

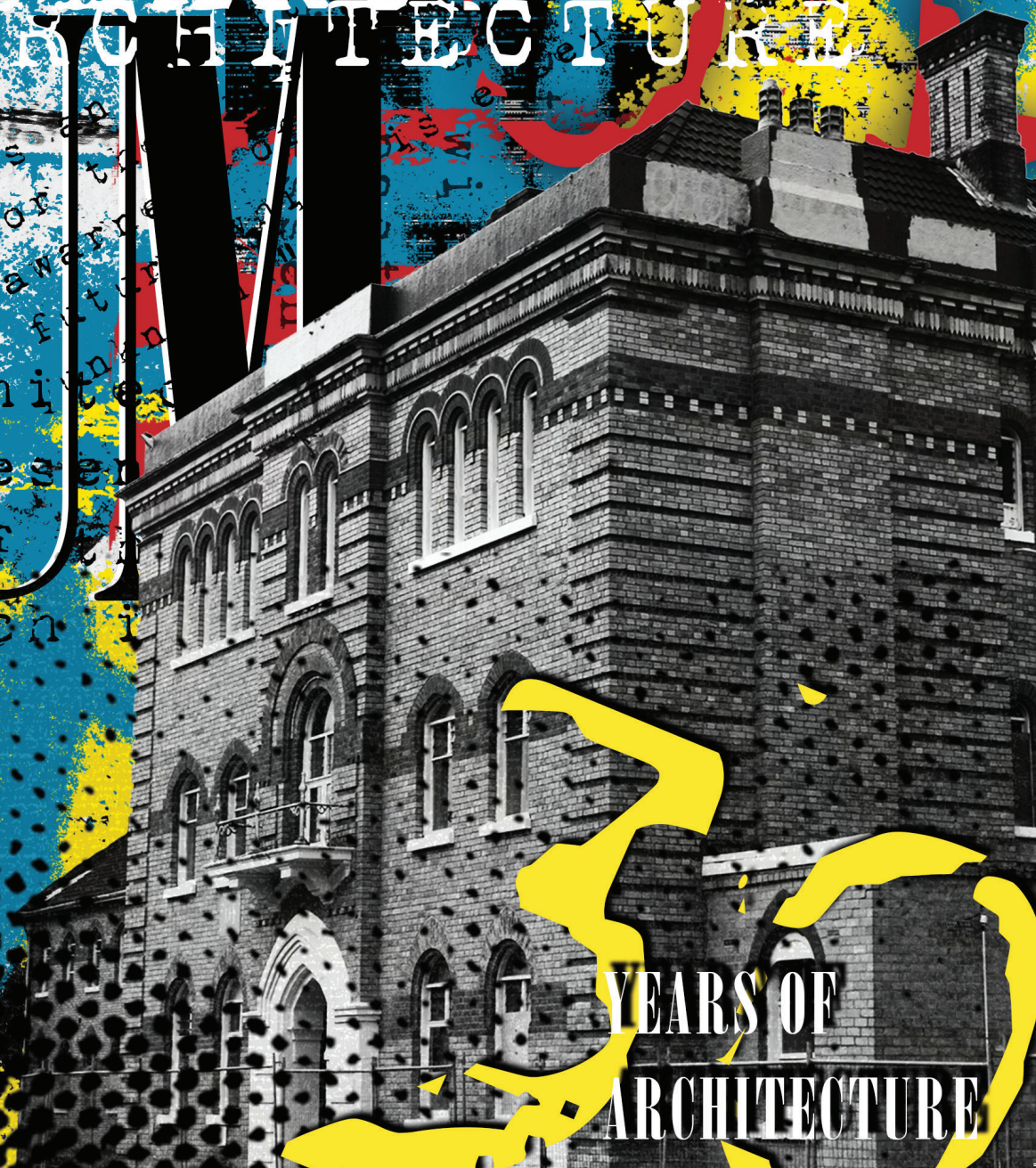
ASY

DESIGN

RESEARCH
ARCHITECTURE

THE

future which is
unknown."



YEARS OF
ARCHITECTURE

"Architecture frames human
existence; it orchestrates light
and space, movement and mood."
- Janani Pallasmaa



ASYLUM

2024

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...have seen several formations in thirt
...Primitives, Queens of the Stone Age.

"The desi
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INTRODUCTORY OUTLINE

In this edition of our *Asylum* architectural design research journal, we celebrate the vibrancy of the 1990s, a decade that witnessed bold designs, innovative concepts and the digital turn that continues to influence contemporary architecture. As we mark thirty years of the architecture programme at Unitec, we reflect on how the school has matured over time, evolving its core practice-orientated principles, and applying their essence in today's architectural landscape.

The Unitec School of Architecture has seen several formations in thirty years, currently sitting comfortably with the disciplines of architecture, landscape architecture and interior design having come together. Collaborations between these distinct disciplines are becoming ever more necessary to address the challenges of the climate emergency, and to meet the needs of a growing population in a denser, increasingly connected urban environment.

The design of this edition showcases a fascinating journey of adaptation, where trends from the 90s are reinterpreted through the fresh perspectives of our talented students. Their work not only pays homage to the iconic styles and ideas of the past but also demonstrates a sophisticated understanding of how these elements can be integrated into modern contexts. Through their exploration – reviving collage, drop shadows, bold colour and a grunge aesthetic – we witness a dynamic interplay between nostalgia and innovation, highlighting the enduring legacy of the 1990s.

The nascent use of digital tools in the architecture profession mirrors today with the emerging capabilities of generative artificial intelligence. Efforts to subvert the traditional don't go unnoticed, and the generative tools we now have at our disposal imagine subversions in new and evolving ways – how designers approach design continues to change with each new wave of digital tools we integrate into our work.

Where in the 1990s we were using the computer to replace the drawing board – and later the construction of perspectival images – digital processes currently see designers moving from writing or defining scripts to describe relationships of elements or phenomena, to describing scenes with words – detailing the contents, features, context, atmosphere, style, emotion and composition – for a generative engine to interpret into an image. Yet, while these approaches to design change, it remains for the architect to use their judgement to determine the final design, following the timeless act of selecting from a range of possibilities the one that satisfies the many constraints and requirements of its brief.

