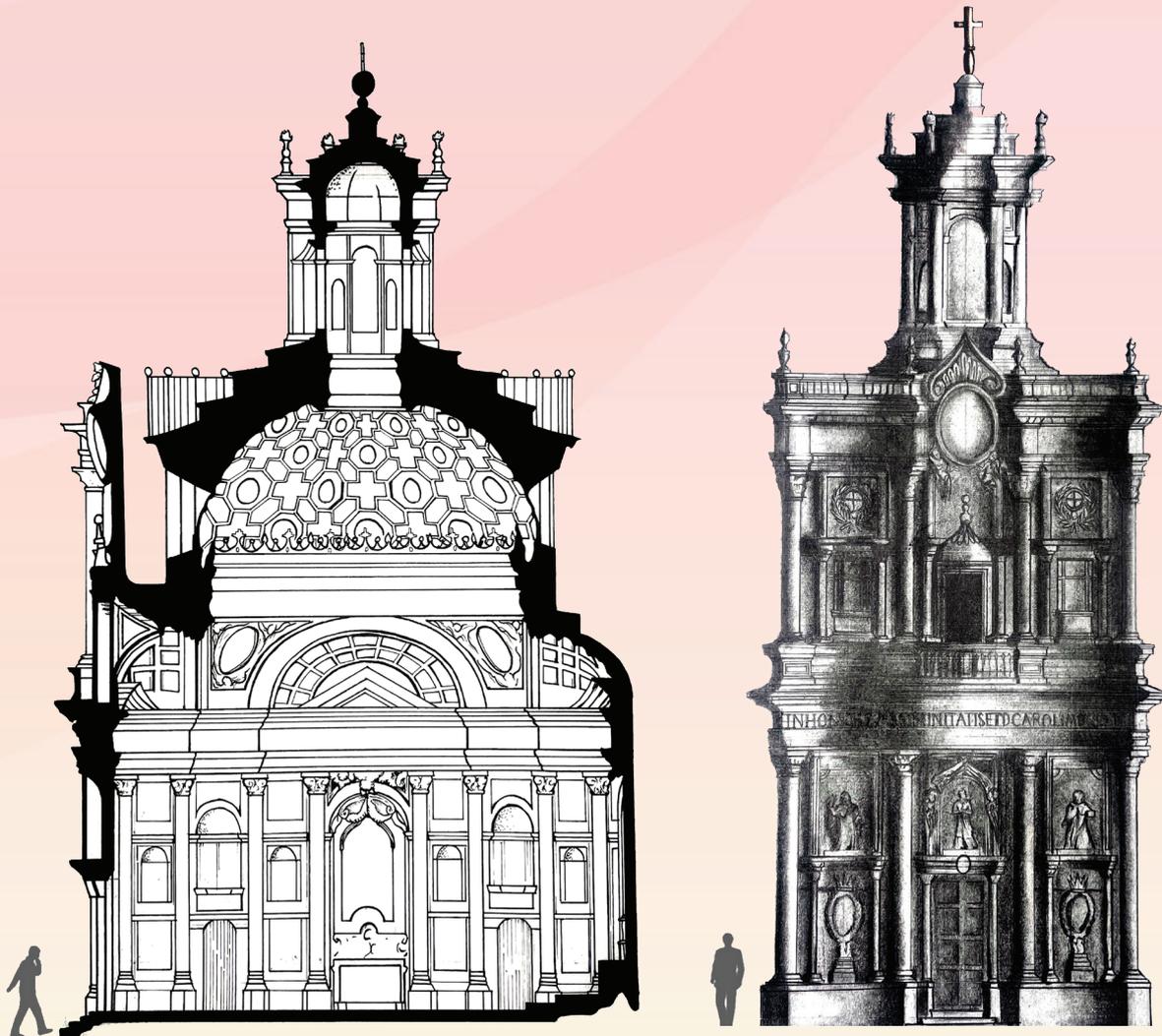
PATRICK PELENATO

SAN CARLO ALLE QUATTRO FONTANE

I used a grid method to draw my buildings. Using a 2 × 2cm grid on the original and enlarging it to a 4 × 4cm grid on my A2 paper, I was able to draw buildings accurately. Without the use of a lightbox, I had difficulty drawing quickly; however, going step by step, from draft lines to pencil to pen and shading, I was able to make my drawings presentable. I spent too much time on drawing one piece, so I couldn't complete the final section plan, which was part of my original layout. However, my drawings still communicate the important parts of San Carlo alle Quattro Fontane.

Using my enlarged grid, accuracy was maintained, and at a high standard, throughout the drawing process. With the help of Rohan's tutorials in scales and sizing on a page, I was able to understand how to present my drawings at an accurate scale.

I used Google Maps to find an accurate site plan and inserted my plan drawing, which fitted perfectly. Then, using Photoshop, I was able to draw out an accurate site context for the building.



EMILY YOUNG

SÜLEYMANIYE MOSQUE

Included in my drawings are both a site plan and an architectural plan to convey the Süleymaniye Mosque complex and the contour system of the land, underscoring its strategic placement on the esteemed Third Hill of Istanbul. This deliberate positioning enhances the mosque's grandeur and iconic significance within the city. The utilisation of contour lines, rather than mapping the surrounding streets, was a conscious choice.

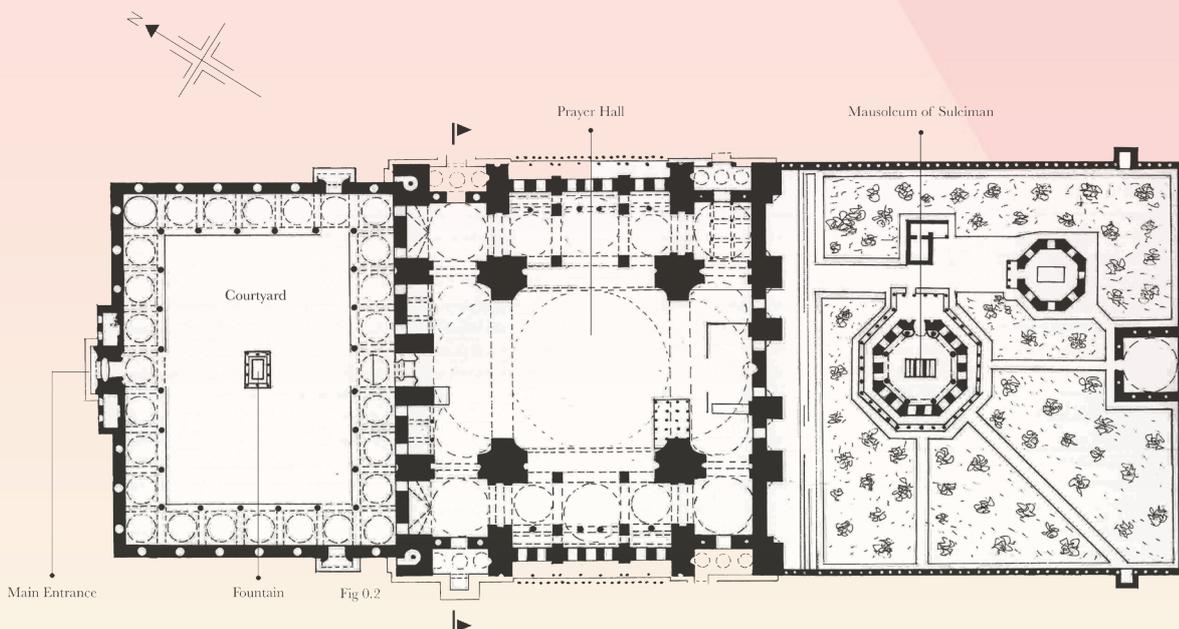
It underscores the site's inherent significance as the Third Hill of Istanbul, providing an elevated vantage point that commands breath-taking cityscape views. Throughout the drawings, I've employed varied line weights, with a particular emphasis on the cross-section. In this detailed cross-section, I've strategically incorporated bold, block-like sections to show the areas where the structure has been cut through, establishing a clear hierarchy over the more delicate lines. In the plans, a system of broken lines indicates the locations of the domes from an overhead perspective. For accuracy and precision in rendering the numerous circles and domes, a circle template proved invaluable, ensuring clean and flawless curves.

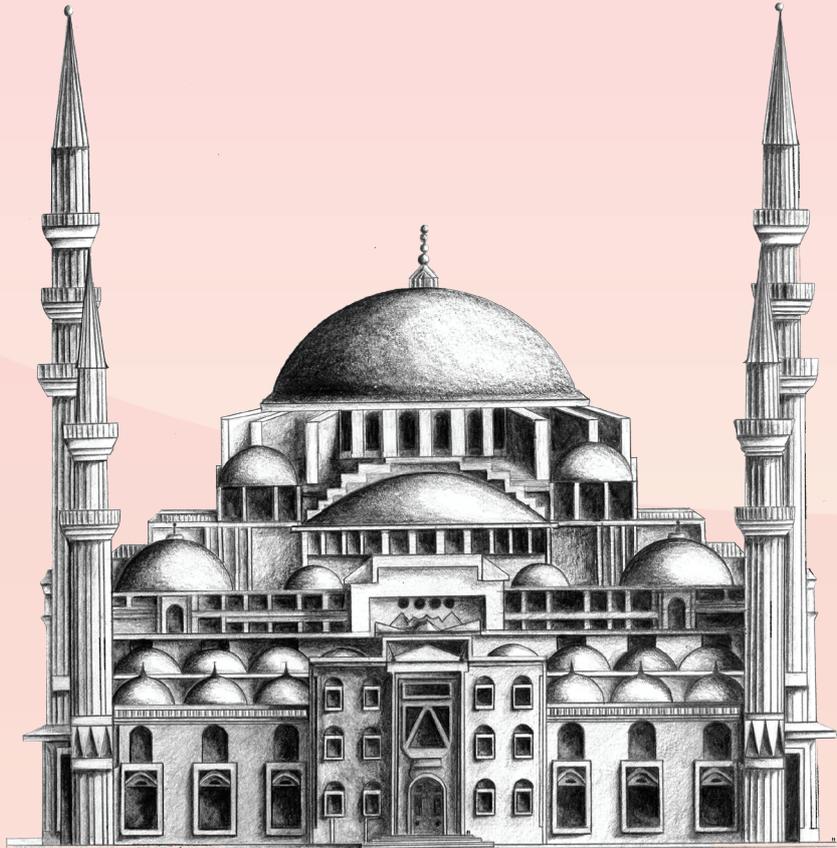
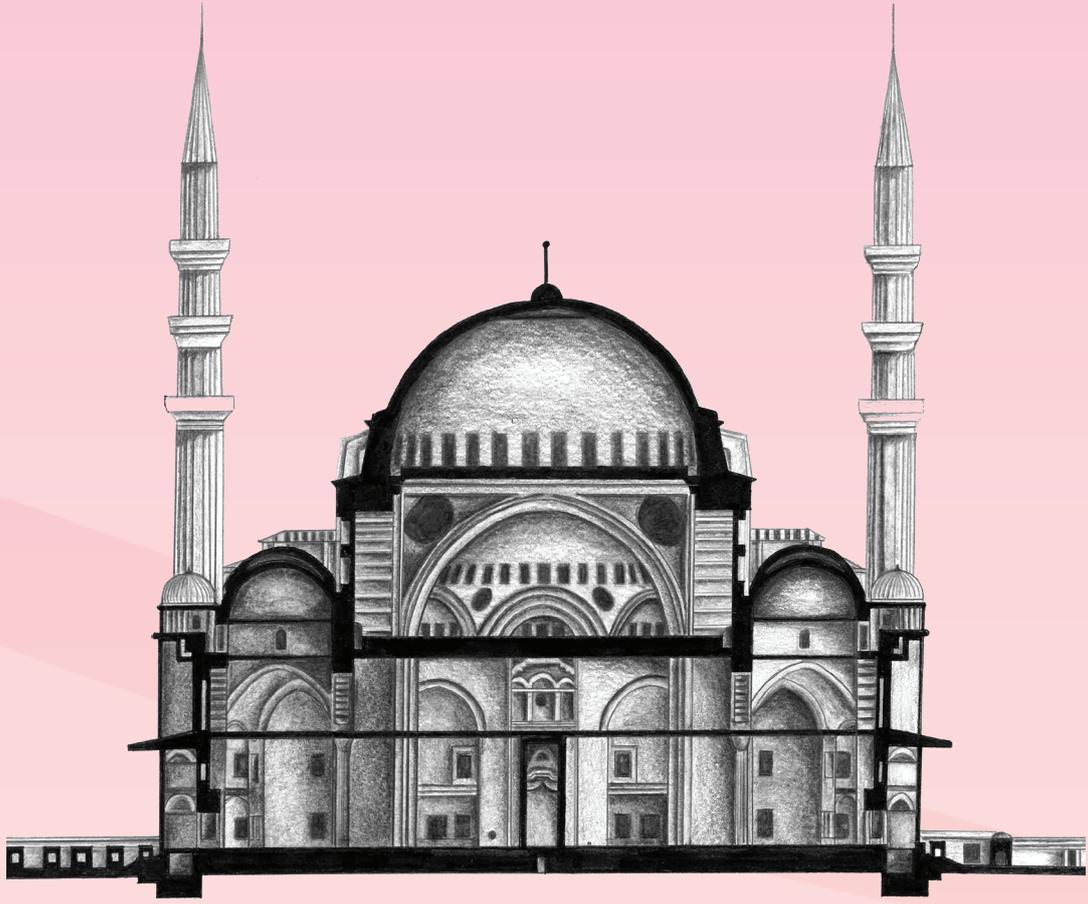
The architectural plan, rendered at a scale of 1:500 and highlighted in red, serves to emphasise the size and structure of the mosque in isolation, excluding the broader complex. This decision was strategic, harmonising well with the section and elevation drawings, which also focus exclusively on the mosque.

Consistency in scale, at 1:250, has been maintained between the section and elevation drawings, optimising both clarity and aesthetic appeal. Additionally, the detailed elements are meticulously rendered at a scale of 1:20 to ensure their legibility and visual impact on the page.

When it came to incorporating scaled figures into the drawings, I encountered the challenge of their minuscule appearance in relation to the large scale of the drawing. To address this, I opted to include a scale reference adjacent to the elevation. This not only aids in comprehending the figures' proportions but also underscores the grand scale of the entire structure. To enhance the clarity and orientation of each drawing, north points have been added to every plan. This proves essential, as the orientation of the north point in the site plan and architectural plan differs from that of the column detail plans. Additionally, each drawing bears labels to the various scales. My intention was to provide a clear visual hierarchy by positioning the title prominently at the top, ensuring it captures immediate attention when viewed.

