

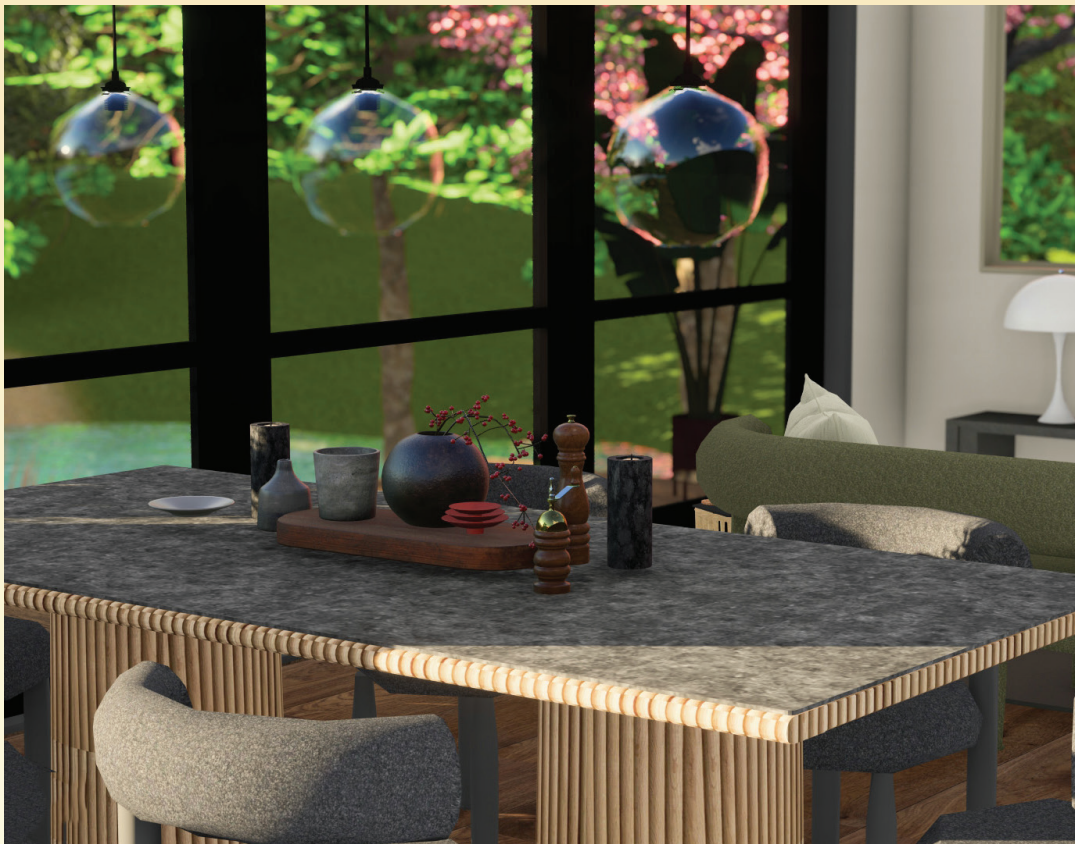
JORDAN TOWNLEY

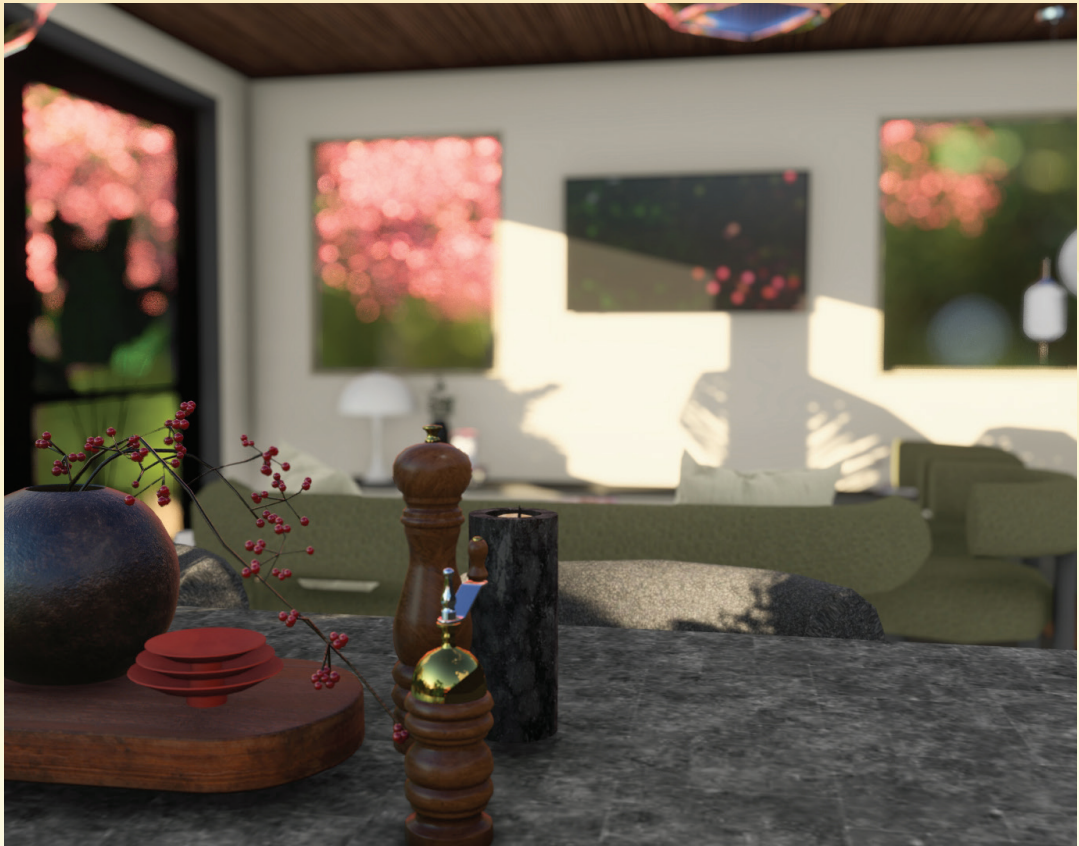
RAGLAN HOME RETREAT

Drawing inspiration from the tranquil vibes of a small beach town, this Raglan family home epitomises the ideal tranquil retreat, where everyday worries seem to vanish with the tide. At the heart of the design is an open and inclusive floorplan, enabling an effortless flow of light and energy throughout the home. Large windows and carefully curated materials are employed to embrace the coastal radiance, ensuring that every corner of the house is suffused with the gentle play of natural light.

The primary objective of this project was to create a haven, a true home away from home, where relaxation and rejuvenation take centre stage. The interiors have been thoughtfully curated to exude an aura of ease and tranquillity, striking a harmonious balance between contemporary aesthetics and coastal charm.

With its open floorplan, the home beckons all family members to come together, fostering inclusivity and togetherness. As the light dances and soothes, this inviting space encourages the family to let go of their daily concerns and bask in the calming embrace of their seaside sanctuary.





RAGLAN HOME RETREAT





REBECCA DIANA

HOBSONVILLE KITCHEN PROJECT

This CAD assignment was built upon a previous project in Architectural Communication that looked to replan the Unitec Transportable House for a family of four in Raglan, using hand drawings and renders. The inspiration was drawn from Raglan itself, its seaside position and its bohemian history. Based on designs and proposals that sought to serve the needs of the client in the previous semester, this semester's work looked to develop CAD skills. The objective was to produce high-quality drawings that communicate technical information and concepts regarding the proposed construction and layout of the home.

Drawings included with the submission were a proposed floor-plan and kitchen elevation, supported by three renders. These were developed using Revit, Lumion and Photoshop. An additional component to this assignment was to 3D print this home in the workshop here at Unitec, using the software Rhino and Cura.





ROMA TALLON

HOBSONVILLE KITCHEN PROJECT

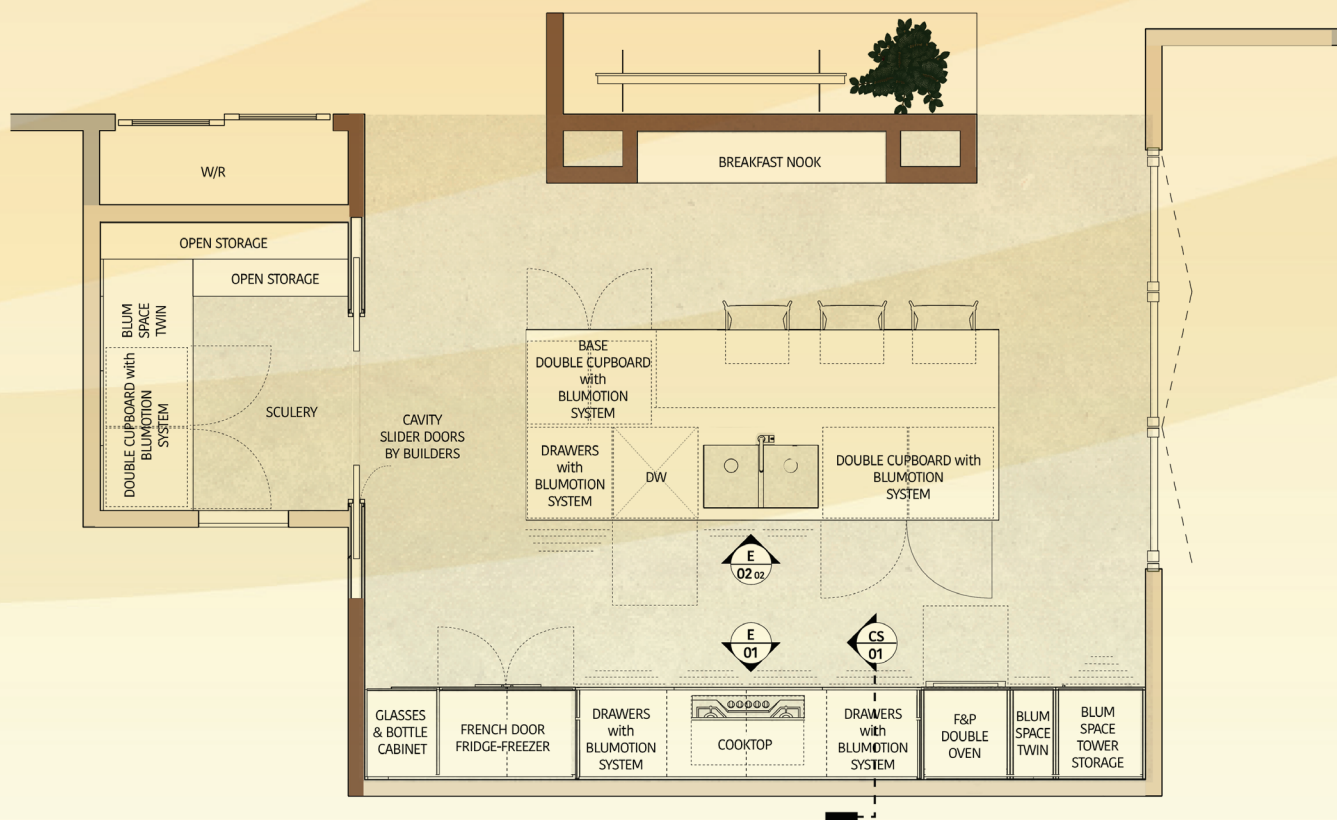
My Hobsonville kitchen design is a harmonious fusion of understated luxury, French inspiration, and the rich history of Hobsonville Point. I aimed to create a space that blends functionality with elegance, offering a seamless indoor–outdoor flow and a strong connection to the main living space.

Drawing inspiration from the timeless allure of French aesthetics, I have incorporated subtle touches of luxury into the design. From refined materials like marble countertops and brass accents to sophisticated colour palettes, every element is carefully curated to evoke a sense of refined elegance.

Honouring the history of Hobsonville, I have infused design elements with components that pay homage to the area’s heritage. Vintage-inspired details, such as reclaimed wood accents and aged brass, add a touch of character and nostalgia.

The seamless indoor–outdoor flow is a key aspect of this design, allowing for easy transition and connectivity between the kitchen and outdoor spaces. Large windows, sliding doors and strategically placed openings maximise the natural light.

By prioritising functionality without compromising on style, this kitchen design offers a space that is both practical and visually captivating. It is a testament to the idea that luxury can be expressed through understated elegance, where every detail is thoughtfully considered to create a kitchen that is both a functional workspace and a haven for culinary inspiration.





REBECCA DIANA

TRANSPORTABLE HOUSE

The objective of this assignment was to redesign the layout of the transportable home created on-site at Unitec, to better suit both the site provided and client needs. The clients are a young family of four, including two boys, who have a family dog and wish to build on their lifestyle block in Raglan with expansive views of the ocean. The aim was to create a space that better communicated with the site and the landscape, while considering the needs of the family. The assignment required a set of nine hand-drawn technical drawings to communicate the new design plan.