While engaging in the exploration of design in the invisible digital realm, the school continues to innovate in making the digital tangible. You will observe in the journal the 3D printed works of students alongside the digitisation of our built heritage. Even further, the detailing and construction of full-sized installations and buildings forms a cornerstone of our programme, ensuring students understand the physical and material production of their built environment.

Join us as we explore design ideas from future designers who pursue solutions to the cultural, environmental and techno-social questions occupying their minds.

PROFESSOR PETER MCPHERSON
HEAD OF SCHOOL

sign of this edition showcases a
ting journey of adaptation, where
from the 90s are reinterpreted."

"We pass on not just knowledge, but the passion that drives the architectural process."



EDITORS' NOTE

Asylum has been a fundamental part of Unitec's School of Architecture since the first graduating cohort in 1999, offering a platform for the creative output and intellectual exploration of its students. As the School celebrates its thirtieth anniversary, this year's journal reflects not only an evolution of architectural thought but also the bold and rebellious spirit that defined the early years of both the School and the journal.

Drawing inspiration from the grunge movement, which dominated aesthetics in the 1990s, the 2024 issue's design captures the essence of the era's defiance of convention, unrefined expression and playfulness – and experimental use of digital tools. The students' work draws inspiration from the past while offering a new lens through which we can view the evolution of architecture. This juxtaposition of nostalgia and innovation highlights the ongoing influence of the 1990s in design today, while finding new life in *Asylum* 2024, through the use of layered visuals, bold graphics and frenetic layouts to create a visually rich and intellectually engaging record of student work.

The journal embodies the idea that an architectural education is about more than just learning to design buildings – it's about shaping minds, nurturing ideas and fostering a passion for both the built and natural environments. As designers and teachers, our role is not just to pass on knowledge, but to ignite passion in the next generation. The design of this year's journal is a visual manifestation of this ethos – a celebration of the messy, chaotic and transformative journey that architectural education entails. It is a testament to the School's continued commitment to nurturing creativity, challenging norms and empowering students to think boldly, as they redefine what architecture might be.

The philosophies of architectural education established in the 1990s and continue today are further celebrated and developed in the latter half of the journal. Our peer-reviewed section sees timely, research-based articles from academic staff, students and industry experts. The ethos of this section channels the confidence our new School of Architecture had in the 1990s, as we showcase some of the School's current research outputs, and engagement with community and industry.

From the late 1990s to the present, *Asylum* has acted as both a platform for student work and an important historical document of the School's intellectual and creative life. Please enjoy this special edition, developed by a committed and talented group of second-year Design Studio students: Emily Young, Matthew Calvert, Jaidah Cooper-Smith and Priyal Kerai are too young to remember the 1990s, yet they successfully demonstrate on each page of the journal their understanding and commitment to design and architectural education – and, of course, to the bold and unapologetic aesthetic of the 1990s.

ANNA BULKELEY, RENATA JADRESIN MILIC, PROFESSOR
PETER MCPHERSON

"From the first sketch to the final structure, the journey at this school has taught us that architecture is more than just a building, it is about shaping minds."

"Less is a bore."



DESIGN TEAM

Asylum 2024 draws inspiration from the iconic design trends of the 1990s, a decade known for its boldness, unapologetic expression and experimental approach to design. Our concept blends the vibrant energy of that era with a modern twist, creating a visual language that bridges the gap between past and present. Through the use of primary colors, pixelated fonts and playful distortions, we capture the essence of 90s design while infusing it with contemporary innovation. The textures we incorporate echo the layered, collage aesthetics that were central to 90s design, adding depth and a tactile quality to engage the viewer.

This juxtaposition of old and new highlights the cyclical nature of design trends, where the past continually informs and inspires the present. By revisiting these iconic elements and reimagining them for today's context, our design reflects how creativity evolves over time, constantly looping back to previous eras while moving forward with fresh ideas.

"Asylum 2024 celebrates the 30-year journey of the Unitec School of Architecture, mirroring the full-circle growth the school has experienced since its founding in 1994."

Asylum 2024 also celebrates the thirty-year journey of Unitec's School of Architecture, mirroring the full-circle growth the school has experienced since its founding in 1994. Just as design trends from the 90s have resurfaced in contemporary culture, Unitec's School of Architecture has embraced its roots while evolving to meet new challenges and opportunities. Our design pays homage to the school's history, capturing its foundation of bold confidence. And with a renewed sense of purpose, we revisit the aesthetics of 90s grunge, the catalyst for a cultural movement that transformed not only music, but society, fashion and design. Today, we embrace this era with a modern perspective, reflecting the school's dedication to pushing boundaries and encouraging creative exploration.

This project honours the legacy of the 90s, but it also serves as a reminder that the foundations of design are built on an endless cycle of innovation – where each new era is shaped by the past while forging its own path forward.

Building One plays a significant role in the school's history, being an iconic part of the school for almost twenty-five years. This was until 2020, when the school relocated across the campus to Building 48. Both buildings are rich in history, and while Building One has been reduced to a shadow of its former self, Building 48 is thriving, a new home to the Unitec School of Architecture. *Asylum 2024* aims to reflect on the school's history and the formative journey that has taken us to this collective moment.

MATTHEW CALVERT, JAIDAH COOPER-SMITH, PRIYAL KERAJ, EMILY YOUNG

"Thirty years of
teaching, research
and working
collaboratively."



CHRISTOPH SCHNOOR, PETER MCPHERSON AND GRAEME MCCONCHIE

THIRTY YEARS OF THE UNITEC SCHOOL OF ARCHITECTURE: A PLACE OF ARCHITECTURAL TEACHING

This year, the Unitec School of Architecture celebrates thirty years of teaching, researching and working collaboratively. It has changed names more than once, but has remained stable, at its core, over these past three decades.

The School was established as a significant alternative to the two other architecture schools in the country, at Victoria University in Wellington and at the University of Auckland. From the outset, more emphasis was placed on maintaining a close connection with practice – through everyday activities, through studio and other teaching, through students' compulsory work experience, and in other ways. What might have begun as an experiment has shown itself successful over these three decades. The School has also been highly resilient to challenges at an institutional level. This may well have to do with a continuity of people and ideas, but also with a strong link with the architectural profession. In some ways, this has led to a relative independence from Unitec and its institutional demands.