While course materials offered limited information and illustrations specific to the Süleymaniye Mosque, I expanded my research by consulting books from the library, including one dedicated to the works of the esteemed architect Mimar Sinan. This valuable resource provided a site plan and section, although I had to use illustrations sourced from online references for the other drawing.





A D A M H O N I S S

HOUSE FOR TWO FAMILIES

Traversement embodies the art of seamless movement and integration. This project aims to unite two families across generations, ensuring both visual and social connections remain unbroken. With a focus on harmonious movement, several structural components facilitate horizontal and vertical flow throughout the design.

On approach to the first dwelling, overhead slats are visible and have been introduced to encourage movement towards the second, nestled at the rear of the site. The slats change direction and, by way of this visual clue, mark the transition between dwellings.

Adjacent to the dwellings lie paved exterior spaces partially covered by overhead slats, thoughtfully providing passive shading wherever needed. A wild planted area serves as a natural separator between these exterior spaces, forming a barrier that evolves alongside the dynamic environment. Vertical battens envelop the upper levels of the dwellings, offering both shade and a captivating contrast to the light cladding below. This approach imparts strength and stability, reminiscent of traditional brick-and-mortar houses, and introduces an invigorating element that defies the conventional horizontal cladding found in New Zealand's traditional dwellings.

To amplify the essence of movement, three tall chimneys rise throughout the dwellings, becoming an interconnected axis that further enhances the flow and connectivity within the dwellings. Finally, the pōhutukawa tree stands tall, grounding and anchoring the entire site with its presence.





MYKE TE MOMO

HOUSE FOR TWO FAMILIES

The takarangi pattern can depict the linkage between the physical and spiritual worlds. A connection of co-existence is represented by each arm of the spiral and the resulting negative space. Curvilinear and rectilinear forms intertwine harmoniously and speak to the bicultural multi-generational function the residence accommodates.

Bicultural living can be best responded to by analysing the cultures' most sacred traditions. In the event of a tangi, special organisation provides sensitivity to tikanga. Unit one, closest to the street, transforms into the whare kai, while unit two becomes a sacred realm. A central ātea links the two spaces as a point of confluence.

Maunga are acknowledged through their historical lava-flow paths that formed the site. Curved curtain walls provide visual connection to both Maungawhau and Ōwairaka. Elsewhere, walls of locally sourced basalt address the historical context while providing a degree of thermal mass.





A O D H A N M A C F A D Y E N

GLEN EDEN SPORTS CENTRE

The design form of this building, a sports centre dedicated to its local football team, revolves around its connection to the community. Each area of the design links to the other, whether that be by means of a physical join or an impression left by negative space, a zone between structures. The industrial aesthetic, comprised of red brick, concrete foundations and exposed steel framing, reflects the materials of Glen Eden and the area's influence in the early days of Tāmaki Makaurau Auckland. The materials will stand the test of time, providing a space that will accommodate future generations.

The primary facility is based on ground level and includes the communal meeting rooms, social spaces, lockers, bathrooms and indoor courts. The secondary structure houses a café, reception and medical bay. These structures cantilever over a dedicated pick-up zone for the early Sunday morning football matches, which ensures swift collection of children by parents. Through a dissection of the suburb, it is inferred that the Glen Eden demographic is in need of a community centre that would improve the hauora of its occupants via a range of physical activities but would also promote tourism to the area. Along West Coast Road, Singer Park sits at a convenient location with great potential. However, due to property restraints and challenging topography, it is difficult to balance everyone's needs against what must be prioritised, such as the football field meeting international standards. The overlapping of spaces helps solve this issue while respecting the design's original intent.





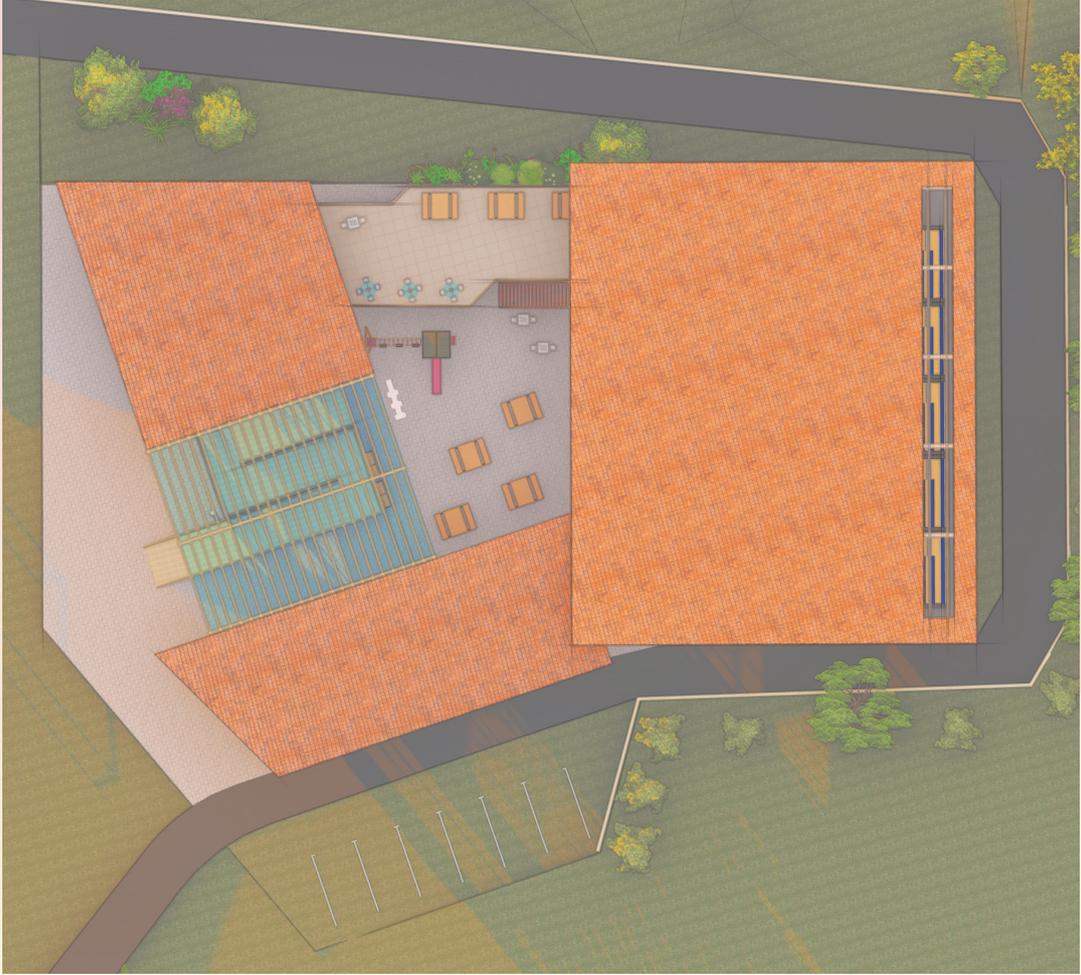
MEY MEY NAM

GLEN EDEN SPORTS CENTRE

Located in Singer Park, the Glen Eden Sports Centre takes on the shape of its environment. Specifically, the contour lines have influenced the design of this building and its interior functions and aesthetics. The walls, roof and floor layout use a singular angle to show consideration for how a single contour line might look upon close inspection. The building itself has been designed using a timber structure, alongside brickwork and concrete flooring, providing a sense of sturdiness and protection.

The open space sits within the middle of the complex as a courtyard and was designed with young children in mind, while providing a space for people to relax and connect with the external environment from an internal perspective. The café, as well as other important amenities such as reception, bathrooms, a meeting room, community kitchen, playground and indoor courts, are located on the ground floor of the centre for ease of access. The building also includes a ramp at the main entrance for accessibility, making it easier for people who have physical challenges to access the upper floor. This floor consists of a space with no specific purpose, allowing for flexibility of use, otherwise providing a quieter area overlooking the internal playground and fields beyond.





NORA JEAN LEE

GLEN EDEN SPORTS CENTRE

My initial idea for the sports centre design was to use bricks to form an organic shape for the building using ArchiCAD. However, to do so was quite challenging. Therefore I opted for a simpler design, with the help of my lecturers, and derived inspiration from tectonic plates. Specifically, I took direct influence from continent–continent convergence, which, in simple terms, creates mountainous forms.

The intention of the building is to create an accessible landmark for the community while prioritising the layout, designing this in such a way that disabled people can have easy access to the entire building and all facilities, without the footprint encroaching on too much of the site. The siting of the café on the first floor is to ensure constant foot traffic to the sports centre. The café will also provide a space for parents to gather and enjoy their time while children are engaged with the sports on offer, and the facilities will become a community landmark for everyday use.

The entrance of the sports centre is paired with the disabled parking for easy access, the level from the entrance to the interior of the sport centre and the outdoor field is levelled, with ramps leading to the facilities within. A lift and stairs lead up to the café/restaurant, while the open area in front of reception at the entrance is used for yoga classes. Externally accessed changing rooms are provided for the home and away teams, with bus and car parking for ninety.



J A X S Y N S M I T H

KINGSLAND - URBANITY

The final project of the year in Design Studio Two was to design a multipurpose building that connects public and residential spaces within the suburb of Kingsland. From the outset, I wanted avoid creating a building that connects to the surrounding architecture and instead created a building that stems from the landscape.

Kingsland's typology is mixed in terms of elevation, so when I visited the proposed site I was intrigued by how steep it was. This helped evolve my idea to include what could be perceived as a dynamic structure. Essentially, I tried to create a design that looked as if the exterior had movement.

The main features, in particular, are the undulating and jagged façades surging at different angles, creating a fragmented effect. I also wanted to design an accessible space for all ages and backgrounds, so the floors slope gently with the landscape and have ramps into all public spaces so that accessibility remains at the forefront of this design. This creates an easy space to navigate and makes for an evocative and evolving journey. In terms of the space, I have created a café with a window for takeaway orders from the side alley, and a barbershop and art gallery on the ground floor.

The first floor hosts a library with alcoves and meeting spaces, with the remaining floors containing two-storey apartments and studio apartments with mezzanine floors. This was the most challenging design that I have attempted, but this is a style that I enjoy exploring and I feel I have achieved what I set out to do.



BOYANG HU

KINGSLAND - URBANITY

The key element of my design surrounds the concept of a triangle, which is a commonly used element in European, Māori and Pacific architecture. This inspiration can be noted in many aspects of the building's design, including the façade, floor layout and structure.

The site sits between New North Road and the Kingsland Train Station, and will become a major and efficient connection between the two so that the building itself becomes more of a gateway or triangular form. The main building takes its form from folding two sides of a triangle, resulting in an arch to represent this gateway.

The passageway beneath the triangular form provides an outdoor area with a café, and further below, at the level of the train station, sits a bookshop and areas to dwell while waiting for trains.



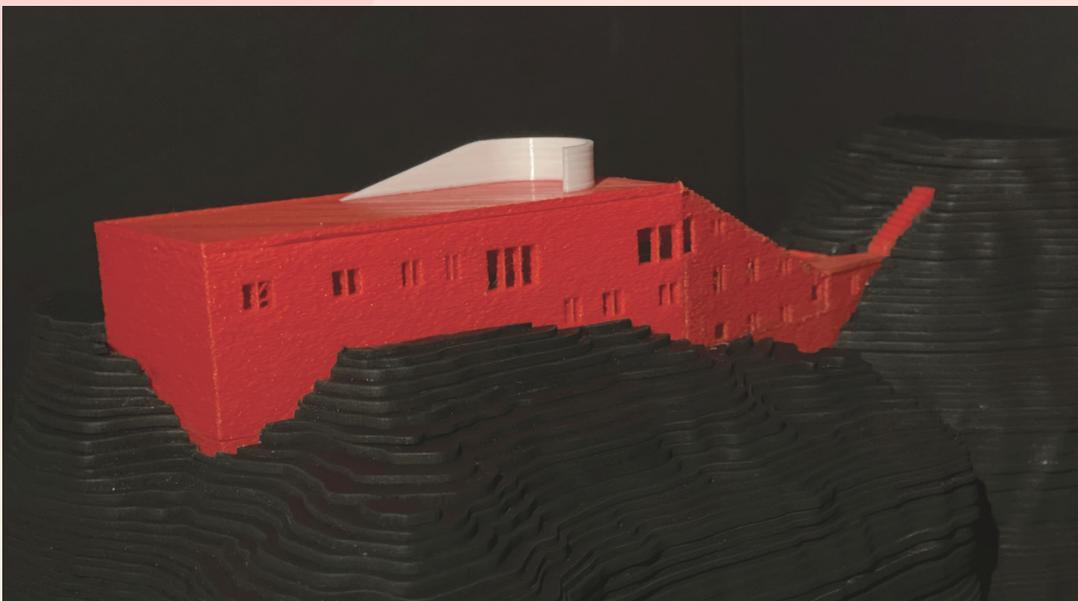
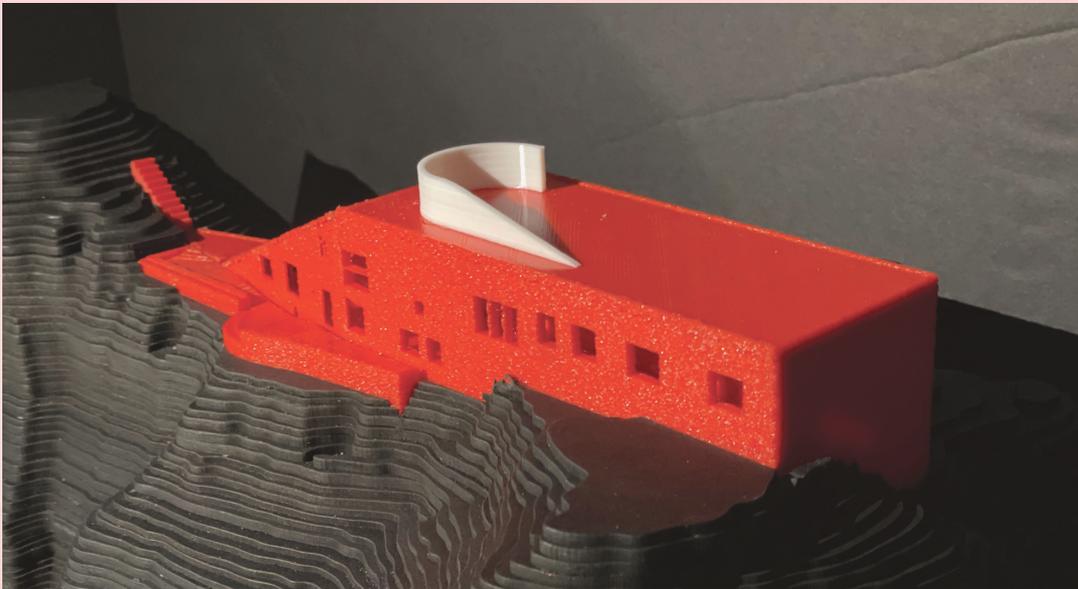


ZANE CHANG

CASA MALAPARTE

This project asks students to consider global historical landmarks, choosing one to progress as a physical model, which must include the immediate context. The historical landmark I selected is Casa Malaparte, designed by Adalberto Libera for the client Curzio Malaparte. Casa Malaparte is located on the Italian island of Capri, balancing upon the top of a cliff.