The main requirement for the family was to ensure that the communal living spaces would face north-west so as to enjoy views of the Tasman Sea. Open-plan living is utilised in this space to facilitate the interaction of this young family, whether they were eating, cooking, playing or watching TV. The bedrooms are kept separate from the living spaces to ensure privacy and calm, and to demarcate the energy and intention of these two spaces. One bedroom is reserved as a play/media space for the boys so that the adults can utilise the dining/lounge area by themselves when needed, perhaps when entertaining. The master bedroom enjoys ocean views and sunsets, including from the ensuite.

Although a selection of finishes and materials was not of consideration within the scope of the assignment, furniture, elevations, and one- and two-point perspectives were required, some of which were rendered. Relaxed and natural colour palettes were implemented, with a nod to Raglan's bohemian energy.





M U S H A N H A N

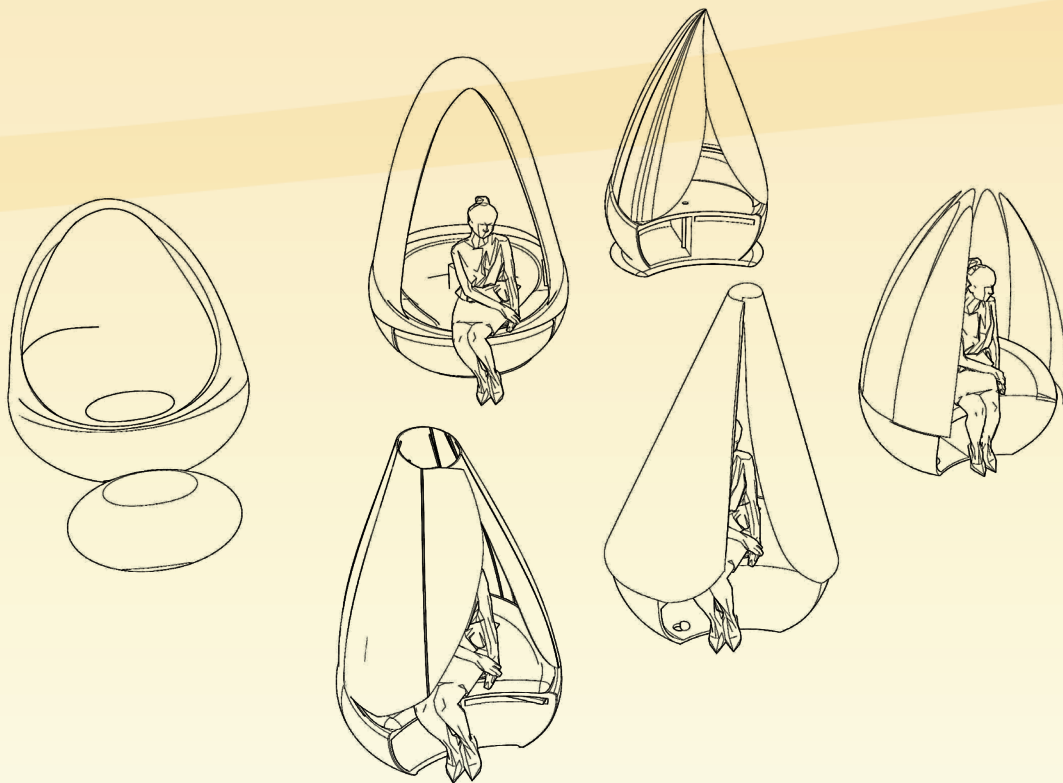
THE NEST POD

In the wake of the pandemic, I find myself in an era of working remotely from home. However, this company is eager for employees to return to the office, rediscovering efficient communication and collaboration.

To achieve this, I present the Nest Pod design concept, drawing inspiration from the intricate nests crafted by birds. The Nest Pod is a cosy and tranquil corner, meticulously designed to cater to the needs of employees. It is a serene space meant for moments of tranquillity and meditation.

The Nest Pod blends natural elements with modern comfort. Emulating the shape of a bird's nest, the exterior employs natural materials and soft hues, fostering a warm ambiance. Each uniquely named pod, such as Tranquil Oasis (deep green + wheat) or Calm Retreat (white + walnut brown), conveys a soothing atmosphere. I hope that, through this, employees can find a sense of tranquillity amidst their busy workloads, enhancing efficiency and promoting psychological wellbeing.

Striking the balance between social interaction and personal privacy is crucial. Although face-to-face interactions are encouraged, respecting individual space and needs remains paramount. The Nest Pod offers a secluded and serene space for personal meditation and solitude, introducing an element of privacy in shared surroundings. Moreover, the Nest Pod places a strong emphasis on environmental sustainability. The materials used in its construction are eco-friendly, contributing to our commitment to responsible and more sustainable workspaces.





TORI WANG

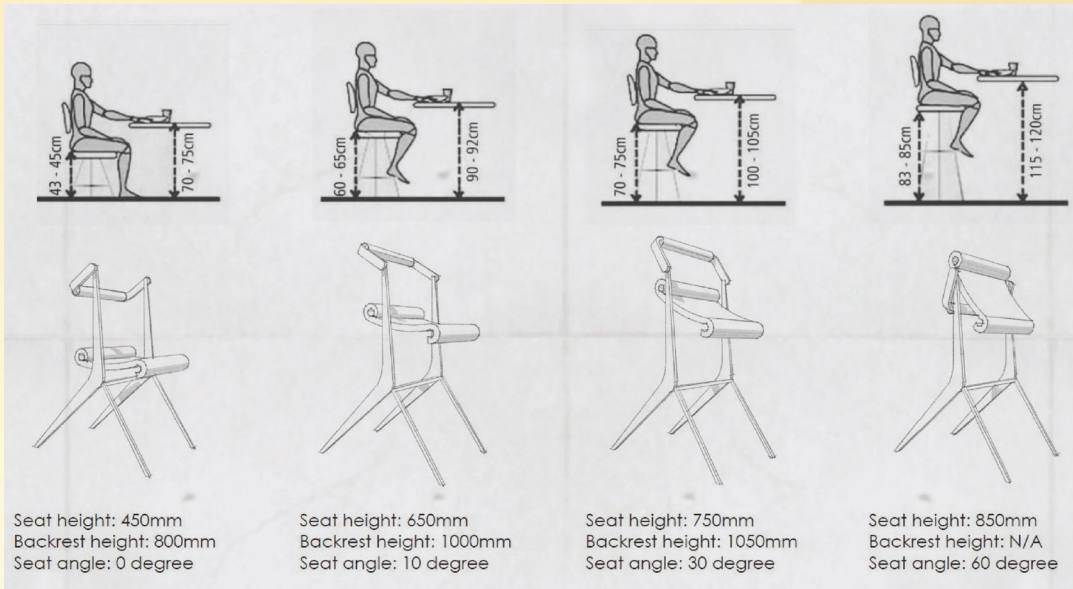
THE KORU PERCH

This project responds to a Commercial Design Studio brief requiring the design of a multi-purpose piece of furniture for a post-Covid workplace. Clients Crestline Furniture Systems requested innovative office furniture designs that incorporate the contemporary strategy of spatial planning for agile working. The brief also called for a biophilic design, and enhancement of emotional and psychological wellbeing.

It is time to strip back the traditional office chair without compromising its ergonomic efficiency and comfort. In te reo Māori, the word 'koru' means fold, loop or coil, suggesting a return to the point of origin. It is also said to represent new life, growth and peace. Based on the spiral shape of an unfurling fern frond, the Koru Perch chair is a new office-seating solution for height-adjustable workstations, designed to be flexible and adaptable, and to encourage movement. It offers various posture-supporting positions, from sitting to leaning and standing. Seat height is adjustable from 450mm to 850mm. The seat can be tilted forward to 60 degrees from a normal position.

Koru Perch combines a lightweight frame with an adjustable seat in soft upholstery. Available in a wide range of colour combinations, the chairs are also foldable and stackable.





NAFISA BALUWALA

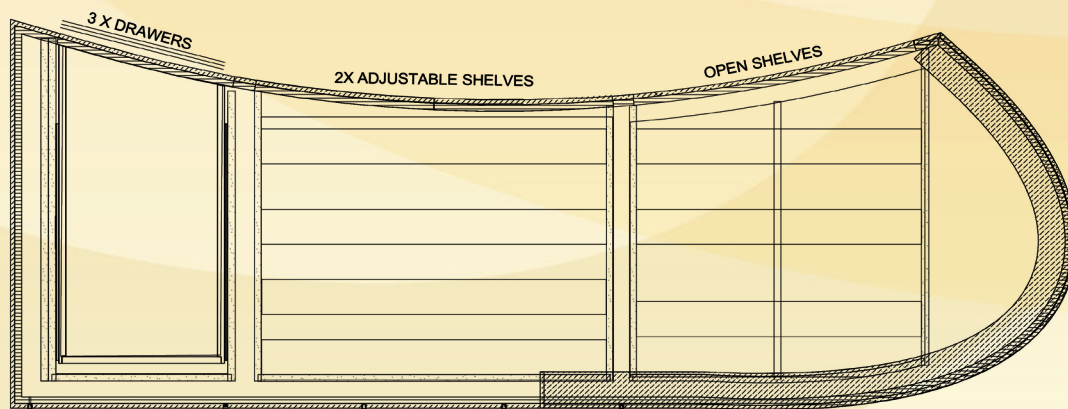
FLUIDITY OF FASHION

Emanating from the sleek silhouette of this sales desk is the ethos of modern sneaker culture, elegantly interpreted for the retail space. The desk marries the subtle textures of copper with the seamless Corian top, a design that nods to the intricate forms of modern footwear. Its commanding presence in the store is a fusion of utility and understated style, reflective of an unwavering commitment to quality and thoughtful design.

The inspiration behind this piece is the fluidity and form found in high-end sneakers, captured here in the desk's design. It is a physical manifestation of the energy and craftsmanship celebrated in sneaker culture, reimagined in a piece of functional décor.

The reception desk showcases a stunning interplay of materials – a fusion of form and material. The main body of the desk displays a beautiful lattice pattern on copper, offering a delicate visual appeal. The structure, supported by a wood framework, is designed for durability, while the visible copper and Corian surfaces invite interaction and admiration. This desk is envisioned to be more than a mere point of transaction; it stands as a central art piece, setting a tone of sophistication and invoking the store's forward-thinking design approach.

The aim was to craft a statement piece – to create an engaging focal point, enhancing the store's ambiance and reflecting the attention to detail inherent in sneaker design. The desk is a perfect marriage of visionary design, artistry and engineering precision. The wooden structure ensures lasting stability, while the copper and Corian surfaces are chosen for their enduring beauty and practicality. The technical aspects, including the integration of joints and smooth drawer systems, are seamlessly incorporated, ensuring a combination of high functionality and enduring style.



Step-Up



YOLANDA LIU

THE SKINCARE CLINIC

The Skincare Clinic blends vintage character with contemporary design, creating a space that captures the essence of timeless beauty and modern luxury. Divided into two distinct realms, the store presents an enchanting duality of purpose.

The Skincare Clinic is more than just a place to purchase products and improve your skin. It's also a place where you can unwind from a busy week and have some 'me time'.

Central to the design philosophy is a harmonious symphony of colour and texture. The colour palette dances in unity, composed of soothing neutral tones. Gold and brushed-nickel accents punctuate this canvas, layering depth and refinement. Organic materials such as nature-inspired onyx and mycelium intertwine with sustainable elements, delivering a luxurious, understated, calm and relaxing atmosphere.





J A I M E S E Y M O U R

FOLD.

Our natural bodies connect physically and spiritually to the earth; spending time outdoors and soaking in the sun's rays is important for our health and wellness, a central value for Fold. Inspiration for Fold. comes from sunny days and time spent in nature. Sitting under a large tree with a journal, rejuvenated by the surrounding authentic environments.

A plant-care area sits at the front of Fold., offering customers the chance to adopt a small piece of nature. Vases, gardening tools and décor items line the industrial-style walls, before the façade is ripped away to reveal smooth wall-textures and the space is opened to a broad rimu stretching its branches. A paper plan desk wraps around the centrepiece tree, creating a versatile art installation and furnishing that signifies expression of creative freedom. Pre-made books are displayed on the northern wall, collections neatly propped and ready for purchasing. A DIY station lines the south wall, where visitors can trial paper textures with their chosen medium; this gives the chance to build a completely personalised journal, sketchpad or diary.

Customers have the opportunity to relax and be creative within Fold.'s immersion space; rainforest wallpaper and large palm lamps enhance the feeling of nature in the space, with oak swings encouraging youthful playfulness.





KAYLA HUGHES

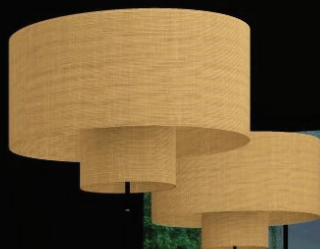
PĀTAKA RESTAURANT

Pātaka is a restaurant located in Ponsonby inspired by hāngī. The warm timbers and raw stone materials alongside metal accents are reminiscent of the materials used to create a hāngī. Subtle woven materials are incorporated in the design to symbolise unity and togetherness.