The School has achieved something that staff from other schools have repeatedly remarked on: a collegial atmosphere in which collaboration is valued higher than competition. Students benefit from the smaller size of the Unitec School, and the fundamentally different approach: with more direct contact and support. This culture of staff and students working together has remained a constant over these thirty years.

This is a condensed version of a variety of stories about the School – thirty years in broad brush-strokes – which deserve to be told and discussed more fully.

TO INTRODUCE A NEW ARCHITECTURE SCHOOL IN TĀMAKI MAKĀURAU AUCKLAND

When, in 1994, the new Bachelor of Architecture programme commenced, Unitec did not exist as it does today. In 1976 Carrington Technical Institute (CTI) was founded in the Tāmaki

Makaurau suburb of Mount Albert as a break-away from the city-based Auckland Technical Institute, responding to a growing demand for vocational tertiary education in West Auckland. It initially focused on programmes in building and business.

The institute grew quickly and extended into a wide range of other programmes, including design, performing arts, and health sciences such as nursing and osteopathy. In 1987 the name changed to Carrington Polytechnic. Five years on, the Mount Albert campus had grown to 56 hectares through the gradual purchase of land and buildings from the former Carrington Hospital, whose site it occupied.¹

During these years the architectural programme was established, the Department of Architectural Studies delivering Certificates in Architectural Drafting, Quantity Surveying and Building in part-time programmes. However, to attract school leavers, it also initially developed full-time diplomas in these three disciplines. Then, in the late 1980s, department staff began to construct degree-level programmes in building economics, construction management and architecture. The Bachelor of Building Economics and Construction Management degrees received prompt approvals and commenced in 1992.

In November 1992 Professor Allan Wild (University of Auckland), Associate Professor Gordon Holden (Queensland University of Technology) and architect Alun Wilkie (NZIA) were part of a three-day panel visit to Carrington Polytechnic. They reported to the Commonwealth Association of Architects (CAA) in London: "It is the visiting group's view that the Bachelor of Architecture proposal of Carrington Polytechnic is capable of satisfying the CAA requirements for recognition subject to minor modifications."² After overcoming the remaining hurdles, the Bachelor of Architecture degree received its approval two years later, in 1994. But from the outset, this polytechnic architecture programme was intended as an alternative to the university-based architectural education – requests and encouragement from the Tāmaki Makaurau Auckland's architectural practice community had led to this.

1. MARCP and BAS documents, 2007, 2.2.

2. Letter from Professor Allan Wild to George Wilson, Secretary of the CAA, 3 December 1992.



The institute grew significantly during this time. With six degrees and a range of diplomas and certificates offered, a new strategic direction for the institute became visible, and a new name was chosen “to reflect its unique combination of university and polytechnic education.”³ Thus, in 1994, Carrington Polytechnic became the Unitec Institute of Technology.

CARRINGTON HOSPITAL

It is not unheard of that a school of architecture might be based in an old, re-used industrial building; history has plenty of examples to offer, worldwide. It is perhaps a little less often, however, that architecture is taught in a former psychiatric hospital. The School (under changing names) shared the main building of the Carrington Hospital in Point Chevalier, Auckland, with the School of Design until 2019.

From 1993 until 2020, Unitec owned 56 hectares of land that had formed the Carrington Hospital with all its various dwellings for patients, divided by gender and assessed risk. Building One, our building, was – and is – situated at the northernmost point of the large hospital site, towards Point Chevalier.

Carrington Hospital's main building had been erected in several stages, with the first wing completed and inaugurated by mid-1867, housing both male and female patients in the building. Only ten years later, the building lost its whole first floor to a fire. By 1881, with the fire-damaged wing rebuilt, a new west wing had also been built so that male patients could be housed there and the female patients in the 1867 east wing. In 1886 an extension was added to the east wing, and by 1903 five further major extensions had given the building an E shape. From then on, subsequent additions during the second half of the twentieth century would be small and architecturally less significant.⁴

The building was erected from yellow-toned bricks – manufactured in the nearby West Auckland suburb of New Lynn – with red bands. Bearing a mixture of Romanesque and Gothic features, it was situated in a veritable English Landscape garden, including an arboretum, across the vast hospital grounds. By 1950 the hospital, which was by then known as Oakley Hospital, “had 1200 patients living in strictly segregated wards, sometimes for their entire lives.”⁵ The medical methods used were forceful and only changed to a degree when modern psychiatric drugs were introduced in the 1950s. This also changed the architecture, as Jeremy Treadwell notes: “In the five years between 1952 and 1957, five hundred doorknobs were fitted. Patients opened doors which had once been opened only by institutional keys.”⁶ The

building itself, however, was not able to change as radically as psychiatric methods and state views on patient treatment: “The closure of Carrington Hospital was announced by the Auckland Area Health Board's Commissioner, Mr Harold Titter, in 1989. As services were wound down, the sprawling institution became almost devoid of patients and staff. The building was put up for sale in 1992.”⁷

BUILDING ONE

When, in 1993, the sale of the hospital building to Carrington Polytechnic was sealed, the building needed to be upgraded so that staff and students could occupy and re-use its former hospital spaces. It was subject to overall interior refurbishment, carried out under the direction of the architectural conservation practice of Salmond Reed. There were also a few structural interventions, such as installing openings in some existing internal load-bearing walls to connect adjacent spaces for design studios. Before it was formally occupied for new use as an educational building, Rātana priests walked throughout Building One to drive out any bad spirits and to bless it. Despite this blessing ceremony, however, many students were convinced that the building was haunted. Some reported odd and spooky occurrences, particularly in the early years after 1994, and predominantly at night.

Building One was rich with quasi-archaeological remnants. Even in 2019, when the building was finally vacated, the astute observer could still find signs that hinted at the former hospital; traces of walls, stairs and partitions in the floor could be discovered when observing the building carefully.

Building One was both easy and difficult to use. It was rigid and flexible and it had grandeur and felt shabby at the same time. But most of all, it offered a place in which encounters could happen easily. Overall, it was versatile. It was able to house the teaching of architecture with relative ease, because the large former wards were easily converted into studios.

Many former cells were used as staff offices – too small for patients, they were equally too small for architecture staff, but many of the School's staff endured working from some of these tiny cells. However, there were other, larger rooms that were more ‘user-friendly’ as staff offices.