The completed model illustrates Libera's design in as much detail as the scale allows, along with prominent architectural features, structural elements and immediate context. The scale used to represent the model is 1:200 and it was constructed by 3D printing and laser cutting.



HARRY JEON MEY MEY NAM

EAMES HOUSE



SHAHIL NAICKER

MOBIUS HOUSE



NATALIE LAMBOURNE PARIZAD WOOD

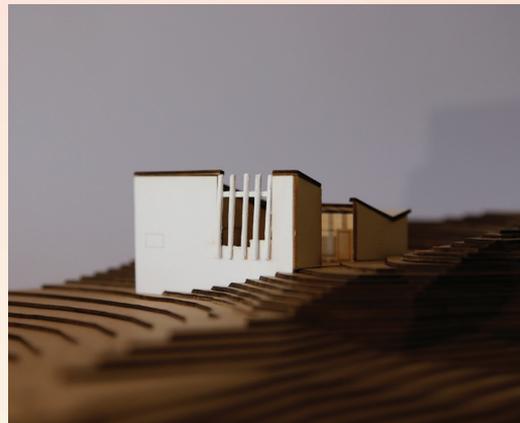
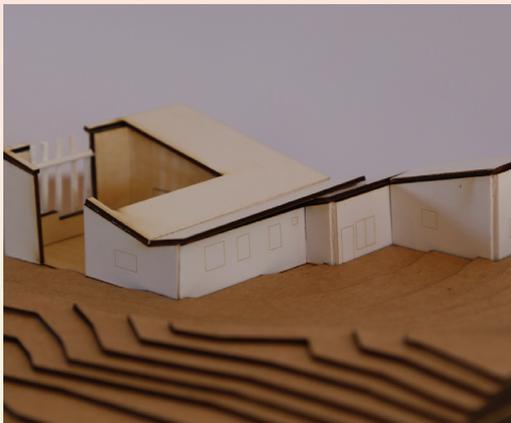
MUURATSALO EXPERIMENTAL HOUSE

Alvar Aalto's summer house at Muuratsalo was a place for the architect to conduct playful experimentation, and his exploration with materiality in the courtyard is one of the building's most striking features.

The 1:200 scale model presents the overall geometry and form of the Experimental House and its relationship to the landscape. The landform was laser cut from 1.4mm Kraft card and the building constructed from 1.5mm white card to simply represent the striking contrast between the white form of the building and its lakeside context.

In the spirit of Aalto's work at Muuratsalo, our approach for model two was to experiment with different ways of rendering brick and ceramic tile. After investigating a range of materials and techniques to mimic brickwork in size, texture and colour, we settled on modelling clay in a range of terracotta tones, and cork. Other materials, such as plaster, a range of cardboards and sandpaper, were explored but were not included in the final palette for this model.

Our ultimate intention was to emulate Aalto's approach of playful experimentation to render brick and ceramic materials in a way that represents the unique quality of the Experimental House at Muuratsalo.

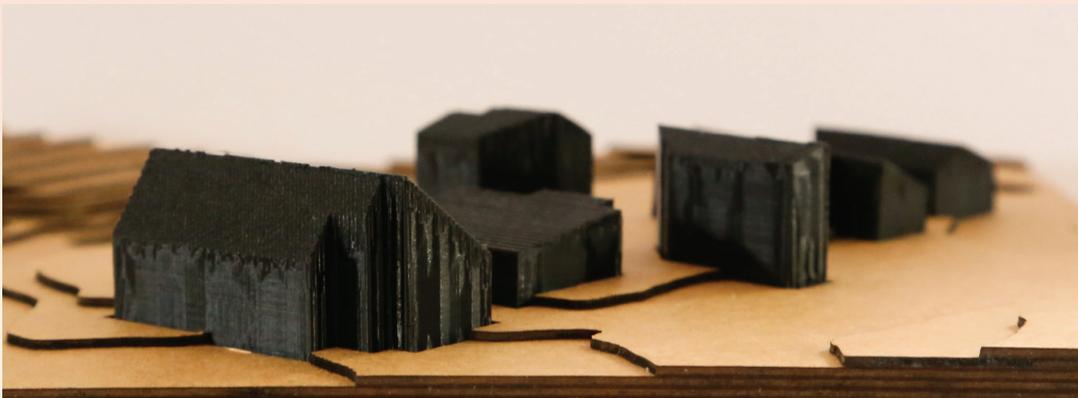
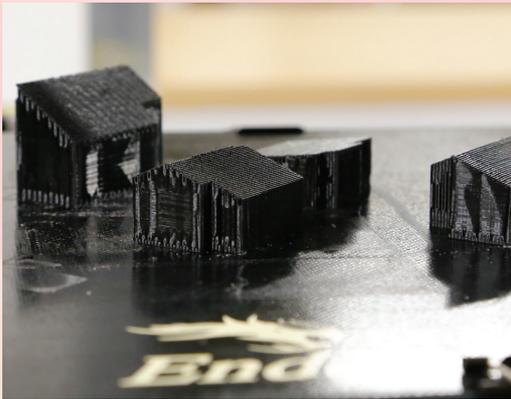


NATALIE LAMBOURNE

MODEL MAKING

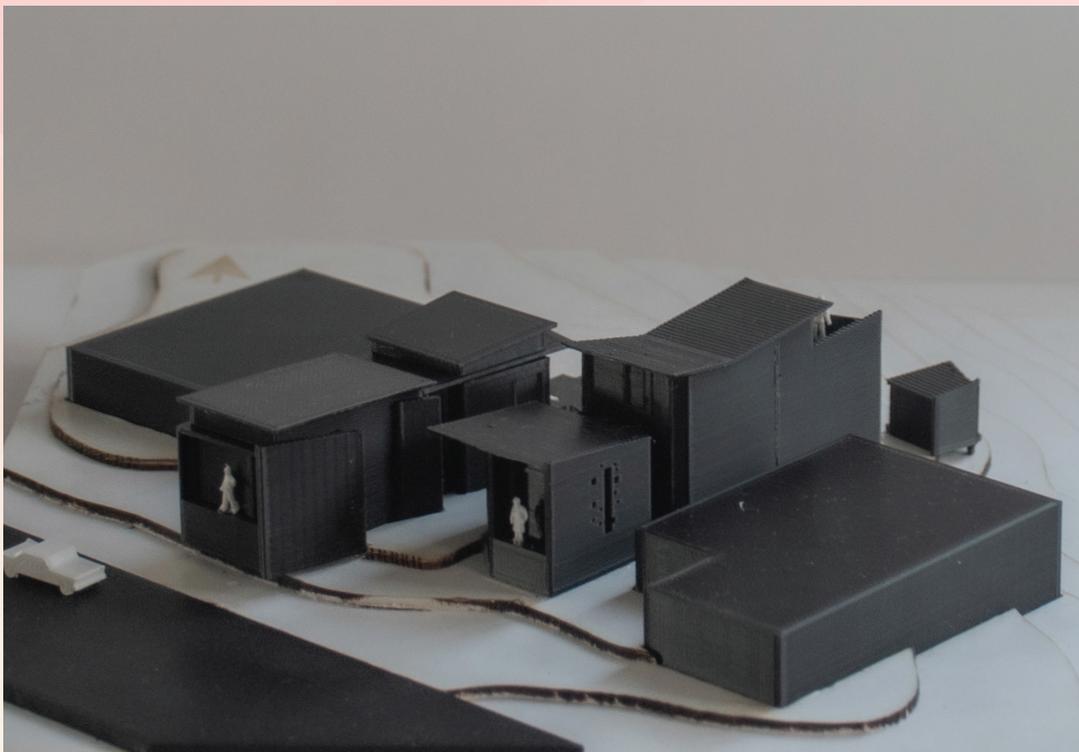
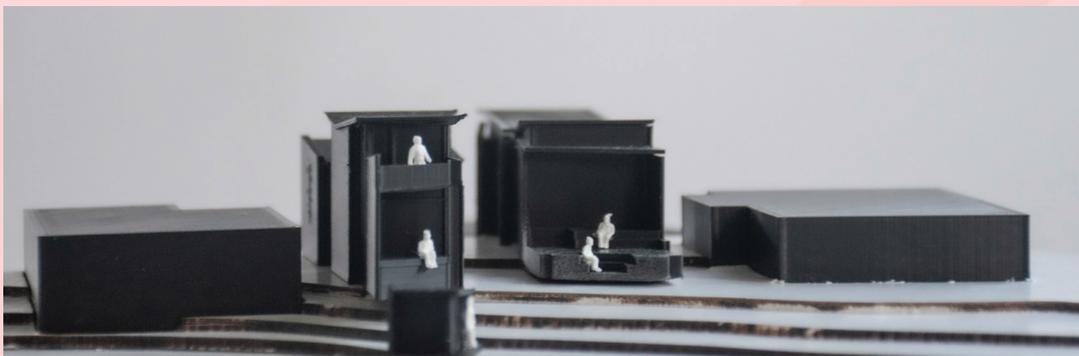
The 1:200 landform was initially modelled in Rhino, with extruded voids created for the 3D-printed buildings to seamlessly slot into. The contours were cut from 1.4mm mat board and carefully assembled with adhesive spray.

The buildings were also modelled in Rhino, based on the existing adjacent property footprints and initial design sketches. After preparing the files with the 3D-printing software, the six buildings were set to print. Once completed, the mini houses were simply slotted into their cavities to complete the model.



JOSH HAMILTON

MODEL MAKING



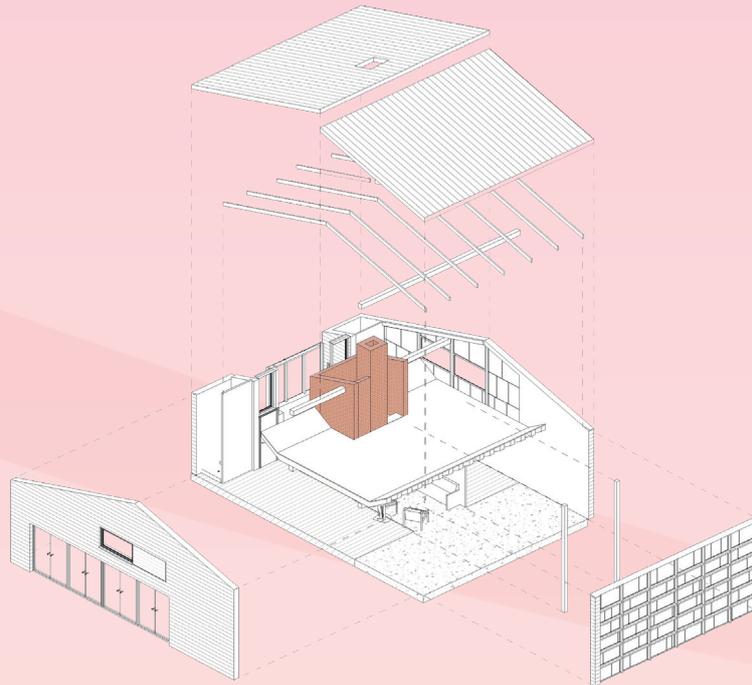
MYKE TE MOMO

ROTHERHAM HOUSE



NATALIE LAMBOURNE

ROTHERHAM HOUSE



ISAAC RAKICH

MANGŌPARE

Overlooking the Tāmaki Makaurau Auckland CBD from its perch on Eden Terrace, Mangōpare provides a community-based urban village in the isolating cityscape. Mangōpare symbolises strength and a fighting spirit. Not only does this recognise and respect Māori who once fought on this land, but it also offers protection for all residents who dwell here.

Serving as a mixed-use residential development, this project focuses on creating inviting communal spaces, even within medium-density housing. A mix of apartment typologies accommodates various demographics, encouraging a healthy, diverse community. The complex covers two separated sites. Rather than having two independent developments, Site One was left primarily as housing while extra attention was given to Site Two, on the corner of Symonds Street. Here, the sculptural form on Mangōpare wraps around a central courtyard, which is open to a proposed pedestrian-only street.

This idea of permeability is woven into the project, primarily on the ground-floor level.

Interconnecting alleyways and passages allow you to enter the site from multiple directions without sacrificing the building's sense of edge. The ground floor of this site will house restaurants, cafés and retail stores, attracting more attention to the Eden Terrace area.

Emphasis has been placed on the pedestrian. Throughout the process, I looked at the surrounding area and considered how it could be adapted to better suit those on foot (and on bikes). This included planting along footpaths, green alleyways between existing buildings, and blocking off part of St Benedict's Street to cars, creating a peaceful pedestrian passageway. All of this helps to draw people in, encouraging them to experience the spirit and culture of the area from outside of their cars.



JESSICA TREGIDGA

TE KŌHANGA

Te Kōhanga is a concept based around community and connection, both within the design and the surrounding context. The design is fundamentally and structurally based around a nest, and how this might create a safe space to gather before heading out into the world.