The name Pātaka comes from the traditional pantry, raised above the ground on poles to protect its contents. Pātaka were carved like small meeting houses and showed the status and wealth of the tribes they belonged to. The concept of Pātaka is to create a warm, inviting space to share a drink with a friend or to share a meal with your whole whānau. With locally sourced ingredients, the menu focuses on root vegetables and meat, similar to what would be cooked underground in a hāngī. Smoking techniques replicate the effect of the hāngī in the food.

Traditionally, a hāngī is something that gathers a crowd. To celebrate an event or create a reason to catch up with family. The warm interior of Pātaka replicates this feeling of home and comfort, and is the place to gather this crowd.





M U S H A N H A N

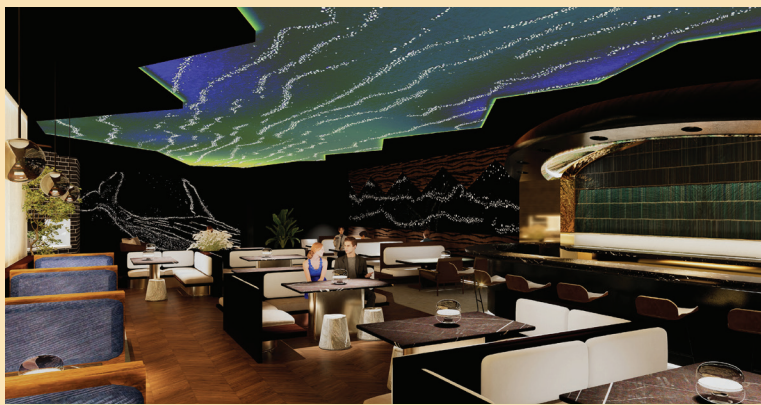
MOANA BAR AND RESTAURANT

Moana Bar and Restaurant is located in Ponsonby and draws inspiration from the vibrant pāua shell and star constellations, creating a seafood restaurant and bar. Moana pays tribute to the culture of Māori while providing a warm and welcoming environment for both locals and tourists. Fresh and healthy dishes, influenced by Māori kai, are offered and the interior showcases the vivid colours of pāua, creating a unique cultural and culinary experience.

The goal is to attract tourists while celebrating diversity. With captivating lighting reminiscent of the night sky, the restaurant is open each day from 11:00am to 10:30pm to maximise the ambiance and interiors. Inspired by Aotearoa New Zealand's bar culture, Moana offers a relaxed and social dining atmosphere, and actively promotes Māori culture and diversity by fostering cross-cultural interactions. It serves as a hub for people from all backgrounds to enjoy good food while immersed in local culture.

Lighting plays a significant role in the restaurant's design. The translucent concrete light panels simulate starlight, and decorative pendant lighting in the dining areas ensures a warm glow illuminating the tables, while wall sconces enhance the deep-sea atmosphere. The bar area features adjustable LED spotlights combined with a laser-etched shell surface, creating a dreamy atmosphere reminiscent of a deep-sea starry night. This design concept offers diners a magical fusion of starlight and the deep sea, creating a dining and social space filled with adventure, complementing Moana's representation of culture and culinary experiences.





TORI WANG

FUSION

This commercial fit-out and lighting design project responds to a brief that requires students to turn a vacant commercial space into a restaurant/bar/nightclub, incorporating a demarcated lighting design.

The restaurant I designed is modern Japanese cuisine offering a premium dining experience, featuring a sushi bar as a spot-lit 'stage' for the chef, who gives the act of sushi rolling a performative quality. The design concept is to twist Japanese architectural elements into Scandinavian taste, delivered using dim atmospheric lighting and varied textural finishes such as timber, concrete, exposed brick, linen and Japanese paper screens. The proposed design takes the different functions of each area into account while maintaining an overall visual continuity. With the mixed use of varying accent factors and colour temperature in lighting design, theatrical and memorable moments are created by guiding customers through a dimly lit alleyway to a surprising and dramatic stage set.





NAFISA BALUWALA

BIOPHILIC SYMPHONY

Crafting a biophilic symphony, the design interlaces nature's tranquillity with modernity's efficiency, sparking creativity and wellbeing. Functional zones merge with collaborative spaces, enriched by natural vitality and adaptable design, offering more than an office – it's a vibrant ecosystem for innovation and connection.

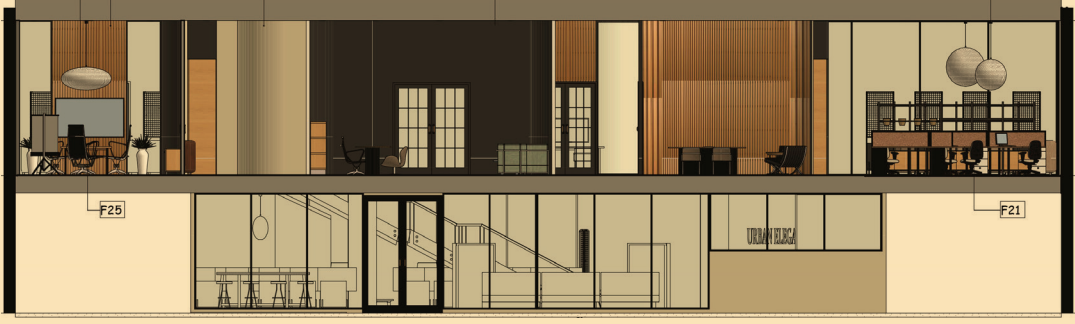
The core idea was inspired by the vitality of nature, which is to weave natural elements seamlessly into the workspace, promoting a sense of wellbeing and fostering a connection with the environment. The concept draws from the principles of biophilic design to invigorate the modern workplace with a sense of life and growth.

A tapestry of function and nature – adaptable furniture and multi-use spaces define the adaptive design, while modern technology is integrated seamlessly for peak efficiency. Eco-friendly materials and renewable energy underscore the commitment to sustainability. Biophilic elements ensure a constant presence of nature for improved wellbeing, and ergonomic furniture is carefully selected to support health in diverse workspaces.

The office design is an embodiment of symbiotic principles, marrying functionality with eco-consciousness. It stands as a testament to a design that values both human and environmental health, ensuring a legacy of sustainability and innovation.

The intent is to blend secluded nooks with energetic communal areas, crafting a balanced environment that nurtures focus and collaboration, ultimately for a harmonious work-life integration. The project aspires towards a sustainable, future-proof workspace, emphasising health through ergonomic design and fostering a community spirit in shared areas.





YOLANDA LIU

ACTIVITY-BASED DESIGN

The design of this project is based on the research into activity-based working, a working style that allows employees to choose from a variety of settings according to the nature of what they are doing, combined with a workplace experience that empowers them to use those spaces throughout the day.

Using biophilic design reduces stress, enhances wellbeing, and increases motivation and creativity by using tactile materials, colours and textures that respond to the natural world.





AMBER WILSON

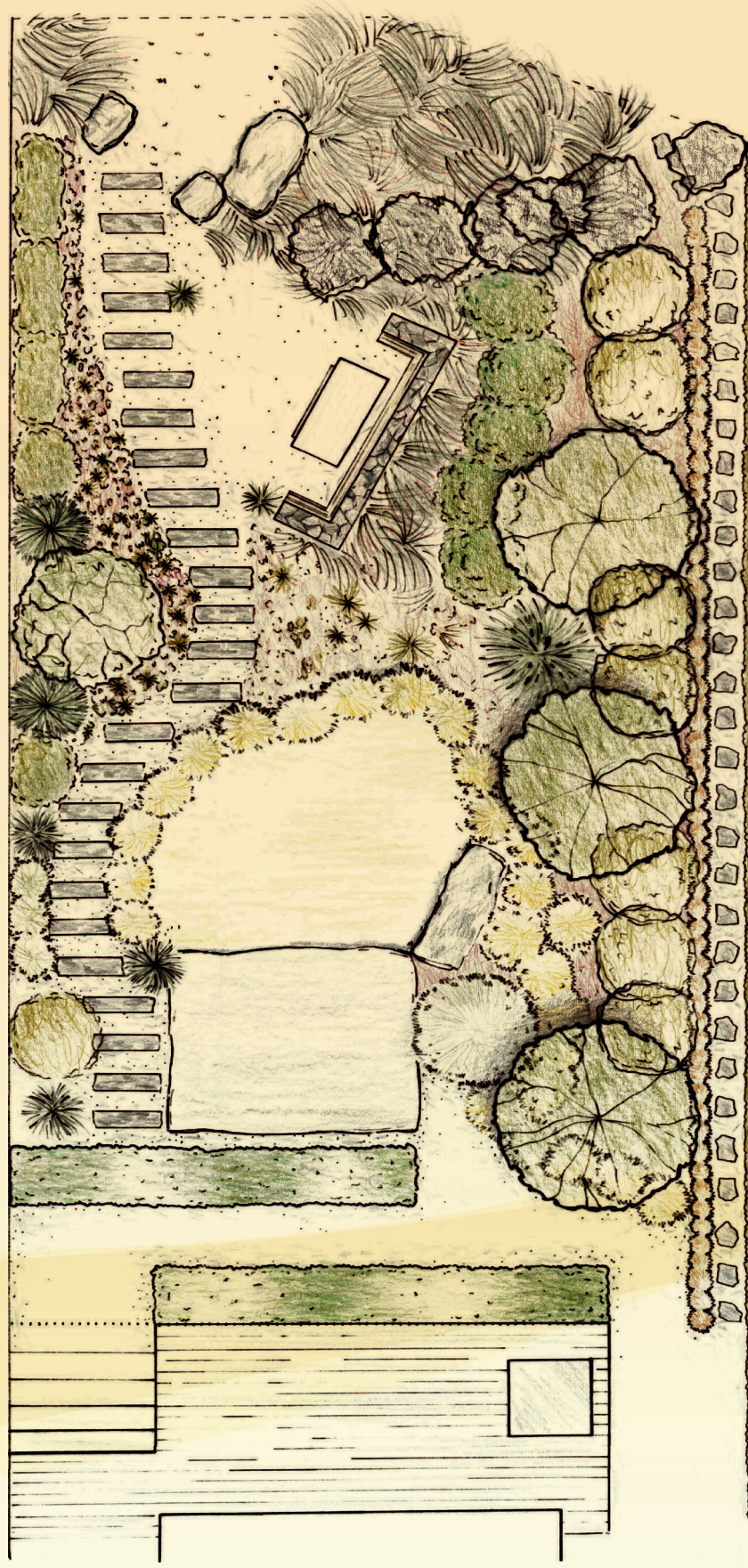
ENDURING LEGACY

A north-facing, coastal site in Bayswater – framed by a commanding mature pōhutakawa, public reserve, ecologically significant shell bank and tidal estuary – presents an opportunity to engage with the local character and ecology. Local residents have gently intervened along the estuary shoreline with provisional, bricolage furniture positioned to take advantage of the golden-hour views to the west across the Waitematā Harbour inlet.

This design response seeks to embed itself sensitively in the existing ecology of place, and takes as its driving influences the unique character of the land and the local vernacular along the shoreline. Within the proposed design, built elements have been kept to a minimum, native plants are abundant and a textural overlay of soft, delicate foliage governs the palette. Material considerations have been informed by the local context, shell and stone connect with the humble, ad hoc seating in the estuary.

The design will extend the clients' relationship to land and place, creating an enduring legacy on the site.