Pete Bossley designed a refurbishment of the eastern ground-floor wing in Building One, which was finished in 2004. Originally intended for School of Architecture staff, when Landscape



3. MARCP and BAS documents, 2007, 2.2.
4. See Jeremy Treadwell, *A Building Known as Carrington* (Unitec Institute of Technology).
5. Conservation report cited by Treadwell, in *A Building Known as Carrington*.
6. Treadwell, *A Building known as Carrington*, 7.
7. Treadwell, 7.

joined Architecture (leaving the purpose-built B208, designed by Mitchell & Stout, which was demolished this year), it became the place in which they found their domicile.

THE FIRST TEN YEARS

The first courses in the five-year Bachelor of Architecture (BArch) programme were delivered in 1994 as part of the School of Architecture and Construction. In 1996 the school split into the School of Architecture and the School of Construction – each with its own head.

Shortly after the inception of the School of Architecture and Construction, in 1995, Peter Rutland was Dean of the Faculty of Architecture and Design, with John Boon the Acting Head of the School of Architecture, and John Hewitt the Programme Leader of the Bachelor of Architecture. Twenty-two full-time staff members taught at the School in 1995.⁸ Graeme McConchie, currently Unitec's overall longest-serving staff member, who not only joined the School in 1994 but had also been in CTI's Department of Architectural Studies since 1982, was part of the team that wrote the BArch programme. Tony van Raat, who later became Head of School, had also just joined as a staff member.

The joint School of Architecture and Construction, which looked promising on paper, did not, however, work out in practice. In 1996 the School split into the School of Construction and the School of Architecture for a variety of reasons. A major reason seems to have been based on the desire by dedicated architecture staff for the programme to stand alone, so it would not be subject to any compromises arising from collective decision-making. John Boon became the Head of Construction and John Sutherland, one of the founders of architecture firm JASMaD (now Jasmax), the Head of Architecture.

By 1997 Branko Mitrovic, who was going to be an ideologically influential staff member, had joined the School. After a further year, Pete Bossley, another well-known member of the architectural community, had become formally affiliated with the School as Adjunct Professor.⁹ Tom Whelan, long-time workshop manager, also joined in 1998.

In 1999 Derek Kawiti, who was instrumental in setting up Te Hononga, the dedicated Māori studio, joined the full-time staff. Regan Potangaroa was a part-time staff member, and would become Adjunct Professor a year later and Associate Professor in 2004.

Tony van Raat became Programme Co-ordinator in 1999. When the School invited applications for the position of Head of School, no external candidates were accepted by the School's staff. Thus, Tony van Raat became Head of School in 2000, and remained in that position until 2015. In 1999 Mike Austin, who was well known through his teaching at the University of Auckland and his PhD on the architecture of the wharehau, became a Professor at Unitec.¹⁰

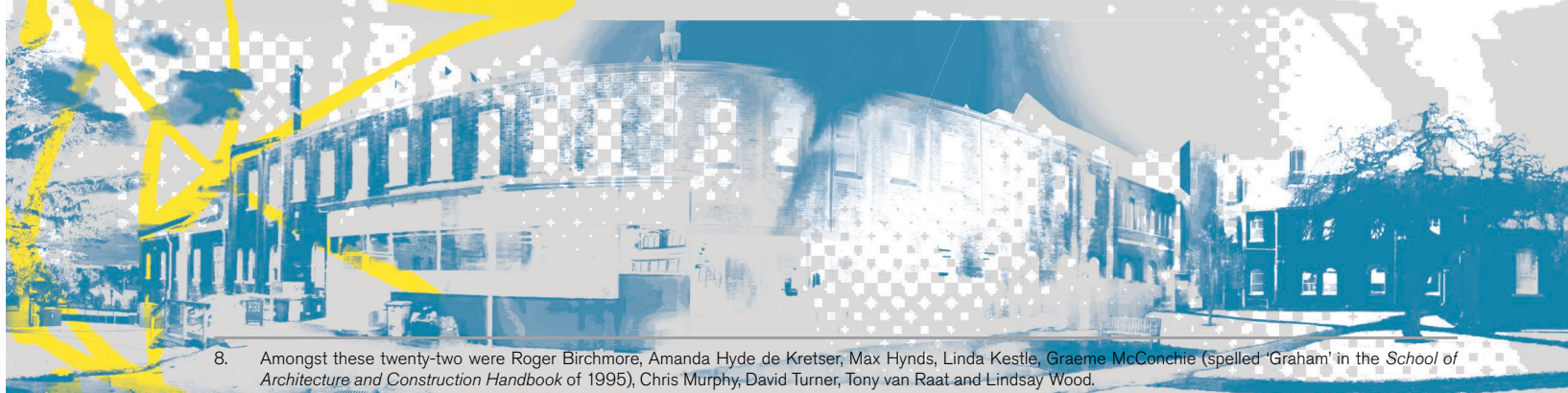
In 2002 Dushko Bogunovich was an Associate Professor at the School, and Bin Su and Jeanette Budgett joined the full-time staff. New part-time staff were, amongst others, Rachel Carley, David Chaplin, Rau Hoskins and Maurits Kelderman.

A MANIFESTO – AND THE MASTER OF ARCHITECTURE (BY PROJECT)

The School was fundamentally based in the practice of architecture. This foundation was vigorously reasserted via a manifesto for architectural education published in *Architecture New Zealand* in December 2000, jointly authored by Branko Mitrovic and Tony van Raat.¹¹ They claimed that architectural education was in crisis, and that there was no longer consensus on "what constitutes an architectural education." Their discussion piece drew a series of published responses (and, as the authors of this paper remember, countless unpublished ones). Peter Wood, who had been a staff member at Unitec in 1998 and 1999, responded in one of the subsequent issues, and so did Professor John Hunt. A recent graduate from the University of Auckland, Aaron Mooar, added a view of his own architectural education under the title "Unhappy Days". Branko Mitrovic responded to Peter Wood, and the debate became an extended exchange of ideas and arguments – partially of useful thoughts, but equally of accusations. The manifesto (which John Hunt thought was not really a manifesto) argued against contemporary tendencies in architectural theory (postmodernism and deconstruction) and, as Mitrovic and van Raat might have put it, their lack of substance; against this perceived threat, it posited: "The development of skills in the creation of useful, durable and beautiful objects should form the basis of an architectural education."¹² Wood's counter-argument was that 'education' was confused here with 'training'.