The project is spread across two sites in the Uptown precinct of Tāmaki Makaurau Auckland. Site One is located on the corner of West and Upper Queen Streets and Site Two on the corner of Alex Evans and St Benedict's Streets. The brief placed an emphasis on how the site could be made more attractive, liveable and vibrant, as well as integrating with the natural environment, while connecting it to the broader urban and community fabric to improve social resilience. The final design yielded mid-rise apartment buildings on both sites with a community space between the two, surrounding Saint Benedict's Church. Key walkway connections were made from Symonds Street to Site Two (a large alleyway), from

Site Two across St Benedict's Street to the community space (a shared pedestrian road), and from the community space across Upper Queen Street to Site One (a pedestrian bridge), creating a seamless transition between spaces and considering the large drop between Sites One and Two.

The structures employ recycled brick as the main cladding system, with vertical weatherboards to create visual breaks in between. The Glulam timber nest façade, which integrates climbing plants within it, creates the main passive shading and cooling device, as well as conveying the visuals of the dominant design driver. The project also uses building orientation and a staggered form to appeal to the human scale and provide passive heating to the structure, ensuring that each northern façade can absorb sunlight. Pavegen, a smart flooring technology, is used in the community spaces that will experience the most foot traffic; the resulting electricity and energy can be used within the buildings and community.



ASIEH DADASHI

RHINESTONE TOWER

In Design Studio Three we were presented with a brief to design a vertical village, a high-rise tower in the Tāmaki Makaurau Auckland CBD. The site is between two buildings that stand at different heights, preventing sunlight from east and west penetrating the site, with the tallest tower blocking the view to the north. When considering site context, it seemed crucial to connect Shortland Street and Fort Street, due to the busy location within the CBD, which is also lacking in green space. Therefore, the goal of this design was to respond to these needs. The Rhinestone Tower was designed with a 45-degree orientation from north, adapted to the height of the buildings to the east and west (east for residences and west for offices).

This orientation aims to provide each apartment and office space with ample natural light from the north, while an atrium ensures sunlight from both east and west and enables cross ventilation. The podium at the base of the building helps activate the tower's immediate surroundings, ensuring ease of circulation, green spaces, retail and even a pool situated in front of the Fort Street entrance.

Further, the design prioritises sustainability above all else. This includes social, environmental, and economic solutions to meet the sustainability requirement.





ALESSANDRO BOSO

UPPER GREEN SPACE

The objective of this project was to develop two areas in and around Upper Queen Street, which are currently being used as paid parking. Site One is located between Upper Queen Street and Ian McKinnon Drive, while Site Two is located between Alex Evans Street and St Benedicts Street.

The aim was to try and create two areas culturally and functionally connected to each other, with a minimum of fifty apartments, parking areas, spaces for commercial activities and cultural sharing. Furthermore, green spaces were required to complete the project, where there lies a mix of industrial areas and sheds, and historic buildings such as the St Benedict's Church complex. For this reason, I developed a series of four-storey interconnected buildings, inserting green spaces on top of each roof, available to tenants as common areas that can be used for socialising.

I also wanted to prioritise the balconies of each individual apartment, ensuring these maximise area (30 sqm), while equipping them with large shutters

to provide shelter from the sun and promote privacy, creating personal mini-gardens in each apartment.

Underground car parks have been created on both sites, and on the ground floor of each building are other common areas such as laundries, as well as bicycle garages to encourage use of environmentally friendly vehicles. On Site One, two blocks of flats have been developed, connected by suspended corridors, an underground car park accessible from both Upper Queen Street and West Street, and a café in West Street which can be used by both residents and employees of the surrounding offices. A public square at the front of the development serves as a multicultural space and is dominated by a tall cypress tree used as a place maker to highlight the areas below. On Site Two, four blocks of buildings have been included, which form the boundary of the large central square, a place for meeting and relaxation. Various commercial activities, including two restaurants, sit parallel at the end of the square, reinforcing the concept of community both day and night.





XINGRU SONG

URBAN VILLAGE

This was my first attempt at designing a multi-use, high-rise building. It was challenging to balance the practicality, safety and aesthetics of both commercial and residential areas, especially the division and utilisation of space, which consumed much of my time.

The overall concept was driven by the idea of separating the private and public areas by means of different floors, with each area having its own range of activities and interconnecting passages. With this in mind, the residential area began to take shape as three separate buildings with independent structures. Although a challenge, this project was a valuable learning experience for me.



MADISON CARKEEK

MULTICULTURAL MID-RISE

This mid-rise, mixed-use development is situated in uptown Tāmaki Makaurau Auckland over two different sites. Site One is a steep triangular site located on the corner of West and Upper Queen Streets, and Site Two, a sloped rectangular site, is located between St Benedicts and Alex Evans Streets, and the top of Symonds Street. My approach to the project was to create a multicultural mixed-use space for both residents of the site and visitors to the uptown area to reconnect with nature. Both the triangular and rectangular sites follow a similar layout, with their residential buildings lining the perimeter, creating public green spaces within the centre.

The lower storeys of both parts of the development contain alternating single- and double-height retail spaces, with stores and cafés that follow the contours of the surrounding streets. The larger rectangular site also includes an additional path that passes through the lower storey of the building, leading people to the

old bookshop at the back of the site. The alternating retail heights allow the sites to feel more welcoming to the public by directly connecting with the street and allowing the residential spaces to start at the same level.

The residential floors contain one-, two- and three-bedroom units that repeat throughout. The number of residential floors varies from one to four, breaking up the buildings to follow the heights of the surrounding structures and buildings towards the back of the site, to receive natural sunlight. These disrupted heights supply optimal space for green roofs for residents, providing urban farming opportunities and park space for families and cultural activities. This development overall creates an environmentally friendly mixed-use space where the public can enjoy the stores, cafés and open green areas, and residents can enjoy their semi-private green roofs without having to leave their respective floors.



BRITTANY FAMILTON

THE VERGE

The Verge is a design response to a very simple question – how can we better connect uptown Tāmaki Makaurau Auckland to the central city and the communities of uptown with each other? The solution investigated in this design is a structure devoid of walls and mass, which has been created with the intention of serving the residents on two adjacent sites (Site One and Site Two) who will be directly connected via a pedestrian bridge.

Yet the design intent aspires to serve the community as a whole. Allowing the site to be accessible to many, while exposing activities within the habitable spaces, allows for social interaction to occur organically while establishing a poignant connection to the site – sitting on the verge of the heart of Tāmaki Makaurau Auckland City.



RENEE VELTMAN

CADUCEUS

The Caduceus Tower — A High-Rise Community of Health. Set in the central Tāmaki Makaurau Auckland location of Shortland Street, this project combines hospital facilities, including Accident and Emergency, university medical training, and residential accommodation for the medical professionals and students supporting the community.

Inspired by the twisting snakes on the Caduceus and Asclepius staffs, the three towers twist around the central core separating them. Each tower fulfils a different purpose in the community; as there is a shortage of both hospital and specialist care in the city, the idea behind the building was to create another hospital that can be used to support our healthcare system and is available to everyone. The hospital wing facilitates both students and professionals alike, as well as emergency care and specialist follow-up appointments. Additionally, to encourage local growth, there is a medical school with accommodation incorporated, to encourage those new to the profession to work and live in the tower, supplying services to the local and wider community.

The aim was to create a statement tower that symbolises its purpose while supporting the community and fostering its own internal one, which the Caduceus Tower fulfils. External and internal structural 'mesh' makes up the core atriums that supply the towers, while allowing the unique recycled shading mechanics on the northern sides to protect the comforts of residents, workers and visitors alike. The priority was looking after the users of the structure, as they are helping to support and heal our community, while standing out as a landmark to symbolise the healing of the wider Tāmaki Makaurau Auckland community that takes place inside.





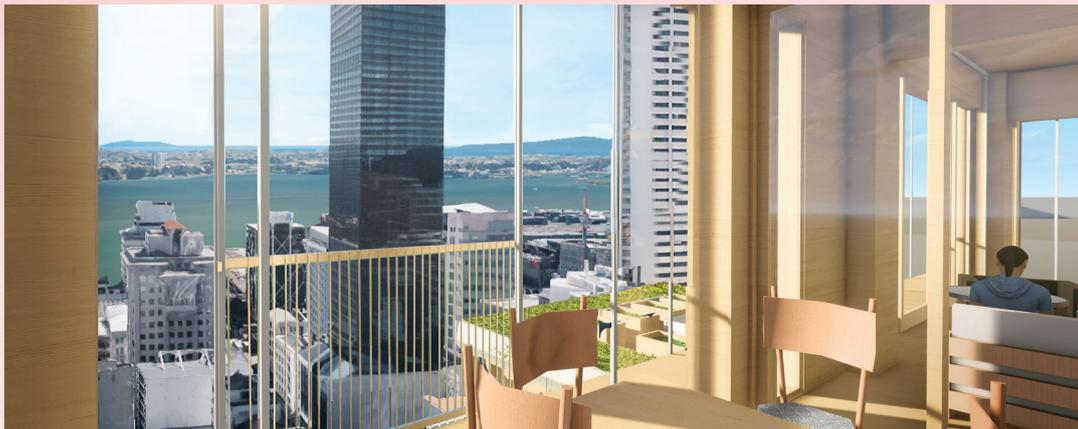
ARLENE SISARICH

HY-TREE TOWER

The Hy-Tree Tower represents the symbolic nature of a koru – new life, growth and peace – adopting a new way of building tall towers in Aotearoa New Zealand, with the objective to reduce CO2 emissions and conserve natural resources. A hybrid timber and reinforced concrete structure is an effective way to reduce embodied carbon in construction, while passive thermal design strategies (orientation, building form, programme zoning, green roofs, insulation, window ratio, incorporating solar photovoltaics, geothermal ground-source heat transfer, and heat recovery) will reduce the operational carbon costs. Water conservation strategies are also employed, and include rainwater harvesting for potable water, and the treatment of grey water for recycling non-potable water.

A mixed-residential strategy creates a vibrant community for Tāmaki Makaurau Auckland's business district, and includes one-, two- and three-bedroom residential units, all with office space, along with commercial offices and public facilities. The Hy-Tree Tower has everything necessary for a busy corporate life, including eateries, a gym, a yoga studio, laundry, fresh-produce market and bicycle recharging stations.

Hybrid tall-tower timber construction has the potential to create a new industry in Aotearoa New Zealand.





JESSICA HARTLEY

PLUNGE - WISMAR

Plunge is a visionary concept that seeks to reconnect all traces from a historical site in Kiel, Germany. Using urban mining to preserve many remarkable aspects across the site, such as groin vaulting, allows for a common language between building and landscape.

The pavilion has been developed to include an oasis away from the residential and industrial areas, and uses mirrored glass to allude to an elongated site. Located on the coast, Plunge is a concept that is conscious of the environmental impacts of climate change within such coastal areas. Spaces are modular and layered, aiming to diversify and preserve building function and enjoyment, despite the rising sea levels. This concept hopes to meet the community's need for greater accommodation options, particularly during annual events. Plunge hosts a spectacular viewing platform to observe events such as the grand regatta during Kiel Week. Finally, repurposing historical moats into natural swimming pools allows a protected and reflective location to relax and enjoy the warmer months, or cold therapy in winter.



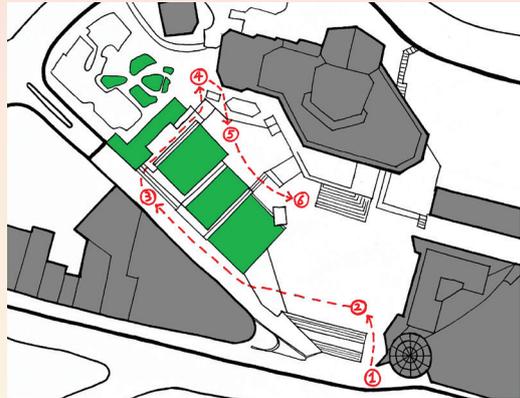
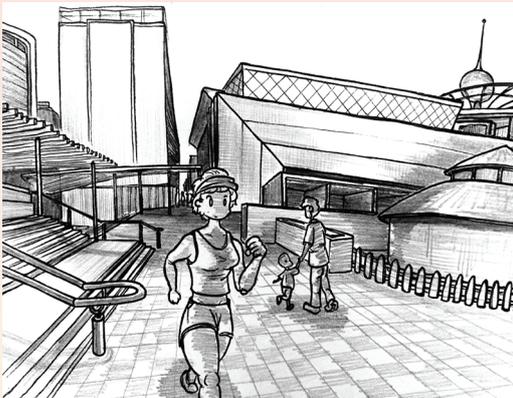
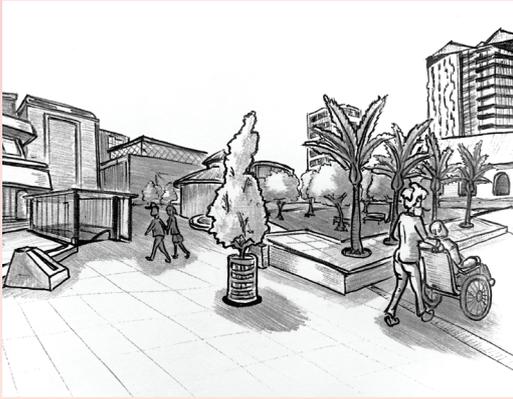
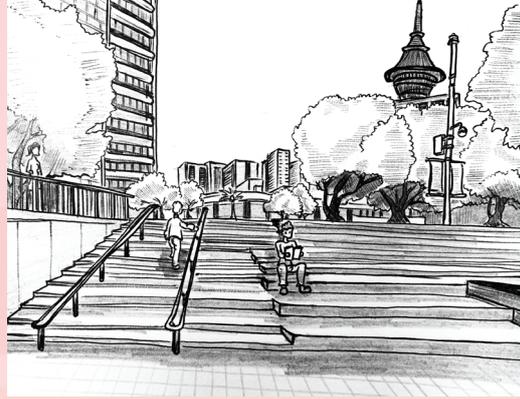
XINGRU SONG

SERIAL VISION DRAWINGS - AOTEA SQUARE

In Critical Studies Four, students were asked to select an urban area to create a series of drawings exploring the dynamic nature of urban form and the factors that influence its evolution. I selected Aotea Square as the subject of this activity, because this is, at times, a densely populated area of inner-city Tāmaki Makaurau Auckland and is an area of high interest through landmarks and position.

I often pass by Aotea Square when visiting the CBD and over time have developed a desire to know more about the area. This project has given me the opportunity to do so. Recording what I observed using pen and paper was my favourite part of this activity, and I believe that experiencing and illustrating the ingenuity of spatial and urban design is an important part of understanding architecture.