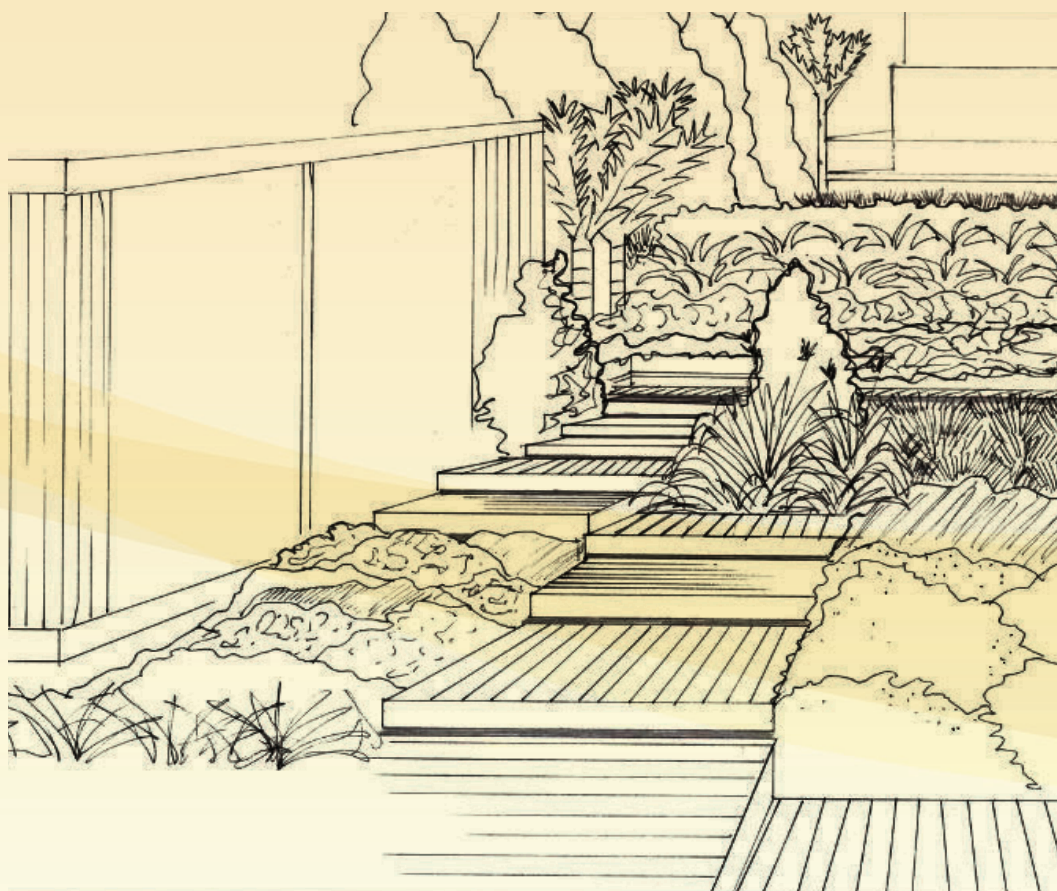
CHRISTINE MILLAR

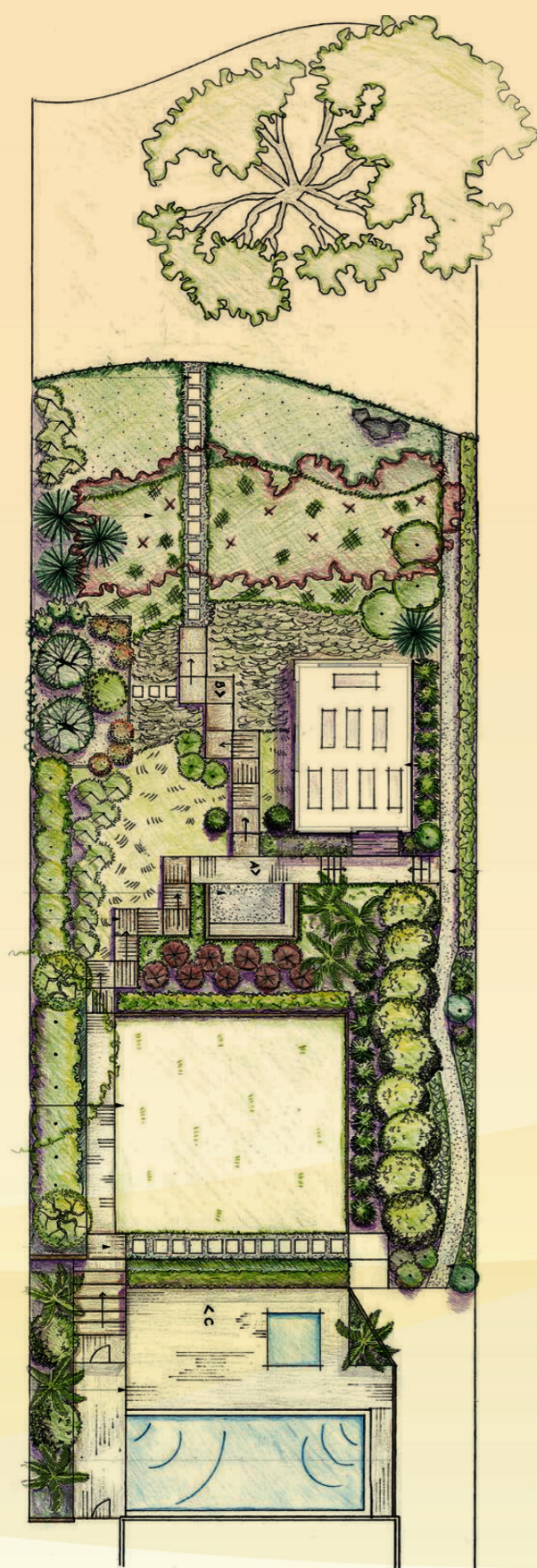
HIGH TIDE

The garden design takes inspiration from the coastal estuary setting and the architectural style of the existing house. The new landscape features a yoga studio, which provides a stylish all-weather space for the client to teach in. The studio, sitting areas and hard landscaping reflect the cubic nature of the home.

New retaining creates a geometric lawn, leading the eye towards the sculptural pōhutukawa in the distance and the ocean views beyond. Floating wooden platforms accommodate level changes through the tiered gardens and provide a connection to the yoga studio, fruit trees and waterfront.

The plant palette includes a mix of hardy natives chosen for their contrasting colour, foliage and suitability for the site. Manicured native gardens close to the house give way to large swathes of ground cover in the lower garden, with species such as rengarenga, oioi, muehlenbeckia and astelia that are at home in this coastal setting. Shrubs and trees along the boundaries frame the view towards the north and northwest, while providing privacy for the clients. Overall, the new design aims to establish a connection between old and new, and create a garden that blends with the environment and requires minimal maintenance.





JANNA MARA

REPEATING CURVES

This brief required students to design a native garden with the inclusion of a yoga studio and space for a growing extended family, located in Beresford Street, Bayswater.

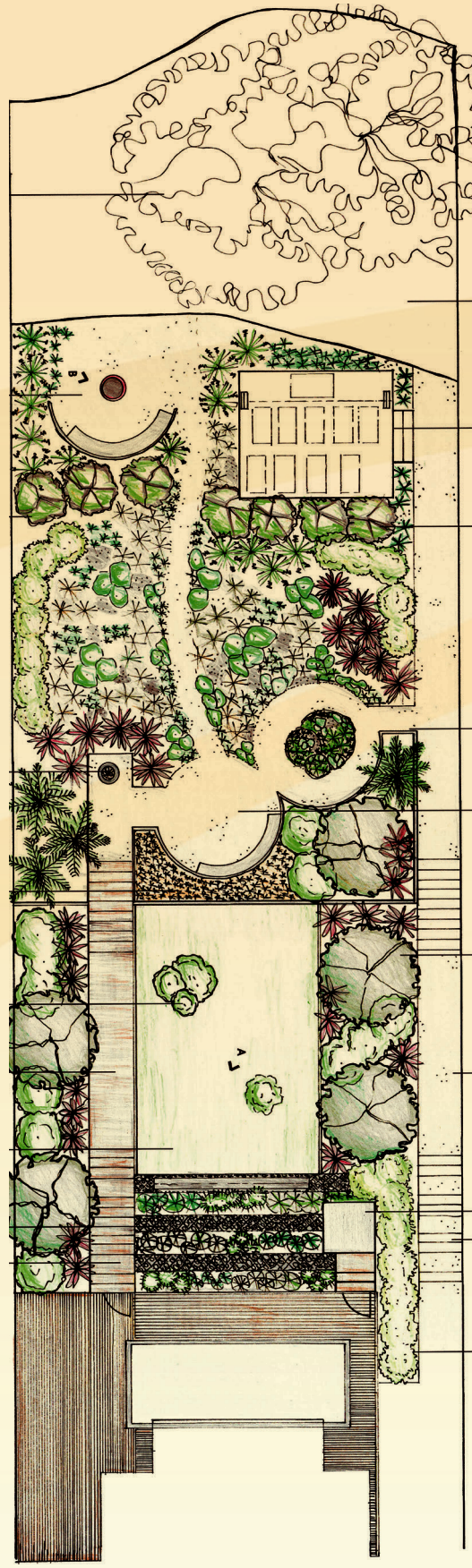
The design response incorporates a central horizontal plane with the framing of key views to achieve a sense of projection out into the bay beyond, referencing the uniqueness of the site and the coastal context within which it sits. Bold lines and structure echo the architecture and provide strengthening close to the house. Repeating curves and soft forms further from the house merge into the surrounding landscape and invite comfortable pauses in nature.

A journey through terraced gabions of native grasses leads to a lawn that ensures your eye is drawn to an existing, mature pōhutukawa and the shoreline beyond. Neighbours are screened by native trees carefully placed to protect views. Steps lead down to a secluded, curved seating area with views to the west, capturing the afternoon sun. A path follows the contours of the terrain through a slope of naturalistic grasses to a firepit – a place on the edge of the shore for enjoying an evening drink and the last of the sun.

Adjacent is the yoga studio, with a green roof planted in grasses. Doors fold back to expose the full width of the space, enabling immersion in nature while practising. The studio doubles as a place for grandchildren to play and for family to enjoy watching wildlife on the shore.

An emphasis on plants that thrive in coastal conditions and support native wildlife is central to the design.





NICOLA MUNRO

NATURAL OASIS

My design for the Beresford Street project embodies the client's vision for a natural, relaxed coastal garden. Drawing inspiration from an existing stand of kānuka, the design prioritises lush native plantings. The yoga studio, daybed and fire pit are placed to take advantage of views to the ocean within the natural oasis, and the productive garden, conveniently situated near the house, is connected to the kitchen via an additional stairway. The redesign of the pool area, achieved by extending and levelling the existing deck, transforms it into an expansive and inviting entertainment space.

Overall, the design delivers a visually stunning and functional space that respects and enhances the inherent beauty of the surroundings.





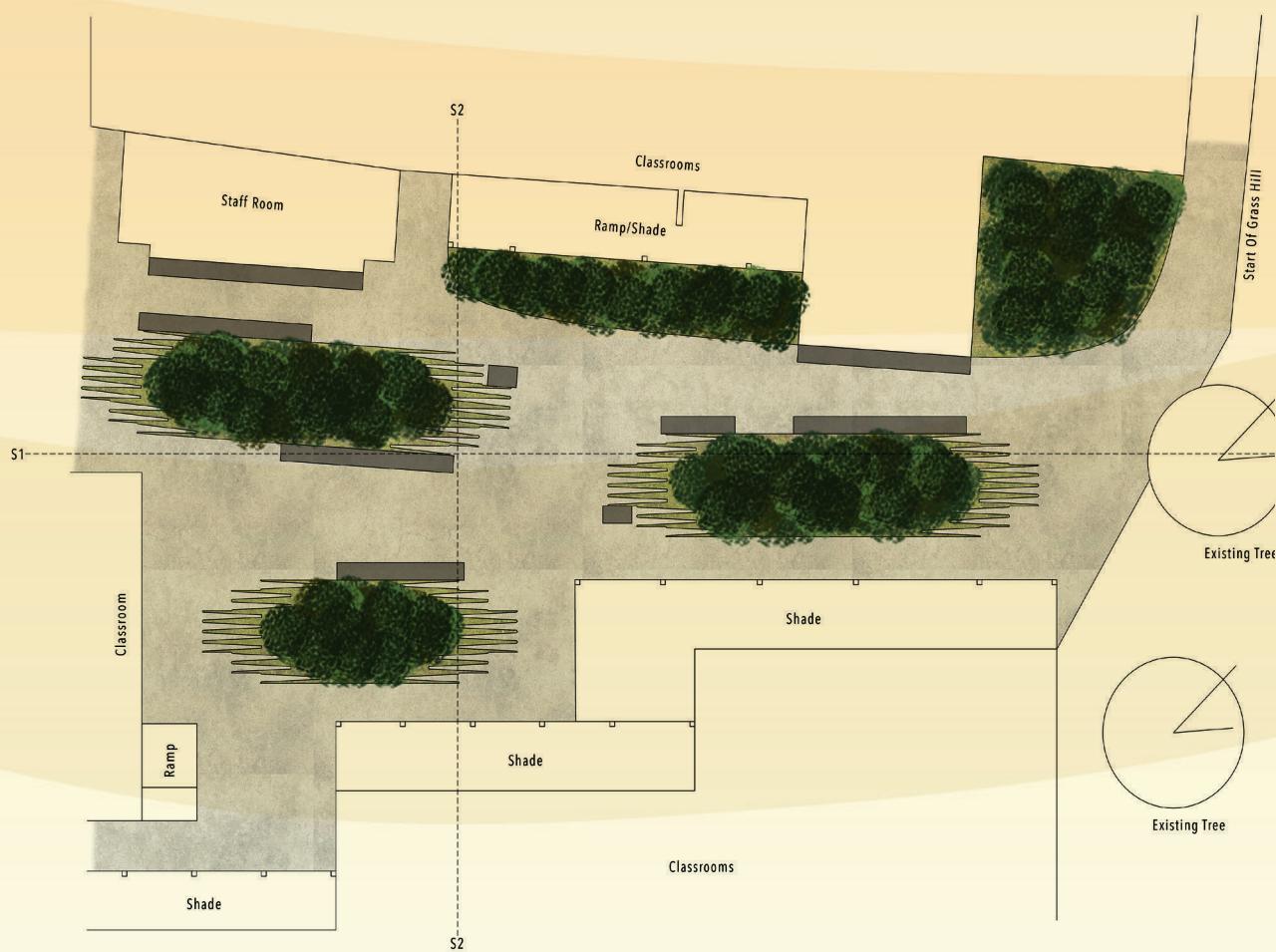
ISSAC DENNY

WEST HARBOUR COURTYARD

These drawings are from my final project as part of Design Studio within the Bachelor of Landscape Architecture. The project brief was to redesign an empty courtyard at West Harbour School, inspired by a relevant narrative. Amidst the tranquil site at 74 Oreil Avenue, West Harbour, a new chapter of transformation unfolds: a project that embarks on a journey to reimagine a space that resonates with its area.