The debate raised questions about what was useful in an architectural education and what was superfluous; how 'architectural' – theoretical, social or technical – the education should be; how limited to the 'core business' of architects.

8. Amongst these twenty-two were Roger Birchmore, Amanda Hyde de Kretser, Max Hynds, Linda Kestle, Graeme McConchie (spelled 'Graham' in the *School of Architecture and Construction Handbook* of 1995), Chris Murphy, David Turner, Tony van Raat and Lindsay Wood.
9. In 1998 Richard Dodd, Barbara Draper, Blair Farquhar, Joanne Hurst, John Ingham, Albert Refiti, Richard Reid, David Rhodes, Robin Skinner [only in 1998], Lynda Simmons, Felicity Wallace and Miriam van Wezel were part-time staff.
10. Adjunct Professors were Patrick Clifford, Marshall Cook, David Mitchell, Regan Potangaroa and John Sutherland.
11. Branko Mitrovic and Tony van Raat, "Architectural Education: A Manifesto," *Architecture New Zealand* (December 2000), 88–93.
12. Mitrovic and van Raat, "Architectural Education: A Manifesto," 90–92.



Perhaps the most interesting observation was made by Errol Haarhoff, later to become Head of School at the University of Auckland, who had recently arrived from South Africa:

Vigorous debate among the profession and the six schools of architecture in South Africa is what I came to value as an educator and a practitioner. However, what is beyond my experience and comprehension is the form that this debate seems to be taking in New Zealand, in seeking to define who may be the best or worst school of architecture. Moreover, the debate appears to be fuelled more by fiction than facts.¹³

As Haarhoff indicates, this was, or rather would have been, a useful debate to have, but unfortunately the opposing positions appeared irreconcilable. The debate cannot be solved – neither here nor at all, but for better or for worse, the manifesto and the discussions about it became foundational in the further development of the School of Architecture at Unitec.

It is interesting to put into this debate's chronological vicinity Mike Austin's newly introduced Master of Architecture (by Project). Austin had, for some time, planned to introduce an entirely new Master of Architecture programme, which would be designed for graduates of the Bachelor of Architecture who had already worked in the profession for a period and wished to upgrade their qualifications. It was based on Peter Downton's practice-based design teaching at RMIT in Melbourne. Originally, Austin had intended for this Master of Architecture to be offered at the University of Auckland, but he did not find any support for the programme there. At Unitec, however, he was able to implement this programme, although not without difficulties, as he repeatedly mentioned. The new Master of Architecture (by Project) began in 2003, seemingly as an answer to the many problems brought up in discussion of the manifesto. Its programme was made up of workshops run with the input of guests; and since Mike Austin was well connected with the North American academic landscape, he managed to divert many guests on their way to or from Australia to spend a few days at Unitec. For example, Sarah Whiting and Ron Witte were amongst the well-known academics who presented their ideas in public lectures in Tāmaki Makaurau Auckland and thus added interest to the School.

TE NOHO KOTAHITANGA AND TE HONONGA

The year 2001 saw the introduction of Te Noho Kotahitanga, a partnership document that incorporates the principles of te Tiriti o Waitangi, guiding everything that Unitec does. Developed under CEO John Webster, with Sir John Turei and Sir Haare Williams supporting the establishment of the Unitec marae, it embodies a fundamental understanding of Aotearoa New Zealand as a place of partnership between Māori and tangata tiriti that has underpinned our activities ever since.

Unitec's wharehenui, named Ngākau Māhaki and possibly the most magnificent contemporary wharehenui in the country, opened in 2009, designed by Master Carver Lyonel Grant and developed in partnership with architects DesignTribe. Most of the weaving

in the wharehenui was completed by Unitec weaving tutor Judy Robson-Deane (Te Rarawa) and Shona Tawhiao (Ngāi Te Rangi).¹⁴ Before this, Puukenga, designed by Rewi Thompson and opened in 1993, had served as marae, wharekai, classroom space and administrative centre all in one.

Te Hononga – The Centre for Māori Architecture and Appropriate Technologies – had been set up by Derek Kawiti and the School of Architecture in 1999, to provide opportunities for students to connect with Māori community architectural aspirations through annual studio design and build projects. In the 2001 and 2002 programme handbook, the studio was described as follows:

The school has an active and creative strand of its studio design work dedicated to exploring issues to do with the architecture of the Tangata Whenua of Aotearoa. Te Honongaa o Whaihanga ki Wairaka has been directed by Derek Kawiti (Ngāpuhi, Tūhoe, Ngāti Porou) and Rau Hoskins (Ngāpuhi) and has concentrated on a range of real-world projects including the design of a new marae for the Unitec Campus.

Membership of Whaihanga is open to all students but it is especially dedicated to supporting Māori students and those interested in the study of Maori culture as it influences architecture. The group meets in dedicated spaces and operates in conjunction with Puukenga, the Unitec centre for Māori studies. It is the firm intention of the School that the work of this group will continue to expand to provide a well-grounded focus for the ongoing work of producing students skilled in the making of architecture for New Zealand and the world.¹⁵

Te Hononga was located in Building Two, a former medical procedures building. Projects included, in Te Hononga's early years, Whare Raumati (2002), Whare Raupo (2003) and Whare Nikau (2006). Many further projects were developed and carried out, including at Ihumātao in Māngere in the south of Tāmaki Makaurau.

2004: SCALA – A SIGNIFICANT CHANGE

As a result of restructuring, Unitec's Landscape programmes, which had formed part of the School of Landscape and Plant Science, became part of the School of Architecture in 2004. The School was renamed the School of Architecture and Landscape Architecture (ScALA) to reflect this change. The change led to long-term co-operation between Architecture and Landscape staff.

In 2004 Branko Mitrovic became Professor, the School's second full Professor next to Mike Austin. Interestingly, only ten full-time staff members were recorded in 2004.¹⁶ Not listed in the yearbook are Cesar Wagner and Deborah Laub, who joined the School early that year, or Christoph Schnoor and Ainsley O'Connell, who began their work at Unitec in Semester 2, 2004. All others are either adjuncts or part-time, with Peter McPherson, the current Head of School, listed as a part-time staff member.