PIETER ERASMUS

HIDDEN IN PLAIN SIGHT

This project was achieved through a group placement with Peddlethorp, where we were tasked with designing a premium waterfront hotel. This included researching the site and its history, learning about the programme through precedent studies, urban analysis and how the site sits within its surrounding context, while keeping in mind the myriad of planning restrictions. Through this – mostly derived from the research stage and the careful guidance from Manuel, Richard and team – we built a narrative for our design that helped keep our decisions in line with the bigger picture, ultimately fostering a meaningful outcome.

The site upon which the hotel was to be designed is located within Tāmaki Makaurau Auckland's waterfront CBD in the vibrant community of Britomart. There were many things influencing the site – rich in history and built on reclaimed land – and how the design might proceed. The Seafarers Building, which currently occupies 104 Quay Street, posed one opportunity to utilise an existing structure, in turn minimising our carbon footprint. Along with timber construction and passive design, the outcome

was envisioned to be sustainable. Moving the core of building to the south-eastern corner exposed the site's centre. Hollowing this area out made for a useful void that we utilised as a thermal chimney, naturally ventilating the building. The void doubled in functionality by opening sight lines between floors and framing views to the wider site context.

Of most interest to me, particularly at the research stage, was the site location in relation to the original shoreline of Tāmaki Makaurau. Situated on the edge of the original cliff, together with its position in the present cityscape, the waterfront site embodies the narrative of the absent cliff, the layers of which can be seen in the treatment of the façade. The vertical mullions increase in 'density' as the height of the design increases, similarly to layers of soil exposed on a cliff face. The metaphor continues within the building using natural finishes in the quality interiors expected in a premium hotel. Other materials chosen were to blend with the urbanity of a city building while maintaining a sense of individuality.





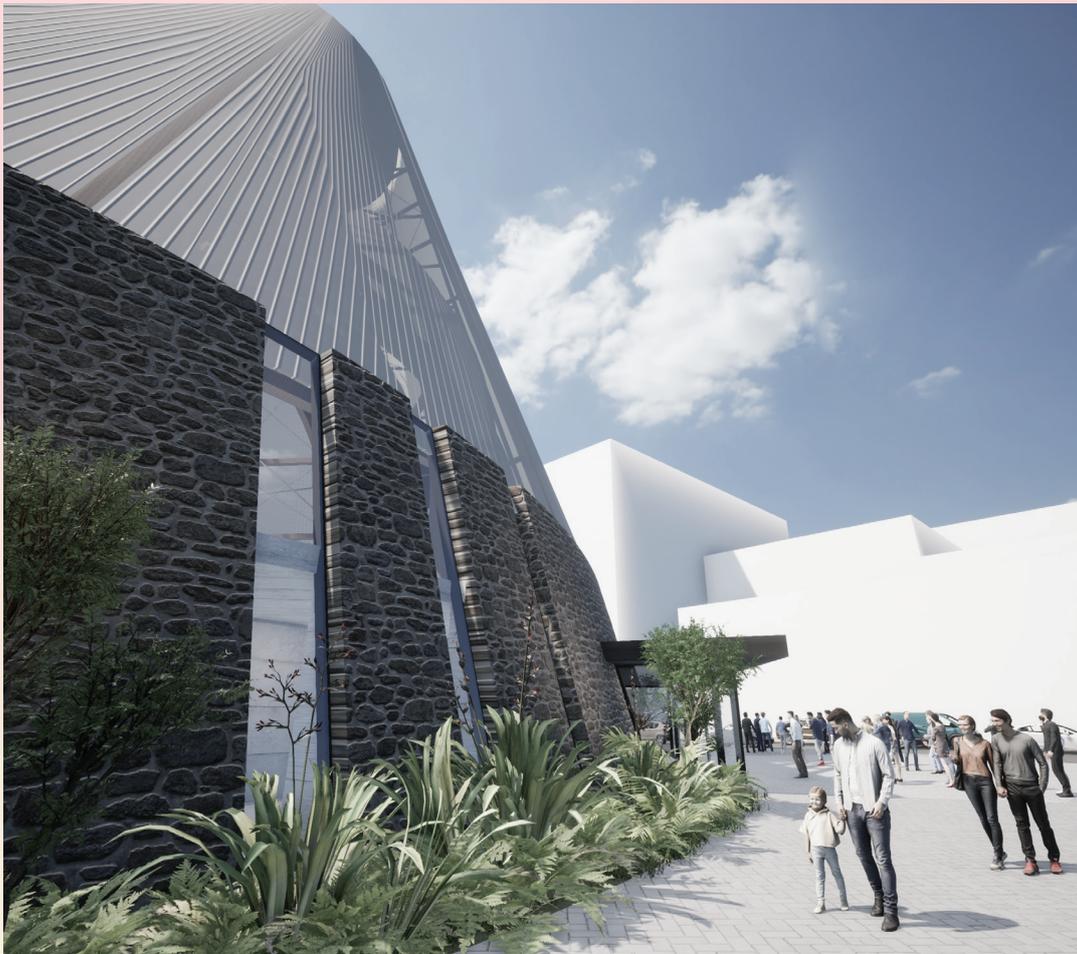
JAMES RICHARDSON

SCOTTISH CONSULATE AND COMMUNITY CENTRE

Te Ti Tūtahi Scottish Consulate and Community Centre is a thoughtful response to the incorporation of a cultural hub and consulate for Scotland in Tāmaki Makaurau Auckland's urban landscape. The project brief required that a 40-metre clear span was achieved to house the activities of the cultural hub. The response was to split the complex into two distinct buildings based on function – the community centre (icon) and the consulate building (function).

Situated along Khyber Pass Road, this project aims to create an inviting and practical space for the community while celebrating Scottish culture. The design incorporates Te Aranga Design Principles, particularly those that focus on integrating native landscaping and utilising correct naming. The community centre's circular, monolithic form stands out amidst the square architecture of the surroundings, drawing people in. Its internal structure remains hidden during the day but becomes an iconic feature at night. In contrast, the consulate building has an angular form that complements the community centre's curvature and guides attention upwards.

Te Ti Tūtahi Scottish Consulate and Community Centre blends architectural creativity with cultural significance and environmental responsibility, contributing to the urban landscape and providing a welcoming space for the community to gather and celebrate Scottish culture.





FELIX QI 戚建成

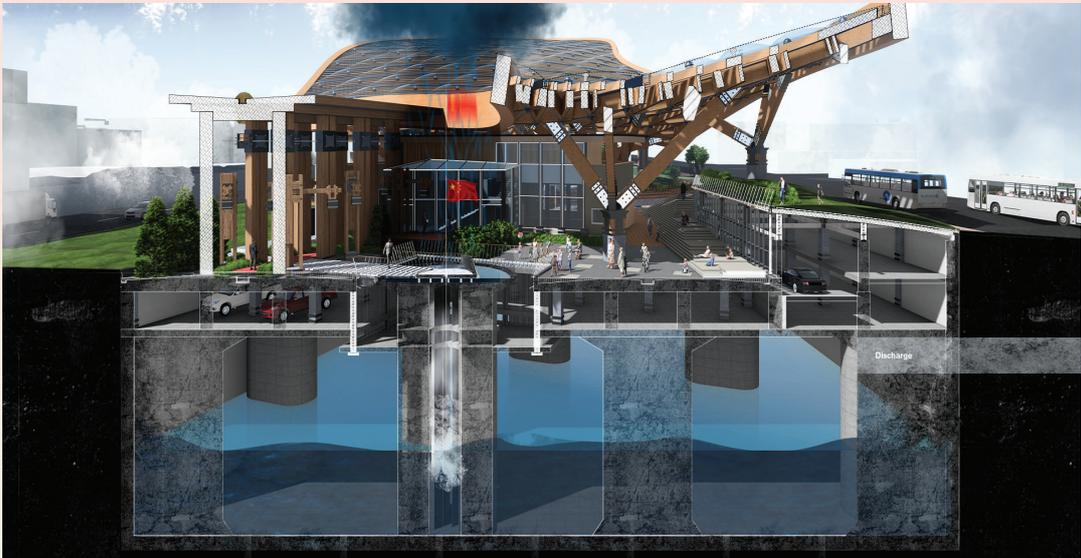
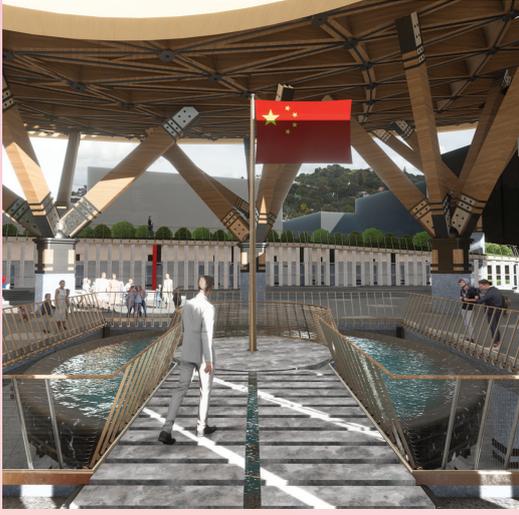
HE TIIMATANGA 源

In this MArch (Professional) Studio project, titled He Tiimatanga, we were challenged to develop a consulate and cultural centre showcasing multiple cultures, with one crucial objective, the advocacy of cultural inclusiveness.

To achieve this, my proposed solution for the project involves connecting the flagging station with an underground reservoir. This concept requires restoration of the 16-metre underground river that runs directly beneath the site, while establishing a connection to the consulate flag, the national flag of the People's Republic of China, and also actively practising the conservation of natural heritage. This approach ensures that each morning's flag ceremony is not seen as exclusive, but culturally inclusive.

Another essential feature within this project is the inclusion of a unique design element incorporated during periods of heavy rain and flooding – the Chinese flag will rise in conjunction with the water level in the reservoir. This design element was included to symbolise and celebrate the successful prevention of flooding associated with the site. By visually showcasing the flag's ascent during such events, the design highlights the resilience and effective flood-management strategies implemented in the design of the Chinese Consulate and cultural centre.





SHENE STRYDOM

HIDDEN IN PLAIN SIGHT

The Semester One Design Studio brief for Master of Architecture (Professional) requires students to design a dual-purpose consulate and cultural centre offering exhibition areas, reception and meeting spaces. The design intent must reflect values from a student's country of origin. In my case, the culture of South Africa serves as the foundation for the design, while focusing on environmental sustainability, privacy and security.

I approached the design to juxtapose space, form and aesthetics. The name Hidden in Plain Sight pays tribute to this concept. The design harmonises the building's exterior with the Newmarket context. Adopting a minimalist approach, I utilised simple colours and textures to achieve an unassuming façade. Embracing a monolithic or brutalist style, the building's exterior seamlessly integrates into its surroundings in Newmarket and maintains an inconspicuous appearance. This design approach draws inspiration from Tadao Ando's work, which employs concrete, glass and steel to create impact.

Environmental considerations profoundly influenced the design process, including across the site. Strategic planting of large native trees and vegetation, sub-ground compost and fertiliser bins, greenhouse plants, water collection with recycling system, and cross-laminated timber (CLT) columns. Through these carefully selected measures, the design aims to harmonise with and enhance its natural surroundings while minimising its ecological impact.