Drawing inspiration from the nearby sea, river and bush, this project focuses on a path of connectivity. Endeavouring to create a space that bridges aspirations and ambitions, a canvas was derived where students will forge bonds, spark ideas and where the echoes of shared laughter will resonate.

A promise to nurture, inspire and create a space that thrives as strongly as the mana within the school. A combination of Photoshop, tracing and hand drawing was used to ensure the conceptual ideas sprang to life. They were then transferred onto high-quality paper using a eucalyptus-oil transfer technique.





JOY VO

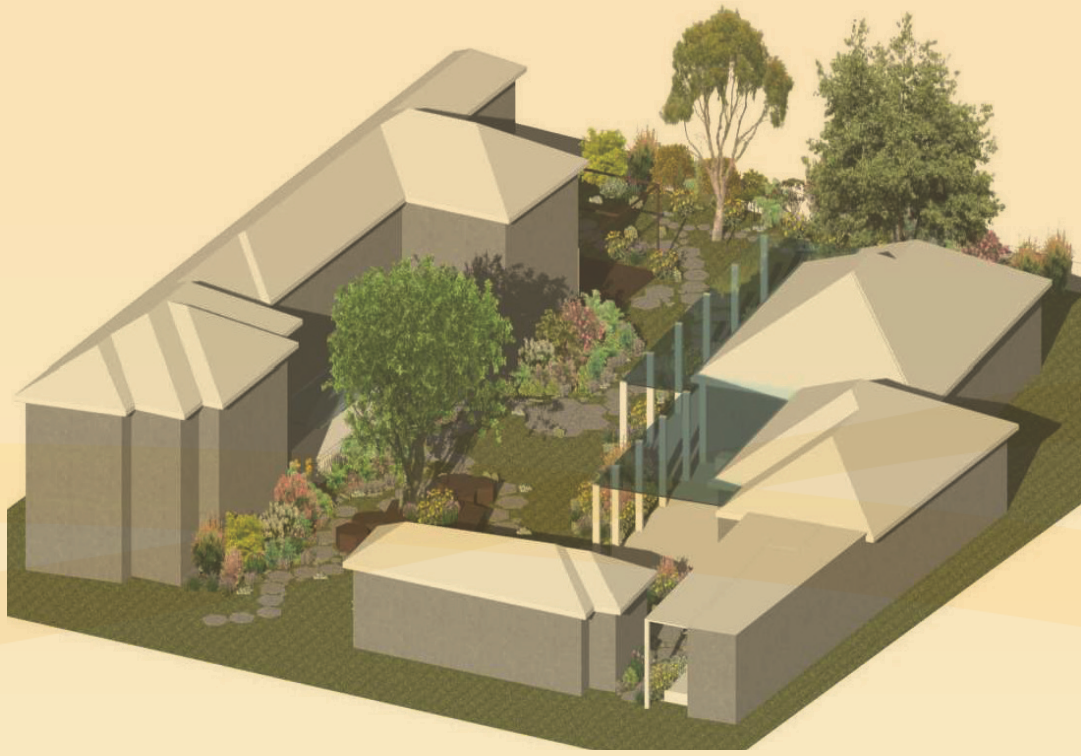
WEST HARBOUR COURTYARD

West Harbour School occupies a concrete site that lacks vibrancy and engagement. With the goal of creating a transformative landscape that seamlessly connects the human experience with nature, our concept centres on fostering a connection between students and the environment. This initiative aims not only to enhance their academic experience but also to spark curiosity and interest in the natural world.

Embracing sustainability, we repurposed the existing concrete into a meandering path, mirroring the hexagonal shape of a beehive. This design choice not only provides functionality but also serves as a living lesson for students, intertwining their daily experiences with the wonders of nature. The hexagonal seating areas become interactive hubs, sparking fascination about pollination – a subject taught in the very classrooms overlooking the transformed landscape.

A vibrant colour palette breathes life into the concrete canvas, with yellow taking centre stage. This hue, synonymous with the school's identity, symbolises the dawn of knowledge and serves as a visual representation of a sunrise – a new beginning. The introduction of contrasting purple adds depth and dynamism, transforming the site into a kaleidoscope of hues, and making the landscape visually vibrant. At the focal point of this space stands the lowland ribbonwood, strategically positioned to serve as a metaphorical and physical nexus. Its overarching branches metaphorically connect classrooms, reinforcing a sense of unity and fostering interpersonal relationships. Moreover, as a deciduous plant, it intelligently contributes to the space's functionality by providing shade during the summer months and permitting increased sunlight penetration in the winter. West Harbour School's landscape transformation embodies the harmony between humans and nature, creating a dynamic and inspiring environment that encourages exploration, learning and the nurturing of meaningful connections.





MICHAEL HEAD

CRAIGAVON PARK

This design was developed in response to the client's request to daylight a stormwater catchment at Craigavon Park in Blockhouse Bay. The locals use the wider park as a dog walking area and place to pause, while the space that the design occupies is currently underutilised. There is a new stream that was developed to slow the run of water, stalling it within the system and aerating it, allowing it to soak back into the city's natural aquifer.

The movement of people through the park is an integral part of the design. The objective here is to ensure ease of movement for people through the site with multiple paths, including bridges and stream crossings. The planting scheme ensures natives throughout, with smaller grassy plants near the water's edge, and larger shrubs and canopy trees occupying the higher areas within the site.



To Sister Rene Shadbolt Park

Kinross St

Kauri tree

Kauri tree

Kauri tree

Kauri tree

Kauri tree

Kauri tree

7

6

2

3

8

8

4

5

2

1

SYLVIA PEDERSEN

CRAIGAVON PARK

Today we live in a world that seems to be closing in bit by bit. To aid in urban sprawl containment we exist in a house but live in a community. By understanding this, we understand open/green spaces are more than a green field with a few trees, these are the spaces in which we live, by extension part of who we are.

Urban sprawl, most commonly visual but also felt physically and spiritually, disconnects us from the natural environment. Delving deeper, each environment has an individual identity and unique evolutionary journey; the past shapes our present and future, and therefore there is much to learn from our surrounding environment.

Historically, green space has been treated as a case of 'box-ticking'. Moving forward with a genuine approach to create meaningful landscapes that represent the community is vital. These are multi-layered in design and purpose, reactive yet proactive to the complexities of the contemporary context in which we exist today and in the future.

The site's focus areas include Craigavon Park and Sister Rene Shadbolt Park in conjunction with Te Whau Awa. I have personal attachment, on a community level, to these spaces, which have such varied uses and are therefore valued by the community for many reasons. Observing the spaces in their existing state and context makes obvious both the constraints and opportunities of the site.

The design objectives are to promote socioeconomic and ecological wellbeing, while restoring identity and integrity by building upon what currently exists within the site. The desired outcome is for improved safety, clear definition and intended use of space, precedence to Te Whau Awa naturalisation and restoration, nature preservation, education and conservation, enhanced visitor experience and use. The design seeks to celebrate past narratives, bringing them to the forefront of the community by making them tangible integral components while incorporating appropriate sustainable materials.

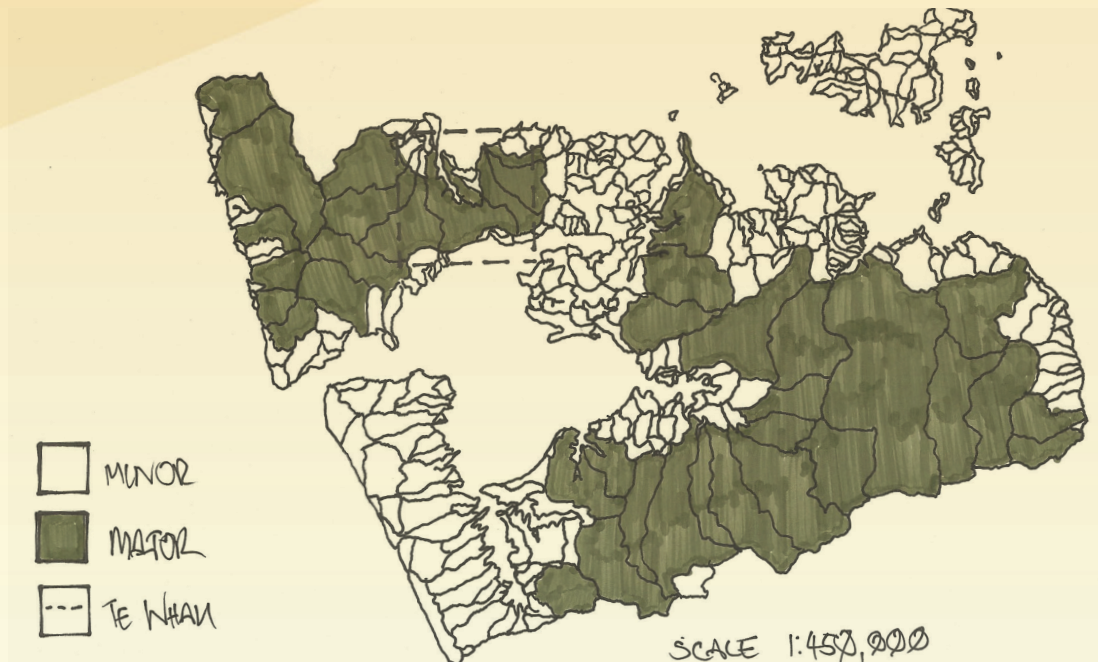
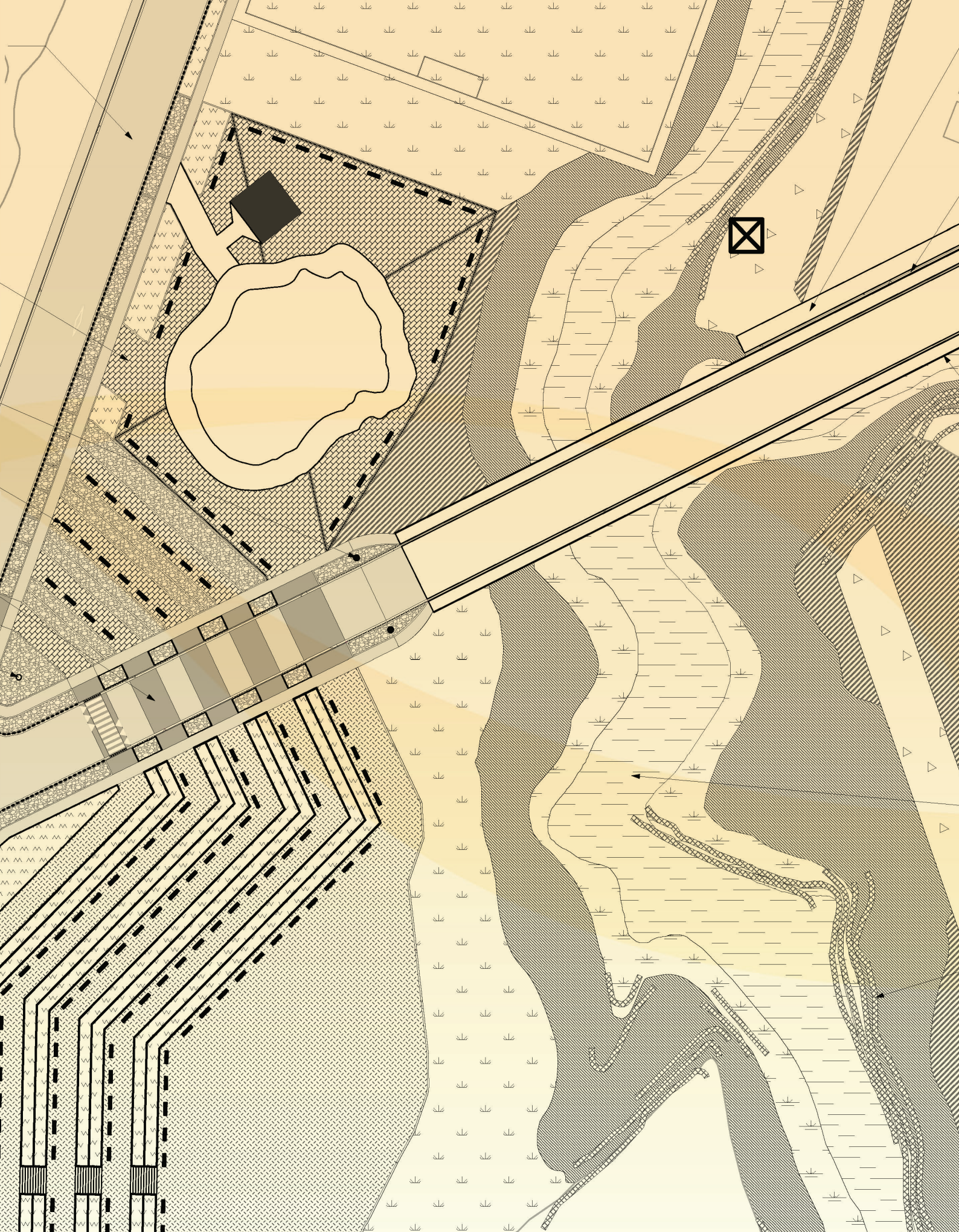


Figure 1. Stream catchments in Southern Auckland. Image: Sylvia Pederson.