13. Errol Haarhoff, letter to the editor, *Architecture New Zealand* (March/April 2001).

14. See "Marae Design," Unitec, <https://www.unitec.ac.nz/m%C4%81ori/maia-centre-and-marae/te-noho-kotahitanga-marae/marae-design>

15. *Unitec Handbook 2001*, 28.

16. Staff records from 2004 name only Tony van Raat, Mike Austin, Branko Mitrovic, Dushko Bogunovich, Regan Potangaroa, Bin Su, Jeanette Budgett, Graeme McConchie, David Chaplin and Chris Murphy.

Staff who joined around 2005 were Danelle Briscoe, directly from Frank Gehry's office in California, who left Unitec in 2009; Krystina Kaza, educated at the Cooper Union in New York, who sadly died in 2021; John Pusateri, who inspired with his art and printing studio, and has since left Unitec; and Kerry Francis. In 2010 Mark and Lester Mismash joined; as did Peter McPherson, after having worked for Foster & Partners in London. In 2012 Magda Garbarczyk joined, but left Unitec in 2021. A few years later, in 2015, Renata Jadresin Milic and Yusef Patel became part of the School's team, and Hugh Byrd joined as Adjunct Professor in 2016. Sadly, David Turner, a founding member of the School and a leading voice in urban housing, died in 2023.

BUILDING ONE AND ITS ANCILLARY BUILDINGS

In the School's original building, the three lecture theatres were of central importance. The two lecture theatres on Building One's first floor had been refurbished before teaching commenced, and the former chapel became a multi-purpose teaching and meeting space – often used for staff meetings, and for smaller classes of fewer than forty students. The chapel's roof structure, a fine piece of wooden Neogothic design, had unfortunately disappeared behind a suspended ceiling – but still existed above and undamaged.

For many years, we took the presence of our own architecture and design library for granted. It was not necessarily a beautiful library, more pragmatic than well designed, but the presence of books and journals within the same building we taught in was reassuring; and made it as easy to guide students into using the library as it was to step out of a lecture theatre and quickly borrow a book when needed for demonstration purposes. But it was a small library, and it did not have many workspaces. Now the multi-use building Te Puna houses the library for all of Unitec, and on the three library levels there are many workspaces available.¹⁷

From the early years until 2007, all five years of Bachelor of Architecture studios were located within Building One, which aided tacit learning of expectations, the first-year studio being located beside the fourth- and fifth-year students. This changed when year groups grew. In 2004 and shortly after, class sizes in second year were around fifty-five to sixty-five students. They grew to ninety, a hundred, and, in one particular year, the first year comprised 160 students. This became too much for the single building, particularly since the Architecture programme only occupied one half of Building One.

Other solutions were sought and found, but for a while, each year saw a lamentable lack of studio space and attempts to find this elsewhere. Building Two, which had been for years the paper and pencil shop, became a studio – and Te Hononga. In 2008 the fifth year of the Bachelor programme was able to use a sequence of refurbished spaces in a building a few metres behind Building One, part of the Nigel Cook-designed gym complex. Later, the Architecture programme was able to take over the whole gym space – Malcolm Bowes of Architectus designed the conversion, and this became the third-year studio.

However, as students spread into the various spaces in Building One and into ancillary buildings, connections were lost one by one. This loss was exacerbated by having no clear and

sufficiently large exhibition space, which had not been an issue when numbers were smaller as 'crits' often occurred in the communal hallway spaces for all to see. By this point, the larger School tended to confine crits to the individual studio spaces.

2006: INCEPTION OF THE NEW BACHELOR AND MASTER PROGRAMMES

Following the implementation of the Bologna Protocol in 1999, which involved a new structure of three-year bachelor programmes followed by two-year master programmes in tertiary education – and therefore also in architecture – institutions in Aotearoa New Zealand decided to adopt this way of working to be part of a worldwide shift.

Staff had to be proactive as, because of Unitec's status as a polytechnic, it could not simply introduce these new structures 'by decree' – changes to degrees had to undergo a lengthy approval procedure by the education authority, NZQA.

A small team, consisting of Jaqueline Margetts, Graeme McConchie and Christoph Schnoor, with assistance from Mike Austin, conceived, drafted and wrote the programme documents for both the new Bachelor of Architectural Studies (BAS) and the new Master of Architecture (Professional) (MARCP). The programme documents went through many steps of approval, and Unitec was able to begin teaching the new degrees by March 2008 – one year earlier than the two universities teaching architecture in Auckland and Wellington.

One significant change imposed on these programmes from the outside was the requirement for courses to conform to standard 15-credit units. This made it hard to accommodate the teaching of smaller units into the design of the two degrees – the six- and twelve-credit units had allowed for 'small electives' and the like, and it required significant change to ensure equity of credit rating between core courses.

TEACHING IN CHINA, STUDIO 19, AND OTHER DESIGN AND RESEARCH PROJECTS

Unitec and Shandong Jianzhu University (SJU) in Jinan, China, entered into an agreement in 2004 to establish a joint programme of co-operation intended to enable an international partnership for providing first-class higher education for qualified SJU candidates. The joint programme provides for international teaching co-operation alongside teacher and student exchanges and joint research ventures. The programme exposes SJU students to a variety of international academics and practitioners in their design studies and through a dedicated lecture series. Teaching in China has enabled many academic staff in Unitec's School of Architecture to experience the places and culture of that country first hand. This enriched understanding has been invaluable in our teaching of international Chinese students who have continued to come to Aotearoa New Zealand to study.

Between 2008 and 2015 Auckland-based architect David Strachan committed to designing and building a series of small

17. The initial design of this space retained the Building One library contents on the top floor, and added various workspaces, tables, seating and computers to provide ample comfortable space for students and staff to utilise the library resources for learning and research.

houses together with a group of Unitec MARCP students. Intended as an annual project, at times they spanned two years. These houses were built at Unitec next to the School's workshop. Sixteen students plus two architects, and a builder made nineteen people – hence, the project became known as Studio 19. The small houses were intended for social housing or holiday houses and were designed by the students. The chosen design solution stemmed from a competition between usually four teams of three students. These houses won several NZIA awards, including in the Small Project Architecture category in the Waikato and Bay of Plenty region in 2011, and the Designers Institute of New Zealand Best Design Awards in the Sustainable Spatial Design category in 2014.