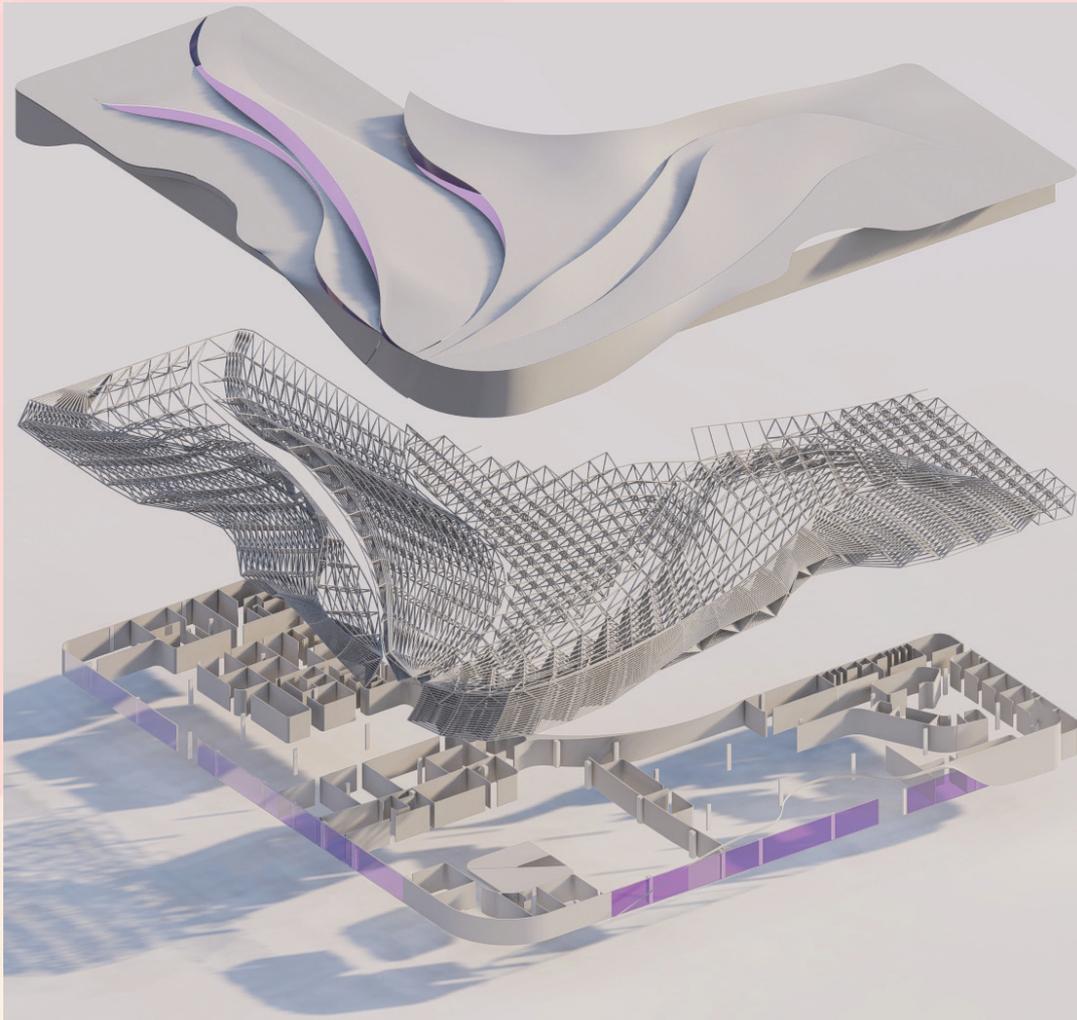
DHIRAJ LAMBA

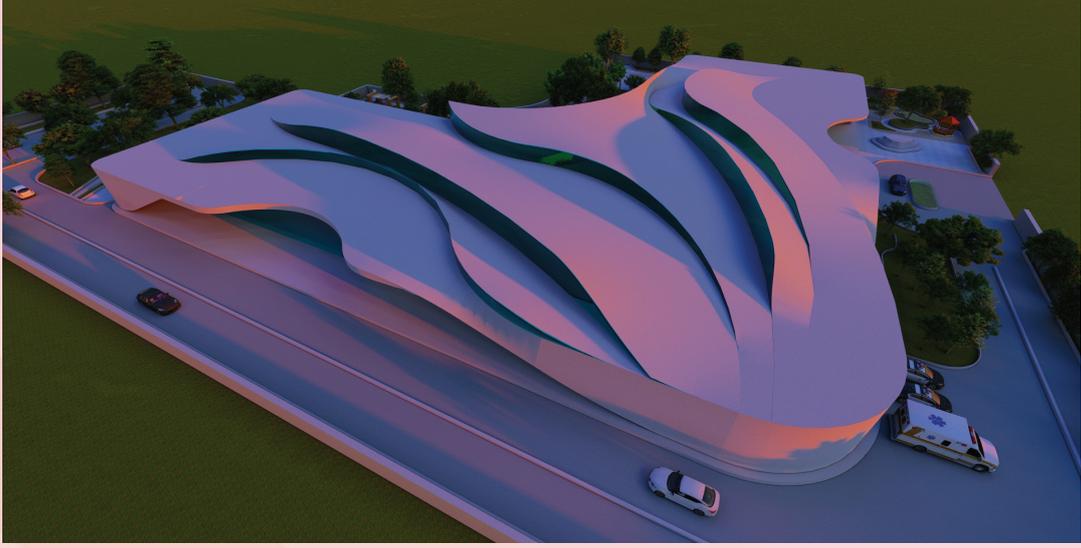
INDIAN CONSULATE AND CULTURAL CENTRE

The initial design approach was to bring all relevant spaces under one roof by uniting the spaces that play host to different functions, thus creating a contrast within the building, utilising skylights to create flow and provide spatial guidance.

The design further embraces the concept of unity, with a distinctive roof design inspired by waves. The roof exhibits a dynamic and fluid form, reminiscent of undulating ocean waves. This design approach creates a sense of movement and harmony, symbolising the unity between architecture and nature. The wave-inspired roof adds an aesthetic appeal but also serves functional purposes, such as optimising natural light and ventilation throughout the spaces, and allows an interplay of light and shadow, casting ever-changing patterns throughout the interior. The use of this organic form in the roof design evokes a sense of tranquility and fluidity, inviting occupants to experience a connection with nature and a heightened spatial experience.

Overall, the design seamlessly integrates the principles of unity and nature through spatial design, blending with the captivating, wave-inspired elements to create a visually striking and immersive environment.





YINGXI LIU

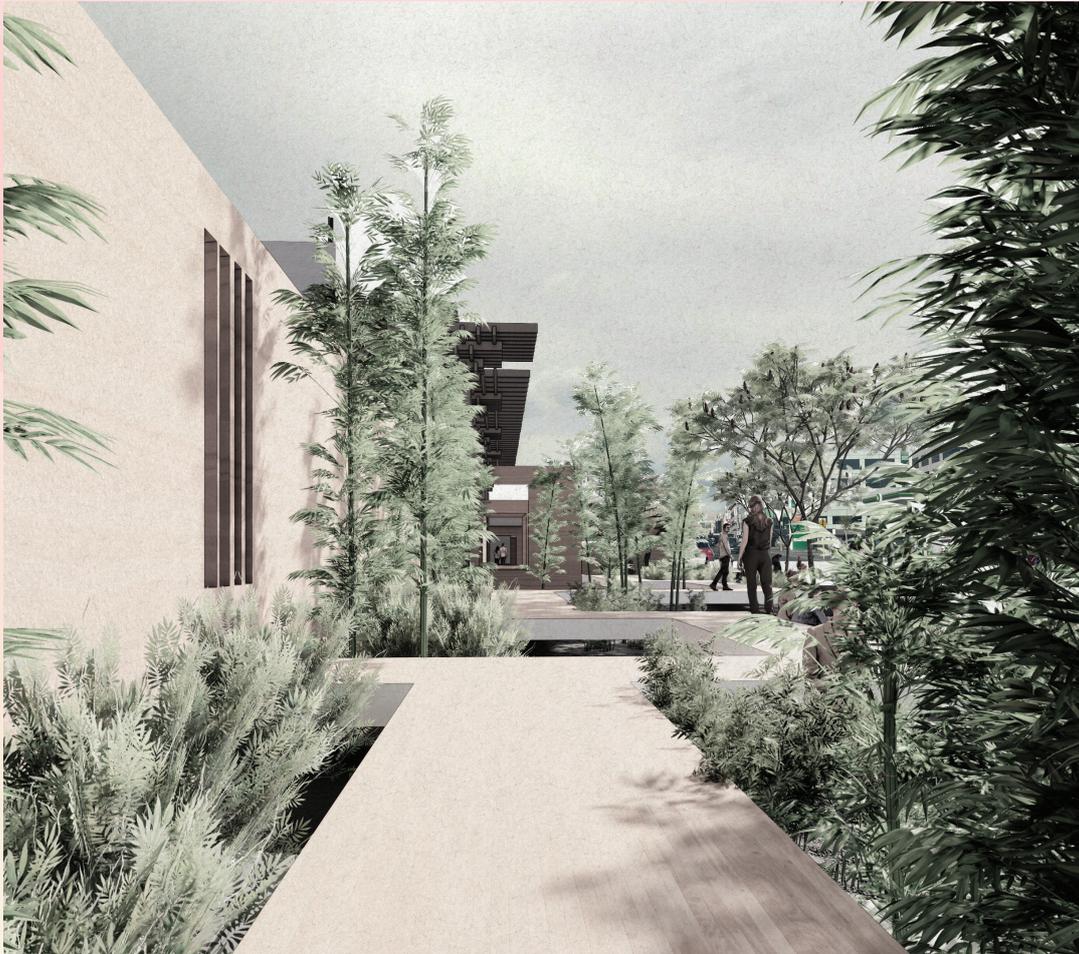
SLOW WALK

The proposed Chinese cultural centre, consulate and residence is located in the heart of the commercial centre on Khyber Pass Road, in Tāmaki Makaurau Auckland. The cultural centre can be accessed via two main entrances – one is from the existing footpath along Khyber Pass Road and the other is from the side, through Suiter Street. The Khyber Pass Road entrance also aims to expand the existing pedestrian space – creating an improved experience by widening the emerging natural landscape along the path. The other main entry primarily serves vehicles, providing a pick-up/drop-off and loading area for event purposes.

The architectural style is inspired by traditional Chinese spatial concepts, which are not about exposing, but slowly revealing. The project guides visitors to slowly explore their surroundings and aims to frame the views through various thresholds horizontally and vertically, to emphasise the importance of connections with nature.

The consulate is a fortress-like brick house that is inspired by traditional Chinese courtyard housing. This specific building typology focuses on creating different levels of intimacy and security; the more layers of space, the more secure the space becomes. However, the consulate is not completely isolated. Proposed access to the outdoor garden has allowed opportunities to connect with the public and nature.

Due to the character of the site, sitting within a floodplain and with various overland flow paths running through it, the floor level is elevated from the natural ground level and is supported by a combination of concrete beams and timber piles. The retaining and acoustic walls are made from rammed earth, with multiple openings at ground level to allow water to flow unobstructed in the event of heavy rain. Large, permeable ground treatments, including landscaping, a rain-garden pond and elevated timber walkways, are also designed to create a more resilient performance during extreme weather conditions.





RAHUL GARAD

HOPE HAVEN

Students attempt to address the issue of homelessness in Aotearoa New Zealand through MArch (Prof) Design Studio work undertaken during Semester Two. I had little idea that people can become homeless at any moment in life, but, reassuringly, I learned there are ways to help them following such a crisis. This revelation held my attention.

After undertaking various forms of research, including through Statistics New Zealand, I found that the number of homeless persons is rising annually. HomeGround, located in the Tāmaki Makaurau Auckland CBD, is a high-rise building that holds eighty studios and one-bedroom apartments for those in greatest need. It sits on a 5000m² site. Due to the continual increase in demand for such spaces, I began to consider the utilitarian and functionalism theories. Subsequently, I have endeavoured to deliver eighty-seven studios on a 1930m² site, which resulted in a mid-rise building fully compliant with Auckland Council's Unitary Plan rules and regulations as well as New Zealand Building Code standards.

I have made an effort to provide as many displaced people with accommodation, or at least a temporary safe haven in which to utilise the resources on offer. In 2018, there were 510 single adults in Tāmaki Makaurau without shelter, of whom we have only been able to permanently house about 200. In order to meet the needs of the city, we need additional accommodation for those in greatest need, similar to the mid-rise safe haven created here.





JOEL DAVIES

MEN'S REFUGE

Homelessness affects about 2 percent of New Zealanders from all levels of society. Men are about 10 percent more likely to be homeless, without shelter or in temporary accommodation. This led me to design a facility to house and upskill Tāmaki Makaurau Auckland's homeless men.

The site in Parnell is across the street from Saint Mary's-in-Holy Trinity and Holy Trinity Cathedral. The brief was to provide 100 units for people experiencing homelessness in an area that is primarily residential but will slowly be densified by the new allowances in the Auckland Unitary Plan's Plan Change 78. The primary design consideration was that going high would negatively impact the neighbours, and finding ways to mitigate this was challenging.

The final design is greatly influenced by the neighbouring churches; I have used the angular aesthetic, with brick and timber cladding, in my own

way. By providing a human-scale street front, the taller buildings are pushed to the back of the site to lessen the impact on the low-rise residential street that surrounds the site.

In various living typologies, eighty-six units and ninety-two beds are provided for homeless men and their families. Two-level townhouses provide long-term living for single dads. Apartments are for the medium term, allowing men to get back on their feet. Communal living units are provided primarily to younger homeless men, who can also be given the opportunity to upskill in trades or hospitality onsite. The aim is to keep them occupied and give them a sense of purpose beyond just surviving, to thrive outside the facility. Other features like fire pits are used as gathering points onsite to encourage a sense of community, social interaction and storytelling.





PANKAJ CHAUHAN

HOMIE

Homie is a project designed to provide a safe and supportive refuge for homeless individuals struggling with drug and alcohol addiction. The facility can accommodate up to 100 residents for long-term stays.

As part of the design concept, the rehabilitation process has been broken down into phases – intake, detox, rehab and aftercare. In other words, residents go through admission, an isolated stay, recreational activities, and eventually transition to permanent living arrangements. The design also takes the climate and location into consideration by incorporating open green spaces and balconies that allow for maximum sunlight and views of the surroundings. A large cantilever with a waffle slab structure is incorporated into the design, along with a double-height engagement hall, where residents can engage in recreational activities and socialise with one another.

The main objective of this design is to simplify the complex process of rehabilitation and provide a functional and safe environment for residents. The aim is to create a home that extends beyond just the physical structure and weaves together emotional experiences, shared moments, and a deep connection to oneself and surroundings. The architecture has been developed to embody the core human desire for safety, wellbeing and connection.

In essence, Homie is a place where residents are able to truly be themselves, where they can thrive within a space to rebuild their lives.





TAMARA KISELEVA

WOMEN'S SHELTER AND HEALING CENTRE

This project aims to create a shelter for women and children affected by domestic violence and, in doing so with care and dignity, provide a safe place to live and heal. The environment is women-centric, holistic and secure. Thus, the architecture reflects the fundamental access ideas by distinguishing and securing specific areas such as public circulation, semi-public (communal), semi-private and super-private spaces.

The main objective of the centre is healing through building relationships and connections.

Each woman's healing journey is personal, so the centre includes psychotherapy, group sessions, sports and yoga activities, the constant presence of nurses and doctors, 24-hour security, cooking and art workshops in the shared kitchen, a childcare centre and communal gardens. Every element has been considered in detail: the width of doors to accommodate a double buggy, lifts, disabled-friendly bathrooms and corridors, buggy storage on the ground floor, children's playground, and shared outdoor spaces covered by nest-shaped canopies offering protection from the elements. Moreover, 60 percent of apartments have shared balconies to encourage residents to communicate with their neighbours, and also to provide flexibility when accommodating large single-parent families with up to six children by merging apartments.

The hope is that women will gain the skills to live independently, engage in their community and receive help in finding employment. For those who have children, part of the goal is that the family all feel welcomed and safe when staying together, with the help of the centre's community and staff.





VICTORIA CARRAN

2023 RESENE STUDENT DESIGN AWARDS HIGHLY COMMENDED

OF THIS PLACE

Of This Place imagines the return of Aotearoa's architectural education to a grounding in the principles of te ao Māori, including mana, ahi kā, manaakitanga, whanaungatanga, taonga toku iho and kaitiakitanga.

Te Kura Hoahoa Whare o Maungataketake is located on the southwest coastline of Ihumātāo in the quarried bowl where Maungataketake once stood. Through this project, I have imagined the reclamation and regeneration of this extracted maunga. The campus design focuses on responsible water use and has a wetland water-filtration system. Walking tracks around the campus will encourage the continued monitoring of the waterways, connecting the environment and students' health.

Sustainability is at the forefront of this project, which uses recycled, organic, renewable and low-carbon building materials. Entry to the site is through a sheltered, active waharoa. The thatched form resembles a pākē (rain cloak), to symbolise the welcoming in and protection of manuhiri from the elements. The waharoa connects to Ora, the community wellness and assistance centre.

Sitting on the water's edge is the main whare, the wāhi hui. This building has a large span to facilitate community hui, co-design, collaboration, guest lectures, storytelling and workshops. It is located where the original peak of Maungataketake was. The structural pou indicate the direction of significant tohu of mana whenua. The studios are empty lots protected from the elements by large, tensioned, lashed timber frames covered by a waxed canvas canopy.