NIKKI CLENDINNING

HE ARA MŌ TE ORA: KUPE STREET

Ngāti Whātua Ōrākei approached Unitec's School of Architecture requesting Landscape Architecture students produce streetscape designs for an upgrade to Kupe Street, Ōrākei. Kupe Street is 1.3 kms long and runs between Whenua Rangatira and Pourewa Community Hub. The main issue to resolve was the disconnect between the two sites.

The design He Ara Mō te Ora includes three different housing typologies along Kupe Street. The southern end of the street provides more high-density housing of four- to seven-storey apartment buildings. Contained within the central section of Kupe Street is medium-density terraced housing with new community facilities, which may include kai shops, whare pukapuka, and other amenities that would benefit iwi and the wider community. Along the northern section, the street has been entirely reconfigured to contain an urban forest of native eco-sourced plants and trees, and lower-density single-storey dwellings. This urban forest would allow for a hīkoi over the whenua towards the Ngāti Whātua Ōrākei marae, with vehicle access on adjacent streets. Within the three areas of differing housing typologies, the private property boundaries have been removed in order to return the whenua to a more communal living space.

The new community facilities area in the centre of Kupe Street includes a large 'gateway' sculpture that marks the halfway point between Whenua Rangatira and Pourewa Community Hub, and acts as an entrance point for the hīkoi to the Ngāti Whātua Ōrākei marae. The new community facilities area is a way to shorten the distance between different amenities in Ōrākei.

Improving biodiversity is also a key element in this design, encouraging native birds to pause in Ōrākei before continuing towards the Waitākere Ranges. As such, the street has been narrowed in some sections to widen the berms and allow for more planting. Also, vehicle crossings have been removed to create a large uninterrupted native green corridor, allowing for an influx of native birds, invertebrates and reptiles to inhabit.





HUNTER KINGI HENSON

KUPE STREET

Second Year Bachelor of Landscape Architecture incorporates Studio Five, which aims to frame and tighten the many strands that connect Whenua Rangatira and Pourewa by working closely with Ngāti Whātua Ōrākei. The outcome consisted of a community engagement and landscape analysis report, a masterplan, and detailed designs for the Kupe Street area.

After a site visit, meeting with Ngāti Whātua Ōrākei and researching the site, I recognised my vision, which was to establish a kauhanga mataora (living corridor) that adequately connects Whenua Rangatira, Kupe Street and Pourewa as kotahi. There will be a strong focus on enhancing Māori culture, re-establishing native planting and providing sufficient kāinga for the tangata of Ngāti Whātua Ōrākei and Kupe Street. These changes will cater for the future community growth of Ngāti Whātua Ōrākei tangata as they return to their whenua. Kupe Street will have a strong sense of identity and tūrangawaewae.

The specific objective is to establish a 'hub', or kakapa manawa, that acts as an area that welcomes tāngata to Kupe Street, but is only a pre-welcome to the Ngāti Whātua Ōrākei marae. This space will act as a wayfinder, directing tāngata to Whenua Rangatira and the marae. Another objective is to provide a 50 percent increase in native planting for Kupe Street and the wider Ōrākei area over a fifty-year time period while increasing the number of community-based areas on Kupe Street for local residents and tangata whenua.

Further objectives include contributing to the existing housing development on Kupe Street and providing kāinga for potential residents through a range of terraced and mixed-use kāinga; and providing sufficient access to Pourewa, making the journey safer, with a kinder wairua. The final objective is to establish a commercial area at the southern end of Kupe Street that favours people over vehicles, providing an opportunity for locally owned businesses to showcase Kupe Street and its culture.





KURAMAHAURANGI KOTLOWSKI

TE KAAHU POOKERE O TAAMAKI MAKURAU

My vision is one in which landscape architecture and urban environments culturally, socially and environmentally understand and realise iwi aspirations for Ōrākei – a vision in which prosperity and leadership are built upon and recognised by all who visit Kupe Street.

With a sole focus on whānau, I took inspiration from the manu Kāhu Pōkere, the kaitiaki who protects the whānau of Ngāti Whātua Ōrākei and guides manuhiri down the street and towards the marae. We enter through his body at the intersection of Kupe Street and Kepa Road, where the people of Ngāti Whātua Ōrākei take residence along his wings. We make our way down the street using guides such as his dropped feathers, which form bespoke sculptures and lights, noting the rest points specifically for elders, which provide opportunity for storytelling or exploration of rongoā Māori. We pass the sports field, and a playground inspired by Okahu Bay and canoes, then we come to the nest of Kāhu Pōkere. This is where the whānau and people of Ngāti Whātua Ōrākei are centred – in their papakāinga, kura, Kōhanga Reo, kāinga kaumatua and, most importantly, the marae. Here the focus is on health, wellbeing and knowledge, implementing healthcare services with doctors and dentists, while offering spaces such as a student hub, for extracurricular learning for students of the kura.





YINGXUAN LIN

WHAU RIVER CATCHMENT

This project is part of the Whau River Catchment Landscape Plan. The main design concepts are daylighting of the river and pedestrian access to Shadbolt Park.

The design was created to address flooding and stormwater drainage by using the topographical features of the site to daylight underground pipes to create a natural stream. A bio-swale as a water treatment facility to protect the natural habitat of the stream and native ecosystem was incorporated into the design planning. Emphasising green elements, such as stream banks and woodland areas, is important in the overall design strategy in order to provide shade, food and shelter for birds, reptiles and insects, and passage for fish and invertebrates.

The pockets of recreational space are linked by a meandering path. This is to provide a greater variety of landscape amenities for the adjacent neighbourhood and community. The concept of openness to enclosure is intended to provide a sense of security in entering the area and harmony with native ecological species.





ROSIE ROLLS NADINE LEES YINGXUAN LIN

CONTEMPORARY LANDSCAPES

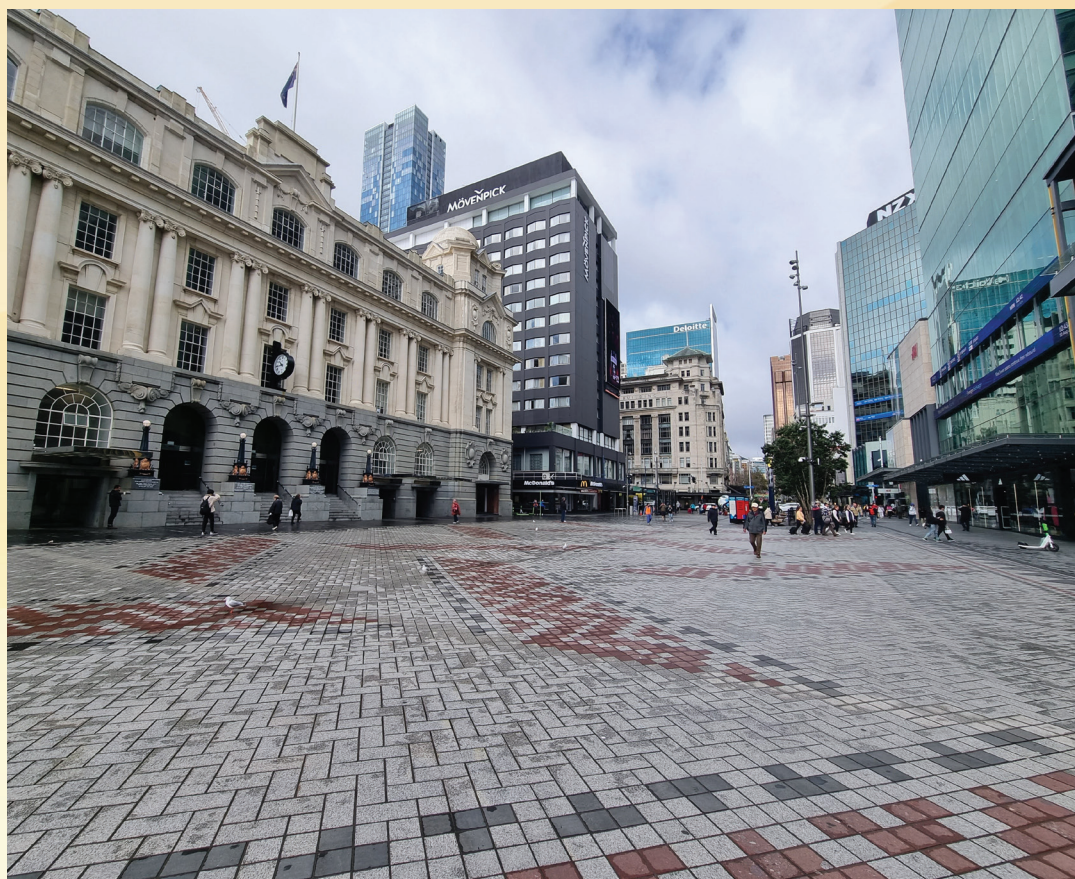
As part of the Contemporary Landscapes course, our class visited five different urban spaces within Tāmaki Makaurau Auckland and selected one to undertake more in-depth study. Our group, Rosie Rolls, Nadine Lees and Yingxuan Lin, assessed the design of Te Komititanga – the new plaza between Britomart Train Station and the Commercial Bay shopping centre.

At first glance, students were somewhat underwhelmed by the design – it had a huge area of paving and lacked vegetation. However, this posed an interesting question: Why was it designed this way? To gain a better understanding, we delved into the study of public life in public space, with practical methodologies and techniques outlined in the book *How to Study Public Life* by Jan Gehl and Birgitte Svarre. Inspired by this book, we conducted two ten-minute studies of Te Komititanga on a Thursday at

8:30am and 9:30am, observing and using three main techniques – counting, mapping and tracing.

Using the results from the surveys, we were able to identify how many people moved through the space, and where they chose to move or linger. Our results demonstrated that many people moved through the space during peak hours, so lots of open space was required. However, it also determined places with more opportunity for behaviours such as sitting or dwelling.

Our public life study provided a glimpse of how people use space. However, it predominantly taught us that taking time, even a small amount, to observe the spaces can make a significant difference in the way we design. This can ultimately provide better outcomes for public spaces to ensure the needs of the community are best served.



Te Komititanga. Photo: Rosie Rolls.

Te Komititanga

Te Komititanga is a public-space project, designed by Jasmax for Auckland Council and Auckland Transport as part of the City Rail Link project. New underground rail tunnels have been established beneath the site, to connect Britomart to Albert Street for future use.

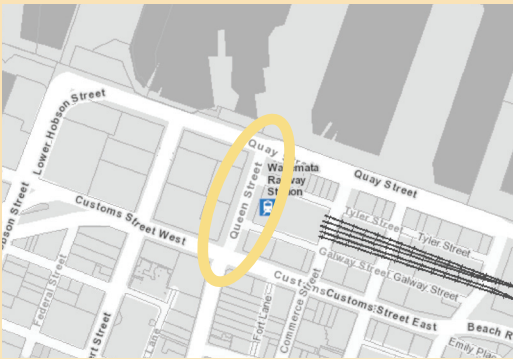
The space was gifted the name Te Komititanga by mana whenua, which means ‘to mix’ or ‘to merge’, and, according to Jasmax, “speaks to both the convergence of waters, and people” with pavers representing the merging of the Waitematā Harbour and Te Wai Horotiu on either side of a whāriki (welcome mat).

The Theory of Counting

This theory, described by Jan Gehl and Birgitte Svarre in their book *How to Study Public Life*, provides quantitative data to qualify projects and can help in decision-making processes. Numbers can be registered using a handheld counter, making marks on paper, or by headcount, and daily rhythms can be observed by counting for ten minutes, once an hour.

Applying the Theory of Counting to Te Komititanga









An approximate headcount of pedestrian flow and stationary activities was observed for ten minutes at 8:30am and then again at 9:30am. Stationary activities



Site plan of Te Komititanga. Image: Auckland Council GEOMaps.

were determined by what was happening the most during observation, which included sitting down, stopping at art installations and stopping to take photos.

In conclusion, there was a significant volume of people moving through the space at 8:30am, which reduced significantly by 9:30am (most likely due to the commute to work, which will generally take place prior to a typical 8:30–9am workday start). Additionally, stationary activities increased at 9:30am compared to what was observed at 8:30am.

Counting			
8:30am		9:30am	
<div>Walking Somewhere</div> 	800+	<div>Walking Somewhere</div> 	200-300
<div>Sit</div> 	8	<div>Sit</div> 	24
<div>Stopping at Art Installation</div> 	7	<div>Stopping at Art Installation</div> 	16
<div>Stopping to take Photos</div> 	4	<div>Stopping to take Photos</div> 	12

Counting data. Image: Yingxuan Lin.