Lupe, Aotearoa New Zealand's first Sāmoan faletele (or meeting house) built using traditional techniques and materials, was opened at Unitec in 2004, its construction involving architecture students under the watchful eye of Matai Tufuga Kaetiano Smith, a traditional Sāmoan master builder.

For the purposes of this brief history, we can only mention in passing the many other research, design and travel initiatives that have gone on in, with and around the School over the past thirty years: the many student trips – to Italy, the Netherlands/France/Switzerland/Germany, Japan and within New Zealand; research projects that took students and staff overseas (such as surveys of the Villa Cornaro in Italy, and the Courthouse and the former Head of State Residence in Apia, Sāmoa), or engaged them directly at Unitec (for example, the Building One survey). Mention also needs to be made of second-year build projects (LuxCity, CityUps and FESTA in Christchurch, Glow@Artweek and Matariki in Auckland); exchange programmes (to Wismar in Germany, Rural Studio of the University of Auburn in Alabama, and many other places); conferences and symposia that have been organised by staff and held at Unitec; and finally, the many visits of international guests to deliver either lectures or design studio courses and electives.

FROM 2008 TO 2017: CONTINUOUS RE-ORGANISATION

From 2008, for almost ten years, a series of organisational changes took place to the overall set-up of Unitec that challenged the School and its ways of operating. Fortunately, these changes did not affect daily teaching practice.

Unitec underwent a major transformation in 2016, establishing an organisation of networks and practice pathways. The School became the Architecture Practice Pathway, combining disciplines of architecture, landscape architecture and design, and interior design. Architecture became a department of the Faculty of Creative Industries and Business from 2008 until mid-2016. During this period, the institute's focus lay on reinventing teaching and administration in a streamlined way. Unfortunately, the enrolment process was outsourced from the schools to an external organisation, and enrolment numbers throughout Unitec dropped drastically and reduced the whole institution in size.

During this time, there was the threat that a team of non-discipline staff would re-write degree course material 'ready-made' for delivery. It was fortunate that this initiative, called Te Waka, did not

take off. Also, in the now Department of Architecture, two new degree programmes were conceived: the Master of Urban Design (MUD),¹⁸ and the Post-Graduate Diploma in Conservation,¹⁹ but unfortunately, the institute's priorities lay elsewhere and these initiatives stalled. But most unfortunately, Unitec's CEO Rick Ede had set up the Wairaka Land Company to develop Unitec's vast grounds, using up valuable resources needed for teaching and maintenance. In 2017 Ede had to leave the institution, and Executive Deans Leon Fourie and Wendy Horne also left post-transformation. Merran Davies, as interim CEO, 'steadied the ship' – she led a few years of austerity at Unitec, but equally of common sense.

The years following 2017 saw a return to a lighter and less hierarchical institutional structure, and with this the abolition of the faculty structure. From then on, Unitec returned to the model of independent schools under one directorate tier. The Renewal Plan saw the Architecture Practice Pathway becoming, once again, the School of Architecture.

FROM BUILDING ONE TO BUILDING 48

The School's last year in Building One was 2019. How often had we heard that things would change – and they never had. Now there was a change, a radical one. With the transfer of almost 40 hectares of Unitec's land to the government, the northern end of the campus needed to be vacated, and with that Building One.²⁰

In 2019 first-year master's students were given the studio project of redesigning Building 108, the former Trades building, into an architecture school. At that time it was proposed that the School of Architecture – and possibly the School of Design – might move into an entirely asbestos-cleaned and refurbished Building 108.

In the meantime, Building 48 came into play to house the School of Architecture, as Unitec administration functions were moving into the old Unitec library in Building 110, vacant following the opening of Te Puna and The Hub. At the time, the Head of School discussed with Unitec leadership (Clint Hill and Mary Johnstone) that the School of Architecture needed an identity – with dedicated design studio space and high-end computer labs in particular. It was suggested that the School could make good use of Building 48, although the footprint was two thirds smaller than that of Building One. A design of Building 48 was done (by the Head of School) to make it workable for the School's needs, along with a redesign of the programme timetable, effecting a major change in the School's history.

Towards the end of 2019, offices were emptied of decades of files and documents, models and furniture. Only a small box of belongings per staff member would be permitted to be brought into the new building. Then the move into the new building was severely interrupted by the global pandemic of Covid-19. A mere three weeks after having moved in, on Thursday 26 March, the whole campus and country went into lockdown Level 4. There was an abrupt – but well-orchestrated – introduction of Zoom meetings for lectures, supervision meetings, smaller classes and studio groups, and the use of Basecamp as a virtual alternative to the real exhibition spaces. Despite attempts to use periods without lockdowns for smaller events – book presentations, a hybrid symposium, etc. – the interruption was so severe that only in 2023 did Building 48 finally show signs of becoming the architecture school it might be.

18. Among others, Matthew Bradbury was involved in writing the MUD.

19. Programme documents were written by Graeme McConchie, with support by Christoph Schnoor, and were ready to be implemented.

20. "During 2018–2022 land at the Carrington Road site was acquired as part of a residential development. The development is led by the three Tāmaki Makaurau rūpū of Marutūāhu, Ngāti Whātua and Waiohūa-Tāmaki, and their project partners. It is being facilitated by the Crown via Te Tūāpapa Kura Kāinga Ministry of Housing and Urban Development (HUD). Four thousand homes will be built as part of the Carrington residential development. The development covers 39.7 hectares of land in Mt Albert, Auckland." "Carrington Residential Development," Unitec, <https://www.unitec.ac.nz/about-us/our-campuses/carrington-residential-development/>, accessed 15 December, 2024.

UNITEC BUILDING 48

Building 48 is another of the former Carrington Hospital buildings, dating from 1896. It is now the only remaining patient building of the former asylum that is still used for teaching purposes by Unitec. Much smaller than Building One, in the shape of an oversized villa, it nevertheless shows a similarity with Building One – being E-shaped with three large spaces that can be used as studios. Building 48, which had been the Student Centre for a long time, had been refurbished by Architectus to become the Chief Executive's administration centre. During these years, until 2019, visiting Building 48 indeed felt as if one had entered the office of a corporate organisation. Starting in 2020, the building underwent another refurbishment, but this time to become a welcoming space in which architecture would be taught.