These are places of experimentation where taura are encouraged to build their own learning spaces. They can alter their studio throughout the course and collaborate with friends to make one large space, or build a quiet pod to retreat. Taura must disassemble their structures at the end of the course so that the next cohort can reuse the materials.

Te Kura Hoahoa Whare o Maungataketake will aim to reprioritise the natural environment within the minds of our future built-environment professionals. The development will look to the past function of Maungataketake as a regenerative living system and aspire to return it to an asset for future generations.









REGAN HARRISON

2023 RESENE STUDENT DESIGN AWARDS FINALIST

PERCEIVING RANGIPUKE

The human body is gifted with the ability to perceive, interact and experience space using our senses. This research project explores the intricate relationship between human sensory perception, architecture and memory, focusing on the historical and cultural context of Aotearoa New Zealand.

This project delves into the impact of colonisation and decolonisation, focusing on the case of Rangipuke, Albert Park, in Tāmaki Makaurau Auckland. It explores the concept put forward by author Jennifer Cole of 'historical forgetting' and the intentional suppression of memories related to the colonial past. The project seeks to follow Linda Tuhiwai Smith's line of argument for the importance of acknowledging and integrating Indigenous perspectives and methodologies in the process of decolonisation. By bridging the gap between historical memory and modern everyday life, the research emphasises the need to transform existing structures and design philosophies within museums and public spaces.

Equally, the research project examines sensory experiences in architecture through the lens of phenomenology, drawing on the works of influential theorists like Juhani Pallasmaa, Peter Zumthor and Christian Norberg-Schulz. Pallasmaa has suggested going beyond the conventional understanding of the five senses, to include the atmospheric sense.

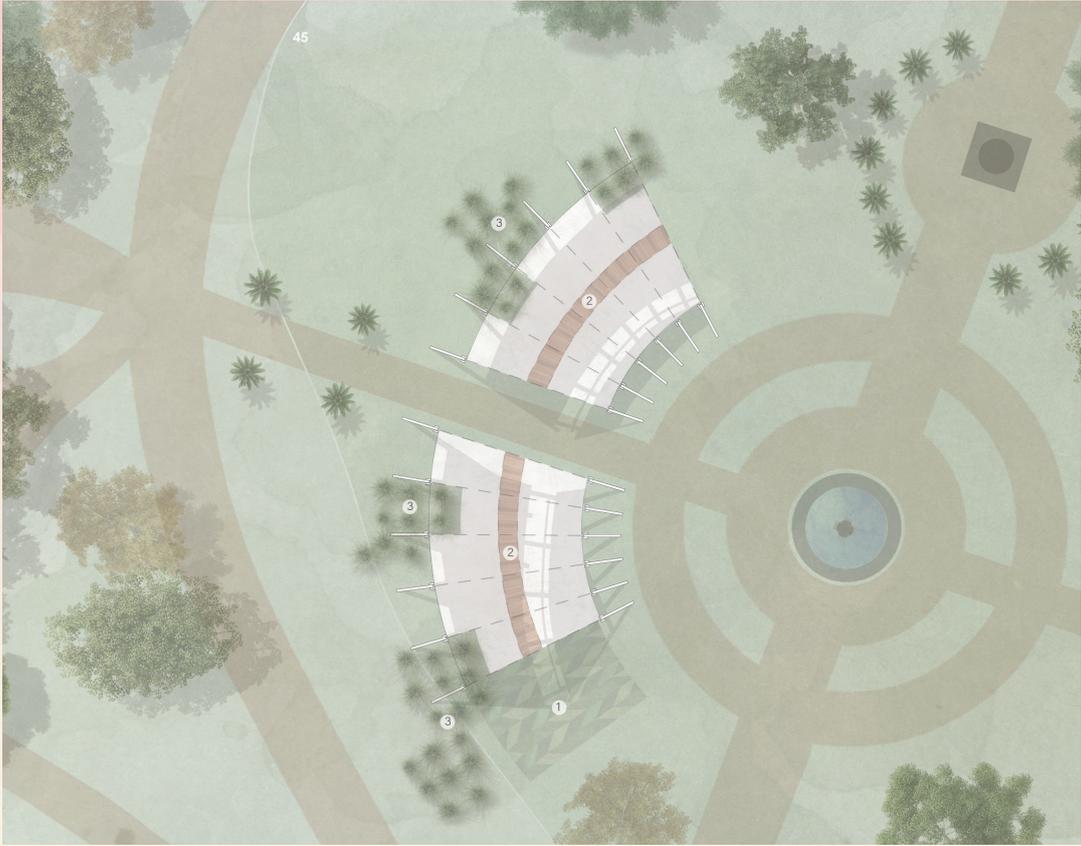
Exploring this sixth sense reveals the integral role of sensory perception in experiencing a space. Pallasmaa's concept of atmosphere emphasises that the mood and essence of a space cannot be fully apprehended through visual stimuli alone; this needs to be a bodily sensory experience.

This notion aligns with the insights of Swiss architect Peter Zumthor, who underscores the intricate relationship between senses and memories, asserting that our recollection of a space is intricately intertwined with our sensory connections. Consequently, sensory experience emerges as an inseparable companion to the notion of memory. Adopting a sensory-driven approach to design thus becomes a compelling means to establish and evoke a profound connection to architecture and place.

This research project seeks to create an architectural intervention that fosters a genuine connection between visitors and Albert Park, enabling the past to thrive and empowering its entry into the future. By utilising the full range of human senses and integrating cultural and historical contexts, the interactive installations within the park will serve as a means of storytelling, evoking emotions and providing a multi-sensory experience to connect all visitors to place.









JAMIE LOGIE

2023 RESENE STUDENT DESIGN AWARDS FINALIST

FRINGE HOUSE

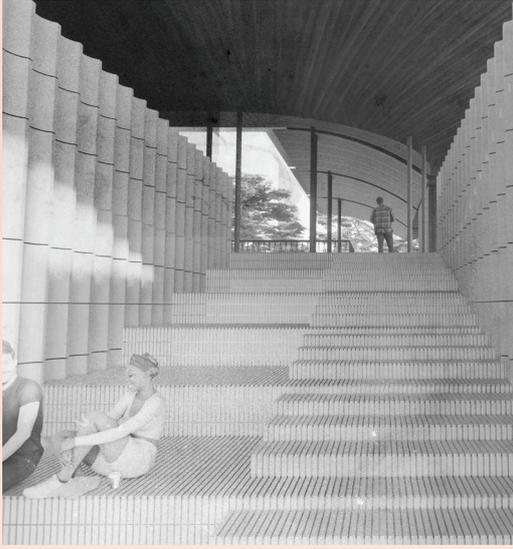
Fringe House – a wellness complex located at the heart of Titirangi, the Fringe of Heaven.

The latest commercial development in Titirangi – the gateway village at the foothills of the Waitākere Ranges – seems incongruous with its forest-scape. This new building’s scale, materiality and mass emerge as something alien and detrimental to the village’s culture and cherished urban imagination. This project stems from the suspicion that feelings of not belonging and of identity loss coincide with globalisation and alien architecture. Indeed, the necessity for construction coincides with Aotearoa’s population growth – this work does not resist that demand. However, it does aspire to dismantle preconceptions of sprawl, instead suggesting that it can manifest without withering people’s tacit understanding of their home-scape. As the Waitākere Ranges are the geographic spine of Tāmaki Makaurau, the landscape’s value manifests in the sentiment people share with its unscathed wilderness – forged through years of ancestral lineage. This project, therefore, offers an imaginative rescripting of a commercial building – what if this structure was designed through a place-privileging lens?

The rescripted building consolidates a therapeutic complex – Fringe House. The titular ‘fringe’ is positioned firstly through Titirangi’s translation – Fringe of Heaven – and secondly through its peripheral occupation at the city’s edge. The complex is triadic: The Terrace – a meeting place and kitchen; The Cabins – therapy spaces; and The Makerspace. These typologies leverage Titirangi’s natural landscape, bohemian community and art culture – set to amplify emotional wellness and signalling the architecture’s kinship to place. Design motives arise from local architecture that fosters sincere reconciliation with its landscape. Accordingly, the structure is set back, with foregrounds presenting indigenous bush, while stormwater systems embrace Titirangi’s rainfall, and transparency blurs a sense of inside/outside.

The respectful attentiveness is relevant to the included Place Assessment – a self-produced, rigorous documentation outlining regional narratives woven into the Waitākere foothills. This work offers the architectural field a context-based methodology, informing how one might encounter, survey and respond to a landscape.









K A H L I F O O T E

FAUNA OF FEATHERS

This research project demonstrates how architecture may be utilised to increase awareness of, and reaction and connection to, Aotearoa New Zealand's unique fauna and flora. It is a hypothetical response to bird hospitals and the built environment that benefits our natural environment.

Through thorough initial research, this project identified a need for greater bird-friendly design and infrastructure in Aotearoa New Zealand. The results of this study shed light on BirdCare Aotearoa's current situation and potential closure. In light of this finding, it was possible to design a programme of this type in a realistic way.

There was a strong emphasis on treating the site and surrounding natural environment with respect throughout the project, while also offering methods to contribute to it. The researcher was able to gain a deeper grasp of the effects that human presence has had on the natural environment by conducting literature reviews on four key topics. While the rate of earth's decline is alarming, there are ways to slow this, particularly in the built environment. Research into the conservation and sustainability of native fauna and flora, biodiversity, ornithology and biophilic design provided insight into both beneficial and negative effects of human interventions on the environment in Aotearoa New Zealand and around the world.

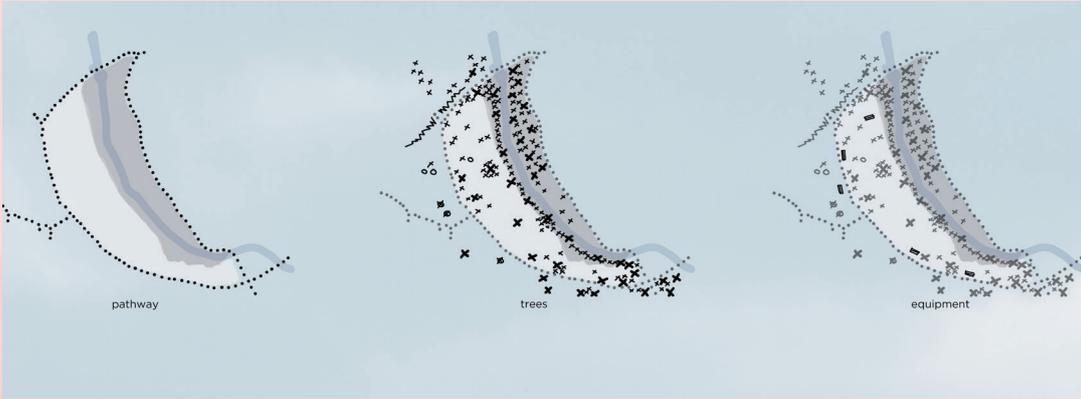
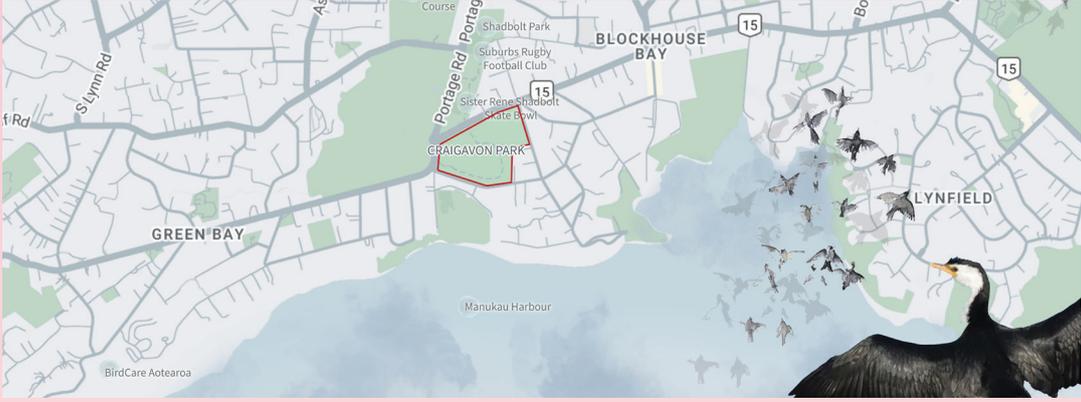
To support conclusions, a thorough examination of precedent cases was conducted concurrently with the literature review.

The architectural context, in addition to programmes and the environment, were the main topics of this precedent review. There was a wide range of material from Aotearoa New Zealand and around the world that was dedicated to design objectives and tactics under three main subheadings: Facilitating the Conservation and Sustainability of Fauna; Biodiversity; and Ornithology. The Pūkoro Mirānda Shorebird Centre, Zealandia, Antwerpen Zoo and BirdCare Aotearoa were some of the most influential precedents. The author was able to research ways that these facilities and programmes could be more effective in their use of, and responsiveness to, the environment by using some of them as unfavourable instances.

Initial design approaches turned out to be less considerate of, and responsive to, the site than the researcher had hoped. Conducting additional studies and increased site visits, and speaking with specialists in relevant environmental sectors enabled the design approach to be elevated. Through careful consideration, responding directly to the existing site and examining what can be done to adhere to Glen Murcutt's notion of "touching the earth lightly," these further explorations allowed the project to maintain its physical, respectful relationship to the site.

In short, this project illustrates the urgency to protect our native fauna and flora, and the importance of designing, creating and learning in line with nature.





GAVIN DRINN

CYCLE TO CRADLE

An urban-mined, material-recovery exhibit, as a form of circular economy.

Tāmaki Makaurau Auckland is an established Smart City, which aims at achieving a carbon-zero footprint by 2050. However, there are still major planning deficiencies related to materials and waste management that may hinder this goal. Aotearoa New Zealand expels approximately 17.49 million tonnes of waste annually, with an estimated 12.59 million tonnes of that annual waste sent to landfill – half of which is made up of construction and demolition waste. Cycle to Cradle endeavours to frame these specific conundrums through a lens of sustainable material-recovery and reuse.

This project identifies waste management as a point of difference, aiming to locate and extract relevant low-carbon materials to frame solutions in a sustainable modular fashion.