The Theory of Mapping

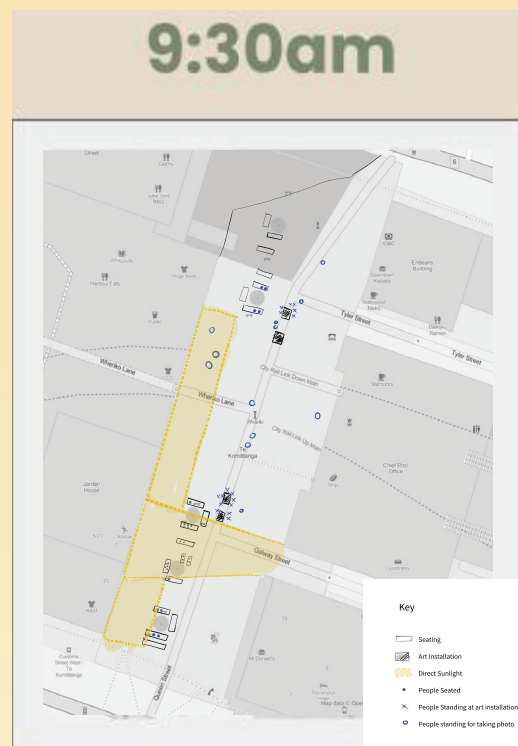
Based on a theory also from Gehl and Svarre, mapping involves activities plotted on a plan view of the particular space and is typically used to indicate where people dwell, such as standing or sitting.

Applying the Theory of Mapping to Te Komititanga

Mapping was undertaken where the main stationary activities were previously observed during the ten-minute studies at 8:30am and 9:30am. These activities were determined by what was happening most frequently during observation, which included

sitting down, pausing at art installations and stopping to take photos. The weather, including direct sunlight, appeared to have affected where people would sit, so has been included in the diagrams.

In conclusion, the four art installations provided a specific place and reason for stationary activity. Additionally, where people chose to sit appeared to have been influenced by direct sunlight availability. As observed during counting, more stationary activity occurred at 9:30am compared to 8:30am.



Mapping data. Image: Yingxuan Lin.



Te Komititanga. Photo: Yingxuan Lin.

The Theory of Tracing

In Gehl and Svarre's Theory of Tracing, registering movement within a space can show movement patterns, and tracing involves drawing lines of movement over a plan of the site.

Applying the Theory of Tracing to Te Komititanga

Tracing the pedestrian flow at Te Komititanga over a plan of the site was conducted at both 8:30am and 9:30am. Overall, the space was well utilised by pedestrians, with many different route patterns observed. However, there were areas where fewer people tended to walk, and this could offer an insight into areas or zones that could be utilised for more stationary and optional activities.



Tracing data. Image: Yingxuan Lin.



Te Komititanga. Photo: Rosie Rolls.



Te Komititanga. Photo: Rosie Rolls.

Reinterpreting Using Counting

In conclusion, Te Komititanga is a place that receives thousands of people every day. By counting the number of people, it is possible to assess the quality of the space but also to anticipate the need for additional recreational areas and facilities to respond to the needs of visitors to the space, and thus improve the overall quality and use of space. Based on the results of the assessment, the 9:30am period saw a decrease in pedestrian traffic but an increase in the number of people staying for an extended period. This result could indicate that an increase in benches, greenery or artworks could increase the number of people choosing to engage in stationary activities within the space, which in turn could create a more vibrant and enjoyable public space.

	8:30am	9:30am
Walking to somewhere/ transit	800+	200-300
St	8	24
Stopping at art installation	7	16
Stop to take Photos	4	12

Counting data. Image: Yingxuan Lin.

Reinterpreting Using Mapping

Bringing the mapping approach to Te Komititanga allows us to see where people choose to be in the spaces that best suit their needs. This allows us to be more aware of the places and features that best meet people's needs in the design. For example, we could look at our tracing method alongside this mapping

to increase stationary and optional activities. For example, we could add more benches, with particular attention to areas that receive longer sunlight hours, or add more art installations to liven up the atmosphere.

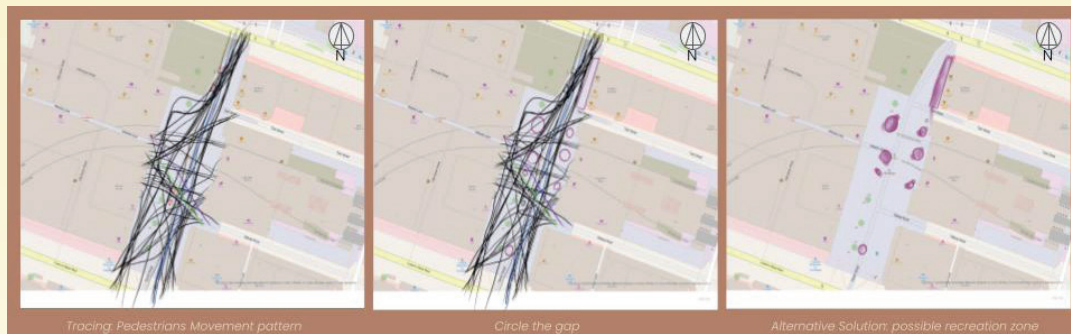


Mapping data. Image: Yingxuan Lin.

Reinterpreting Using Tracing

Drawing out the patterns of people movement on a map gives a clear picture of any potential space that could be reinterpreted on the site. Thus, circling the gaps in between the movement paths will show the

possible spaces that could be developed into more functional and practical zones, such as seating and green space.



Tracing data. Image: Yingxuan Lin.

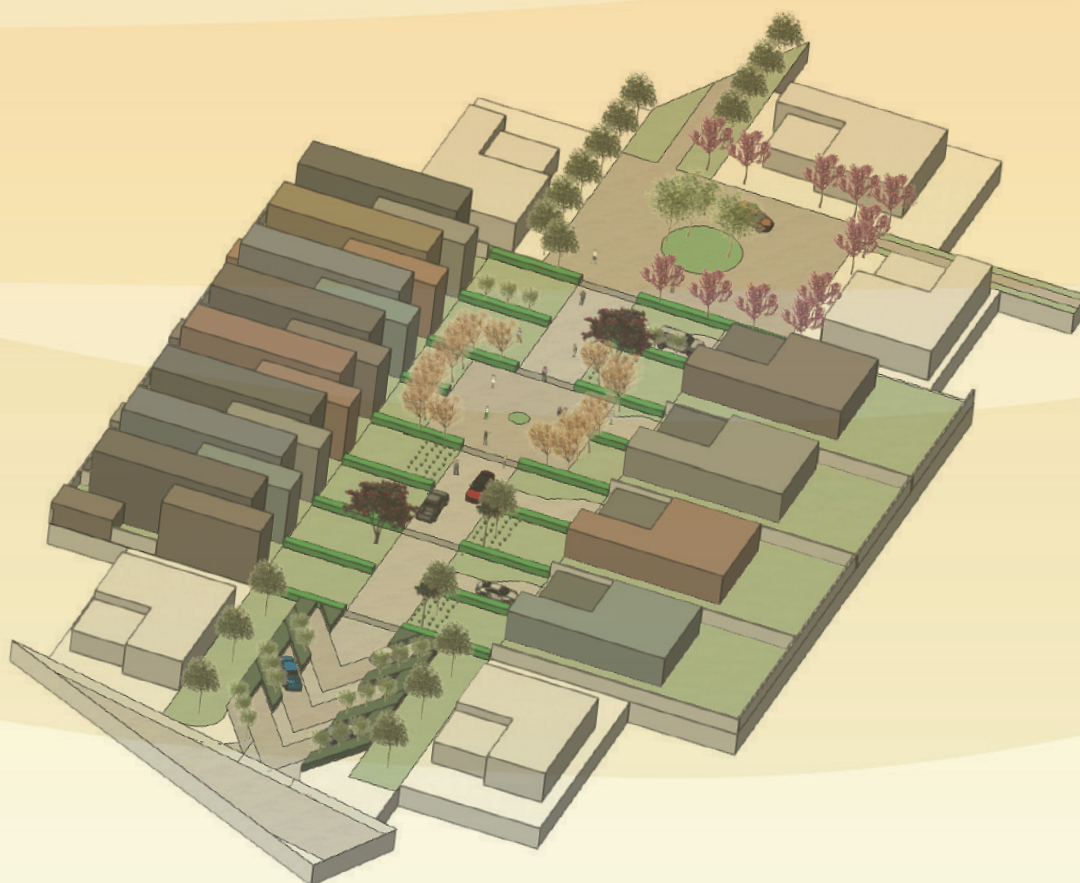
BLAKE O'CONNOR

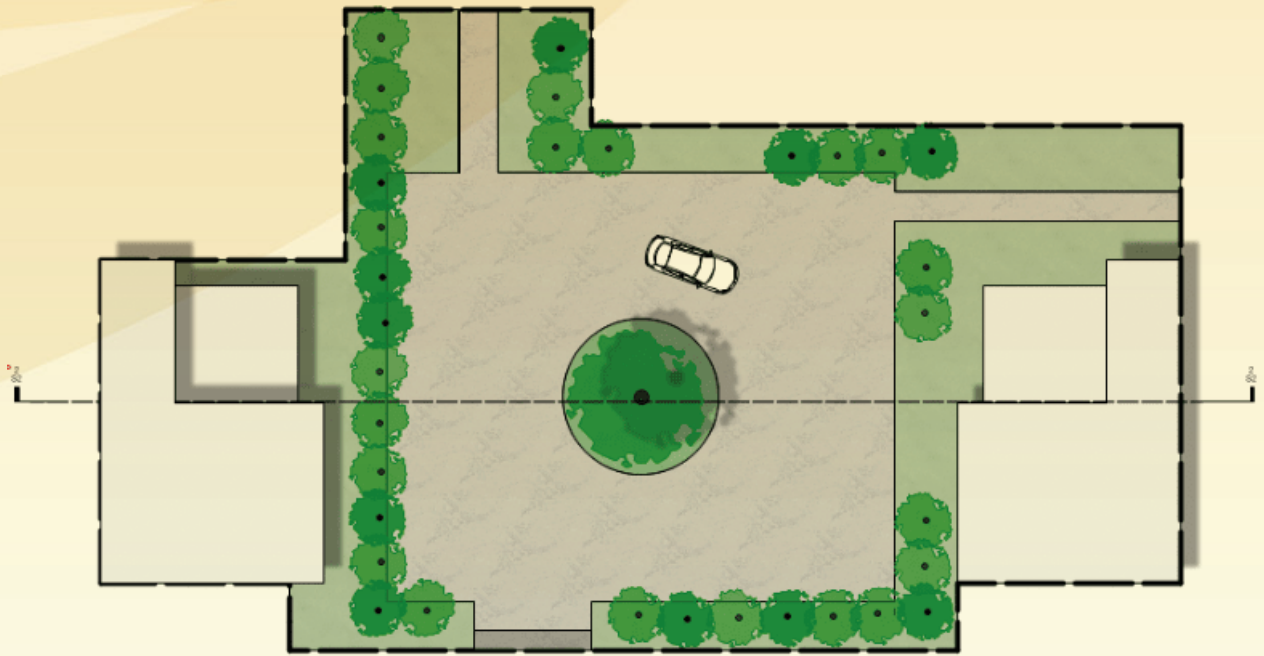
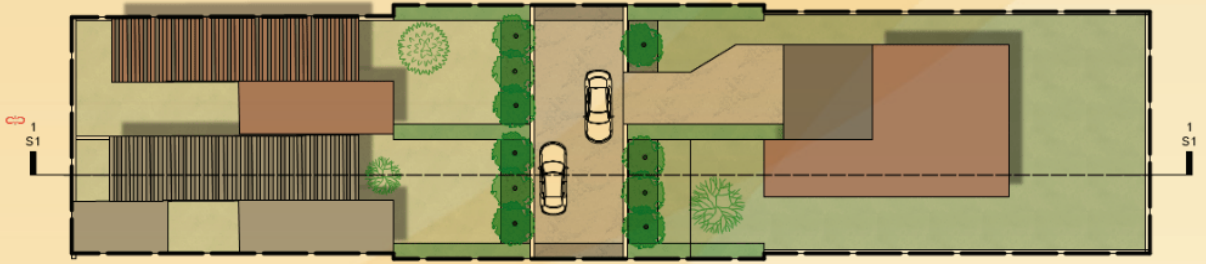
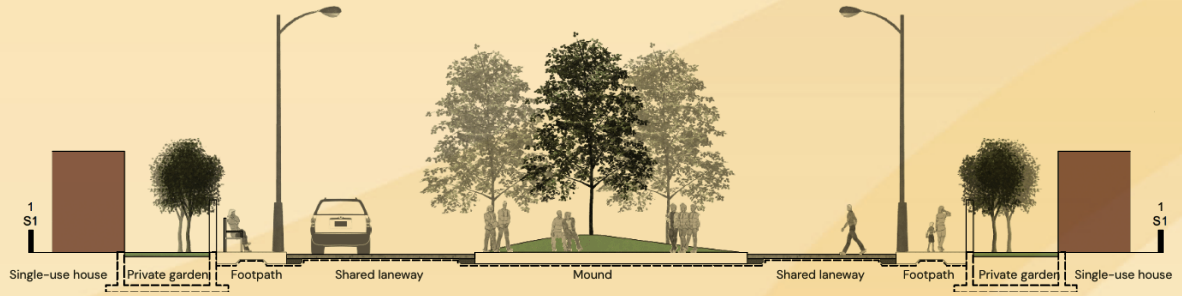
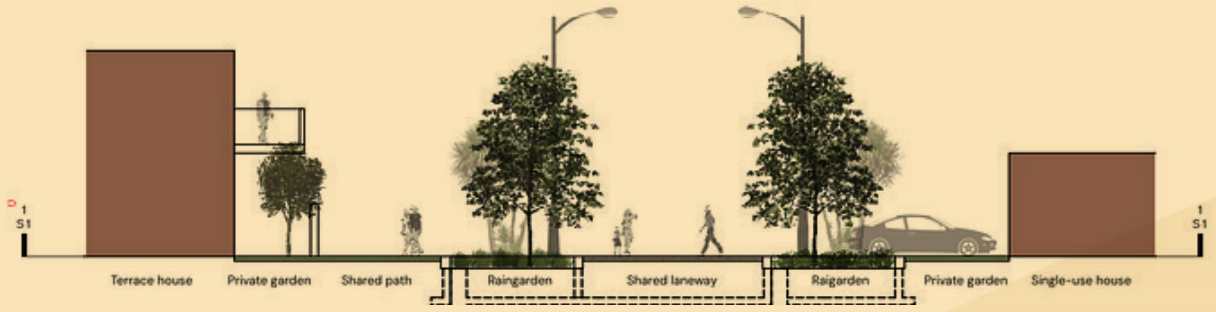
WHAU RIVER CATCHMENT