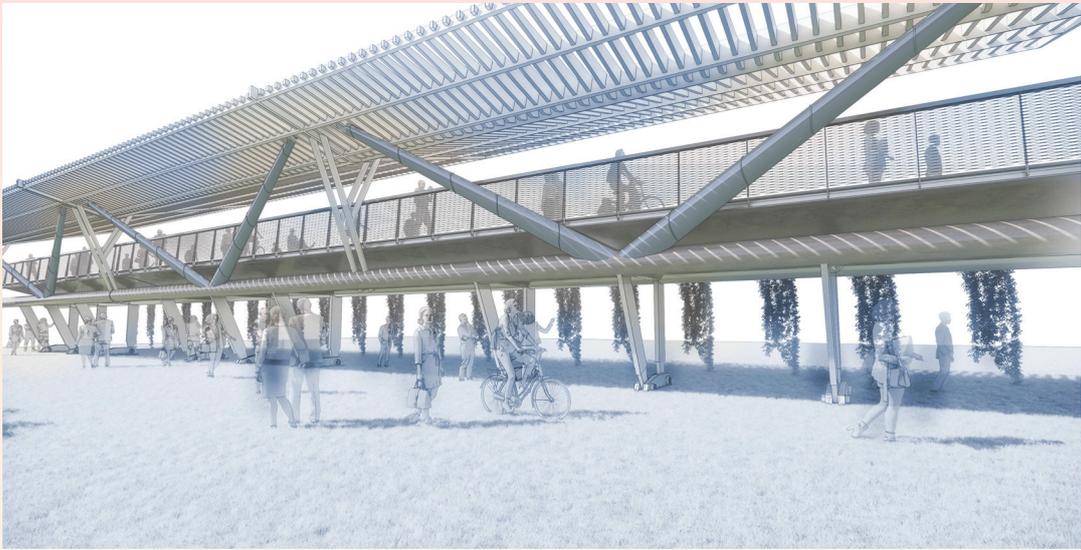
Upcycling is not a new concept – William McDonough and Michael Braungart provide a manifesto detailing

various upcycle and cradle-to-cradle design models. Here, they focus on completely eliminating waste through biotechnical and upcycle principles to achieve biomimetic solutions for sustainability. This project intends to discuss the benefit of energy climate buildings, with the goal of developing a context-specific model suitable for the future of Aotearoa New Zealand architecture.

Understanding various sympathetic theories related to passive design and material re-use, this project intends to sculpt an innovative, sustainable ‘go-to’ typology meshed to a circular economy. The research aim is to support material recovery, creating an exhibit through specific retrieval processes and, in doing so, framing a cascading material life-cycle for architecture.

The site is located at the foot of Parnell – the birthplace of Tāmaki Makaurau Auckland – a precinct in the Strand that is richly related to trade and industry through century long bicultural relations.





RONALYN TOTAÑES

DISEASE X, BAGUIO, 2033

The Covid-19 pandemic highlighted global preparedness issues, including inadequate hospital facilities, and lack of skilled personnel and medical equipment. This research project aims to design an emergency healthcare facility in Baguio, Philippines, for future pandemics such as Disease X – a term used to characterise hypothetical infectious diseases that may cause widespread, unpredictable outbreaks in the future.

There are only 0.61 beds per 1,000 people in the Philippines. Public hospitals frequently experience an excessive intake of patients, which leads to overcrowding. The healthcare system is underprepared for surge capacity, equipment availability and medical supply preparations.

The project explores the research question, "How can architects design adaptive healthcare facilities for future pandemics in an already under-resourced healthcare system?"

The proposed circulation system design enables the extraction or segregation of inflatables while

simultaneously assuring the uninterrupted operation of the others. It is a dynamic facility that can expand and contract as needed, much like a living organism.

This montage demonstrates the potential appearance of an inflated structure when plagued with an infection caused by fungi from Disease X. An overgrowth of fungi in an inflatable will mean that this inflatable will be destroyed and disintegrated.

The project site is home to indigenous pine trees known as Benguet pine. Pine rosin was used to influence the architecture of the patient's circulatory channels. The organic shape of the rosin creates areas for thresholds and inflated constructions. Sugar pulling was utilised to create a weaving-like circulation for the project's circulation programme, which threads this project to cultural weaving traditions in Baguio.

The proposed plan includes yellow and red circulation routes within the hospital, with yellow channels for infected patients, and red threads representing medical staff and visitors' circulation routes.





KAMAL RAI PERWANE E

RISING PHOENIX

Rising Phoenix is an innovative architectural project designed to cater to the needs of drug addicts in Tāmaki Makaurau Auckland. Being known to have a soothing effect on people, nature has been used to provide modern and comfortable living spaces to aid them in their recovery journey.

Located on a 2115m² site in Parnell, one of Tāmaki Makaurau Auckland's first suburbs and largely a heritage area, this project seeks to redefine contemporary architecture through a thoughtful integration of nature and contemporary aesthetics.

The main concept for the design is the Phoenix – a mighty, immortal bird. Being associated with the Sun God, the Phoenix is known to be reborn from the ashes of its predecessor. It symbolises hope, life,

rebirth and regeneration, which will be the motto of the shelter.

The design concept of Rising Phoenix is rooted in the idea of creating a more harmonious coexistence between the built environment and its natural surroundings.

The architectural language emphasises clean lines, transparency, and a seamless connection between indoor and outdoor spaces. The incorporation of public spaces like the restaurant aims to contribute positively to the local area by merging the residents with the local community to aid them in their recovery process.

The design takes inspiration from Aotearoa New Zealand's lush greenery, incorporating natural materials, abundant vegetation, and large windows to maximise natural light and ventilation.





ADAM COLLETTE

SURF THE TURF

Surf the Turf is a project that seeks to understand what an architectural style for forestry ecotourism could look like, particularly in a mountain-biking setting. This research was conducted at three scales: masterplanning and ethos, internal planning, and construction typology. The result was a mountain-biking village next to the Whangamatā Ridges Mountain Bike Park.

This project involved research into Aotearoa New Zealand's forestry operations, understanding the demographics of ecotourism, architectural ecotourism theories, modular construction, and design for disassembly. Architectural precedent reviews helped inform design decisions throughout the project.

The masterplan delivered a site accessible to day stayers, the local biking community and overnight stayers. The site's ethos is to be a place that encourages mountain biking while leaving minimal impact.

Amenities on the site include cabins, community centre, pump track, recreational spaces, wash

pavilions, tunnels under the adjacent state highway, visitor centre, bike hire and a tree nursery.

The internal planning stage resulted in different cabin typologies designed with mountain bikers as the primary clientele. Each cabin has a designated bike entrance, which uses the site topography to ramp up to the floor level, leading to internal mountain-bike storage. In addition, these cabins are designed to generate their own power, collect their own water and manage their own waste.

All buildings on site are designed with a hybrid construction system that considers the building's end of life. The system comprises a timber column and beam system with floor, wall and roof cartridges used to integrate building services. Aluminium dovetails allow components to fit together seamlessly and provide for easy deconstruction.

This project creates an area that encourages social interaction between mountain bikers before and after they surf the turf.





MARINAH RONDEL

KAIKŌURA: SEA, LAND AND SKY

Aotearoa New Zealand features an array of unique, pristine environments. These attract masses of tourists, on which many small coastal towns have based their economy. Kaikōura is no exception, and has a long history of relying on the marine ecosystem formed by the Hikurangi Trench.

In 2016 the top of the South Island was rocked by an earthquake that would change the dynamics of Kaikōura. The coastal town was isolated, and ultimately lost its aquarium and research laboratory. The result is a loss of education about the marine system and a lack of awareness of the wildlife that depends on it, such as the Kaikōura tītī (Hutton's shearwater), which is only found within the region and is not well known to visitors.

The local council has hinted at developing an area (Wakatu Quay) to educate visitors about wildlife, but the development is stalled. This research project, Kaikōura: Sea, Land and Sky, addresses the absence of awareness of the marine biodiversity off the coast of Kaikōura. A hypothetical architectural proposition is

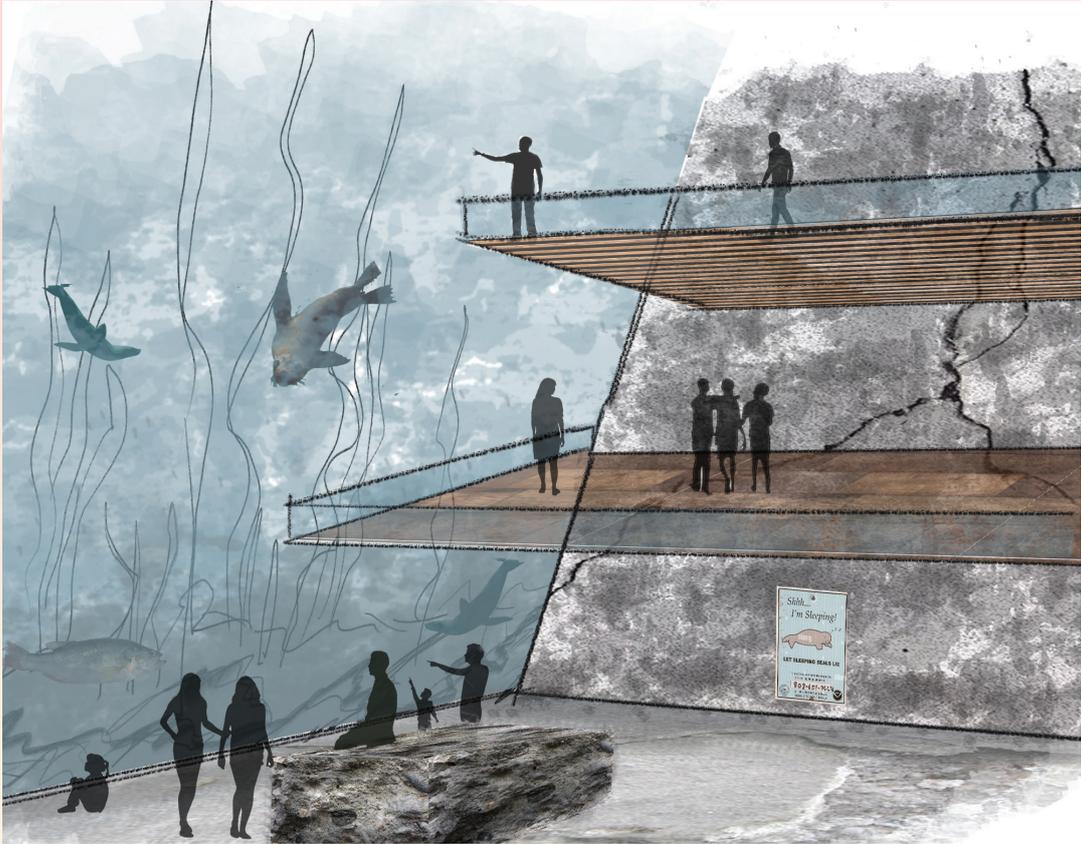
oriented around providing an educational experience to a broad spectrum of visitors.

Research revealed that the concept of providing a public aquarium and private marine laboratory as separate components was not viable. It was the hybridisation of these facilities that created the typology of a marine education centre. This typology challenges the preconceived notion of aquariums and similar typologies to hold and entrap animals. Instead, education about Kaikōura's marine biodiversity is explored through creating public accessibility to the research/experiments, using cultural narratives and bringing the visitor into the realm of the animals.

This research project is hypothetical, yet it presents realistic scenarios and matters that are of importance to the Kaikōura community.

The architectural outcome transcends the idea of a design by being a reference for the integration of marine cultural narratives and challenging ethics within typologies.





ROHAN SADHU

YĀTRA

Architectural heritage is intrinsically connected to one's cultural identity. For many members of the Telugu ethnolinguistic group in India, the thirteenth-century Kākatīya Dynasty harbours one of the last true connections to their ancestry. Thus, so does the architectural legacy of the Kākatīyas.

The Rāmappa Temple Complex in Pālampēt, Telangāna, is a thirteenth-century temple to Lord Rudrēshwara (Shiva) and is regarded as one of the finest examples of Kākatīya art and architecture. However, its current physical and social state is no longer a true reflection of its impact on the Telugu people. Despite the increasingly relevant global conversations regarding intangible heritage, conservation is still primarily only in pursuit of tangible heritage, as is the case with many ancient Hindu temples today. This is a current issue even in the academic realm, with far fewer studies targeting the complex nuances of social conservation and cultural rejuvenation at heritage sites.

My research question thus explores the enhancement of Rāmappa Temple through contemporary architectural development, while encouraging a cultural pilgrimage of its visitors. With this project, I target the interactions that visitors and pilgrims have with the heritage site, as well as its role in major local festivities. Through the enhancement of traditional rituals, events and cultural arts, 'life' at Rāmappa Temple is improved. This is the catalyst for the conservation efforts detailed in this research proposal.

This project aimed to revitalise the Rāmappa Temple site to better express the cultural heritage of the Telugu people. This development is not a restoration plan of the original construction – this remains in the hands of UNESCO and the local government. Instead, I have generated new structures near the temple and Pālampēt area, emphasising local crafts, traditions and fine arts. A mixed-use cultural centre would

include performance stages, gallery spaces, and, most importantly, a place for the greater Telugu community to gather and commemorate their history. This would reintroduce social significance to Rāmappa; a cultural node that is relevant for modern use.

Thirteen different programmes are proposed by this research project across seven developments in the Rāmappa area. Yātra aims to suitably connect this wide assortment of amenities and programmes to the heritage space. This is accomplished successfully through the formation of the three concentric zones of development. The individual design of these spaces has also been successful in generating architecture that is 'of the place', while also breaking conventional norms in spatial organisation. The balancing act between respecting heritage and creating something beautiful has been at the core of almost every design decision made in this project. This has resulted in the numerous redesigns of certain spaces. The fine tuning of several redesigns of certain spaces has led to success in the final design.

The depth of this investigation shows that there is no universal answer to how heritage conservation should be managed. Indian cultural heritage is unique in its vast differences, not just from the West, but even between historic sites. Thus, the sociocultural redevelopment of these spaces is extremely nuanced and context specific. Additionally, many heritage sites in India currently sit in a dormant condition. Physical conservation of these monuments may not generate any economic opportunities. However, through similar research and intervention, monetary incentives are created for local communities. This creates awareness and gives a reason for conservation to occur in the first place. Even in Rāmappa's context, more research can be undertaken at nearby historic sites. There is potential for creating cultural routes extending beyond the Rāmappa site alone.