For this project, the objective was to integrate essential elements such as hard surfaces, plantings and a stormwater treatment device within a streetscape. This nuanced design aims to combine functionality with aesthetics, prioritising sustainability and community engagement. The incorporation of stormwater treatment devices underscores a commitment to environmental sustainability. Swales, rain gardens and other innovative solutions are strategically placed within the public realm, ensuring not only efficient stormwater management but also serving as educational focal points.

Privacy and surveillance considerations are woven into the urban fabric, ensuring that residents can enjoy a sense of internal privacy while fostering a safe and welcoming public space. This approach reflects a holistic understanding of urban living, acknowledging the need for both community engagement and individual sanctuary.

The street scale was reconceptualised as more than just a thoroughfare for vehicular traffic. This design aims to envision these areas as vibrant hubs, fostering a sense of place where people can gather, socialise and enjoy their surroundings. This aligns with the overarching vision of the masterplan – prioritising walkability to encourage low-carbon living and mitigate the environmental impact associated with traditional modes of transportation.





NIKKI CLENDINNING

KELSTON STATION BLUE ROOF

Looking at the entire Whau catchment and then progressively working on smaller sites within the area, this project focuses on stormwater management.

As someone who is interested in transit equity, and having seen how well public transit operates in other cities, I wanted to incorporate this into my design. I therefore decided to focus on the block surrounding the existing Fruitvale Road Station.

A key part of the concept is moving the train station slightly to the west, allowing it to be incorporated into the existing shopping district; an attempt at integrating public transit into our day-to-day lives more effectively. I have renamed the station, because it makes more sense for stations to be named after the community they service, hence, Kelston Station.

Stormwater management was the main design driver of this course, so initially I was thinking of creating a green roof for the station; however, this keeps the stormwater process removed from, or inaccessible to, the public. I wanted a design where the stormwater could be seen in action. As a former Pollution Response Officer for Auckland Council, I found a lot of the general public that I spoke to had no idea about how the stormwater system worked, or where the water went, so I wanted to create something visible, tangible and appealing.

The Kelston Station Blue Roof is a large glass structure that funnels the stormwater over the tracks, down rain chains, and into the existing overland flow path – upgraded with rock rip-raps and native planting. The idea is to create an urban waterfall – a play between natural and constructed elements, a way for people to see and interact with stormwater and feel connected with their local awa.





KURAMAHAURANGI KOTLOWSKI

FRUITVALE

Fruitvale's masterplan aims to support and strengthen a growing community that is a destination for recreation, education and community gatherings. A connected community, it also works to support and enhance the ecological diversity and significant waterways of the site.

The growing population and changing weather patterns have been major influences on the overall design of the site. Housing has been moved outside the floodplain, with medium-low-density housing focused on the south side of site, placed where the landform naturally slopes. High-density housing is situated at the top of the Fruitvale site and is accompanied by a town centre and transport hub that allows ease of connection to the lower half of site. The Whau Stream in the southeast corner and floodplain have been restored. Vegetation throughout, with street trees and riparian buffers, enhances the green corridor connecting Fruitvale to the wider Whau area and supports the surrounding biodiversity. Walkways and additional open spaces have also been added for both ecological benefits and to improve the amenity and connectivity values within Fruitvale.

The January floods and our ever-growing population have demonstrated the need for resilient cities to be developed. The Fruitvale masterplan is an attempt at and response to this.





HUNTER KINGI HENSON

NEGOTIATED STUDIES

The statement Māori use to introduce themselves is a pepeha, which puts landscape features ahead of personal names. This research project investigates how strengthening the connections with the identified landscape features of the ūkaipō, the nurturing ancestral home, could enhance a sense of belonging and identity. The context for this design project is Bridge Pā, Heretaunga (Hastings), where ancestors lie in the urupā, the cemetery. Adopting a kaupapa Māori research methodology incorporating pūrākau, stories, and whakapapa, genealogy, the project investigates the underlying landscape, prior to drainage and other changes for pastoral farming and horticulture, and the recent devastation by climate change and cyclones Hale and Gabrielle.

This leads me to ask the question: What role does pepeha play in Māori sense of identity and belonging? How can those aspects be enhanced through landscape architecture?

Landscape regeneration is proposed through repo, swamps, to absorb future floodwaters near Bridge Pā, protect the adjacent river and streams, and enhance the physical and metaphysical connection between the marae and the river. The swamps enable reintroduction of native plants, eels and other species once prolific in this ancestral landscape, as a food source, possible future commercial endeavours, and a means to strengthen a sense of belonging and identity. The masterplan for this reconnected landscape shows ecological, commercial and community-based opportunities for Bridge Pā and the wider community.











TUPUNA TAOKIA

TE MOEMOEĀ

Kaupapa mokopuna design principles have been carefully crafted through collaboration with whānau to guide our research. These principles strive to preserve and enrich the wellbeing of whānau, whenua, pūrākau and whakapapa for generations to come, fostering a deep sense of connection and belonging.

Te Korowai o Tauranga is seeking to establish connections with its members who have yet to explore the site. The whānau is eager to devise design principles that will benefit both its members and the site, with a particular focus on the wellbeing of the younger generation. During the initial gathering, the whānau discussed the principles that align with their values and vision. The younger members of the whānau were enthusiastic about this endeavour. The community workshop identified and refined ideas across a range of topics.

Whanaungatanga: Design research project

Whakapapa: Te Uri

Pūrākau: Oral narratives

Whenua: Te Korowai o Tauranga A2b

Whānau kaupapa rangahau: Te Moemoeā

Kaupapa mokopuna: Future generations

The coloured coding in the design serves as a visual representation of the connections within it. Mokopuna express the idea of bringing words to life using colours and their observance of te taiao. It's a way to invigorate Te Moemoeā with more vibrancy.

Tohu were chosen carefully to represent the flora and fauna of the land, and to add new stories to the Whānau Pūrākau.

Reflection: Hīkoi to Te Korowai o Tauranga A2B

On a sunny day, we took my whānau and walked across Tauranga A2B and headed towards Aotea Harbour, accompanied by Diane Menzies and Sandi Ringham. Before reaching the land block, we made several stops at Ngāruawāhia, Whatawhata, Te Uku and Te Mata. David Peacock, a neighbouring farmer whose land bordered the Tauranga A2B block, greeted us. We had informed him of our visit to avoid disrupting his stock movements.

The initial walk was a pleasant downhill stroll, mostly shaded by the dominant vegetation of mānuka, ponga and mamaku. Additionally, there were lots of other shrubs and a few emergent rimu. The track crossed a wetland, which was part of the Tauranga Stream's flow moving to the sea. Along the way, we visited Rāorāokauere, a Māori reserve, which is the site of the first Poukai, a Kīngitanga tradition still practised today. We rested in a clearing and had a kōrero about the whenua, my project, whānau and connection.

My research project aims to connect with the whenua, which involves getting to know the land intimately and understanding its behaviour and its features. To achieve this objective, I introduced my supervisor to Tauranga A2B, a place that holds significant cultural importance. Sandi, my supervisor, walked with us to Rāorāokauere, where she got to see a part of her rohe she had never experienced before. Walking through the whenua allowed her to appreciate the contours on my maps with visual references of her own. Seeing our mokopuna playing on the whenua without restriction, with no bad feelings and a sense of belonging was a special moment.

After walking about two thirds of the way along the track, Diane and Sandi sat down to eat their lunches while we continued. The walk back up the whenua was a little more challenging than the descent, so we took more time to take a closer look at the vegetation and birdlife. We saw kererū, tīwakawaka, tūī, ruru and kāhu moving throughout the bush. After the long walk, we sat around and had a final chat about the whenua and the challenges we may face when developing in such a remote space. I was happy to have met Carin Wilson before this trip, so that I had some ideas about what I was looking for. It was good to see my supervisor understand why we are considering a zipline.

Whānau Wānanga

Our whānau wānanga was held both online and in person, as well as on Facebook. This was part of a Kaupapa Māori research initiative to reconnect the descendants of Lillian Rapana with their whakapapa, whenua, whānau, te taiao, and hau kāinga (Whakamarurangi). The aim and purpose of the wānanga was to provide a space and to maintain connections with whānau living within Aotearoa and overseas.

Whanaungatanga: During the process, we utilised Zoom, Facebook, and in-person meetings to ensure that our whānau could reconnect and establish their connections to this research. The face-to-face conversations and discussions were incredibly impactful, particularly for the younger generations, as they sparked more interest in reconnecting with the whenua.

Whakapapa: This was expressed by whānau members during the wānanga to provide information about whakapapa and how to use this process as a tool to continue the research of whakapapa.

Pūrākau: Te Moemoeā of Thomas Tukotahi Rapana and the pūrākau of Lillian Eva Alison Rapana (Nana Moko) and kaupapa mokopuna kōrero.

Whenua: A hīkoi was held on the whenua to share the experience with whānau and friends, followed by kai. During the hīkoi, history was recounted, boundaries were identified, and design ideas were discussed.

Whānau kaupapa rangahau: The goal was to create a space (ātea) that would enable all whānau members of all ages to share their ideas and contribute to research, with the aim of continuing to learn from this research.

Kaupapa mokopuna: A space for younger generations to express their ideas and contribute to the design process. An explicit intention to involve a kaupapa mokopuna in the whole process from the beginning of Te Moemoeā Research by Design project. The whānau wānanga process was successful, beginning with idea sharing and outlining kaupapa mokopuna design principles. These principles will lay the foundation for future generations.

The Impact of Colonisation

Te Tiriti o Waitangi and He Whakaputanga o te Rangatiratanga o Nu Tirenī are documents that affirm Māori tino rangatiratanga, maintaining Māori rights. We honour the mana and wairua of our ancestors by keeping their stories alive. Whakapapa is our identity that maintains the connection between their world and ours. The effects of intergenerational disconnection of whānau from their whenua are highlighted in Māori land ownership records, where

only four percent of the Aotearoa New Zealand land mass is held as Māori freehold land; at the time of the signing of te Tiriti o Waitangi Māori it was 100 percent. This requires reclaiming knowledge uncensored by a colonised worldview, such as utilising pūrākau and a wānanga space to discuss and build understanding. This will begin with the pūrākau of Thomas Tukotahi Rapana.

Te Moemoeā Pūrākau

He moemoeā, he whakapapa, he pūrākau, he whenua, he whānau, he mokopuna kaupapa. Ko tēnei tētahi pūrākau o te koroua Thomas Tūkotahi Rapana he kōrero tawhito tēnei, tōna hiahia i pīrangī ia i te wātea tētahi wāhi kē mo ngā mokopuna me kore kau e utu. Ko tēnei te timatatanga o te mokopuna kaupapa mo te whānau. Ko tēnei tētahi atu pūrākau ō Lillian Eva Rapana tōna hiahia rite tonu ki te kōrero ō tōna pāpā. Ahakoa i roto i te ao hou kua puta mai a tērā āhunga.

Translation

As an elderly koroua, Thomas Tukotahi Rapana took his children and mokopuna camping and, to his astonishment, he had to pay. Te Moemoeā sprang from that experience. “He wanted a place for his mokopuna to go camping and not have to pay” was the pūrākau handed down from his daughter, Lillian Eva Rapana, to her great-grandson, Christian Tukotahi Rapana.