There were anxious feelings amongst the staff. This building was much smaller than Building One, how would everything fit? There would be no more individual offices, instead open-plan workspaces, and how would this work? These were accompanied by excitement about a building that promised contemporary technical equipment, with large monitors in every teaching space, either mounted or movable, with seminar-sized teaching spaces that had been sorely missing in Building One, and being closer to the Unitec Hub with its amenities.

A point of some discussion was the architecture library. A centre of the School in Building One, the library had been a place to use on a regular basis, for some staff and students on a daily basis. Could this library be situated in the lobby of the new Building 48? What first sounded like a good idea soon proved unrealisable. Too much of the lobby space would be taken up by a functioning library. It turned out to be a much better solution to have the library move to its own terrace in Unitec's Te Puna central library, and to have the lobby of Building 48 kept free for the exhibition of work. However small it is, Building 48 is still a distinctive and recognisable entity – the School of Architecture is not just occupying a few floors of an institutional building.

In constructing these stories, it has become apparent that the configuration of the layout in Building One supported the connection and accessibility of academic staff to students in the School, something we appreciated about the building, and a difference compared to other schools. This direct accessibility

to staff offices has been necessarily removed with the move to Building 48, with one small yet significant development. The required shift away from individual studio spaces means that students have moved to the central common space to work, which exposes them to different ideas and expectations across the year levels and disciplines in the School. At times, the lobby of B48 is now indeed becoming the School's 'market square', with staff and students working in proximity and collaborating in the ancillary meeting-type spaces. An important and positive outcome of the move to Building 48 is the proximity to the wider Unitec population and facilities, be it the library, the food hub, student services, or indeed our magnificent marae complex, Te Noho Kotahitanga, highlighting again the influence of spatial relationships and connections on our learning, teaching and research.

...AND NOW?

What better way, then, than to finish by acknowledging the tenured staff who are the School? Currently, these are Matthew Bradbury, Jeanette Budgett, David Chaplin, Hamish Foote, Kerry Francis, Min Hall, Gina Hochstein, Rau Hoskins, Sue Hudson, Renata Jadresin Milic, Iman Khan, Duncan (Pepe) Long, Graeme McConchie, Peter McPherson, Keith Mann, Lucía Melchior, Cam Moore, Pip Newman, Ainsley O'Connell, Brett Orams, Yusef Patel, Sēmisi Potauaine, Annabel Pretty, Maia Ratana, Julian Rennie, Carl Salas, Christoph Schnoor, Sameh Shamout, Vaughan Shepherd, Trina Smith, Bin Su, Cesar Wagner, Sue Wake, Xinxin Wang – and lastly and importantly, Sandra Potier.

Since its inception, the School of Architecture has worked very successfully as an exception amongst the architecture schools in Australasia as the only professionally accredited architecture programme at a polytechnic institution. As we suggested in the introduction, this paper can only be the beginning of recording and discussing the School's many activities over the past thirty years and into the future; and we invite further research on individual topics.









BACHELOR OF ARCHITECTURE INTERIOR STUDIES

Welcome to the BAS Programme! Our Bachelor of Architectural Studies (BAS) programme is a cornerstone for aspiring architects. The architectural profession and building-related industries appreciate the programme as a valuable qualification in its own right, as well as leading directly to higher level study in the Master of Architecture (Professional) programme. Our BAS graduates are well prepared and versatile, thanks to a balanced curriculum designed to equip students with the skills and knowledge necessary to excel in the architectural field.

Students develop essential skills in drawing, design and visual presentation; they learn to create architectural concepts, analyse sites and cultural landscapes, and ensure the environmental sustainability of their projects. They also gain an understanding of the business side of architecture, New Zealand building law, construction technology, basic contract management procedures, and taha Māori and Māori perspectives in architecture.

Creativity, technology and critical thinking are at the heart of our curriculum. The BAS programme has five strands:

- Design Studio
- Architectural Representation/Visual Communication
- Critical Studies
- Architectural Technology
- Professional Practice

Central to our programme is the Design Studio strand, where students engage in hands-on, studio-based learning. They tackle projects of increasing complexity, integrating knowledge from other strands and honing their creativity, critical thinking, presentation skills and technological prowess.

In the Architectural Representation/Visual Communication strand, students explore various media and techniques, from freehand and ruled drawing to architectural model making. They also delve into two-dimensional and three-dimensional computer-aided design (CAD), equipping them with the skills to bring their ideas to life and communicate them effectively.

The Critical Studies strand invites students to explore the ethical, historical and theoretical foundations of architecture, urban design and town planning. They engage with issues of design, culture and politics, both past and present, developing their critical thinking skills along the way.

The Architectural Technology strand focuses on the technical aspects of architecture and technology as used in design and documentation. Students learn how buildings are constructed, structured and serviced, with an emphasis on sustainability, comfort and safety. This strand covers all areas of knowledge required to work to the building code, preparing students for the practical challenges of the profession.

In the Professional Practice strand, students delve into the legal and managerial aspects of architecture. They explore issues of legal frameworks, responsibilities and project management, both on a macro and micro scale, equipping them with the knowledge they need to navigate the professional world.

Beyond the core strands and courses, our programme offers a variety of Elective Courses. These electives allow students to explore areas of interest outside the core curriculum, or dive deeper into a particular strand. Students can choose from a wide range of courses offered across Unitec, including landscape architecture, building construction, performing and screen arts, and design. This flexibility ensures that students can tailor their education to meet their passions and career goals.

DR RENATA JADRESIN MILIC
ASSOCIATE PROFESSOR
DISCIPLINE LEAD

THRESHOLD

This project aims to explore the concept of thresholds as transformative spaces in architecture, focusing on the design and experience of transitions between different environments. The objectives are to analyse the physical and experiential aspects of thresholds, examine their role in defining space, and design architectural elements that emphasise movement, change and sensory experience as one crosses from one space to another. The walkway is elevated to align with the entrance level, guiding visitors into the structure. Once inside, pathways extend throughout the interior, leading to various sitting, sleeping and standing areas. The connections between these spaces are thoughtfully designed to feel both natural and intriguing, inviting exploration and emphasising the fluid transition from one area to another. These thresholds are crafted as moments of transformation, where shifts in material, light and spatial qualities foster deeper engagement with the surrounding environment.



DESIGN STUDIO 1

EMMA ZHU

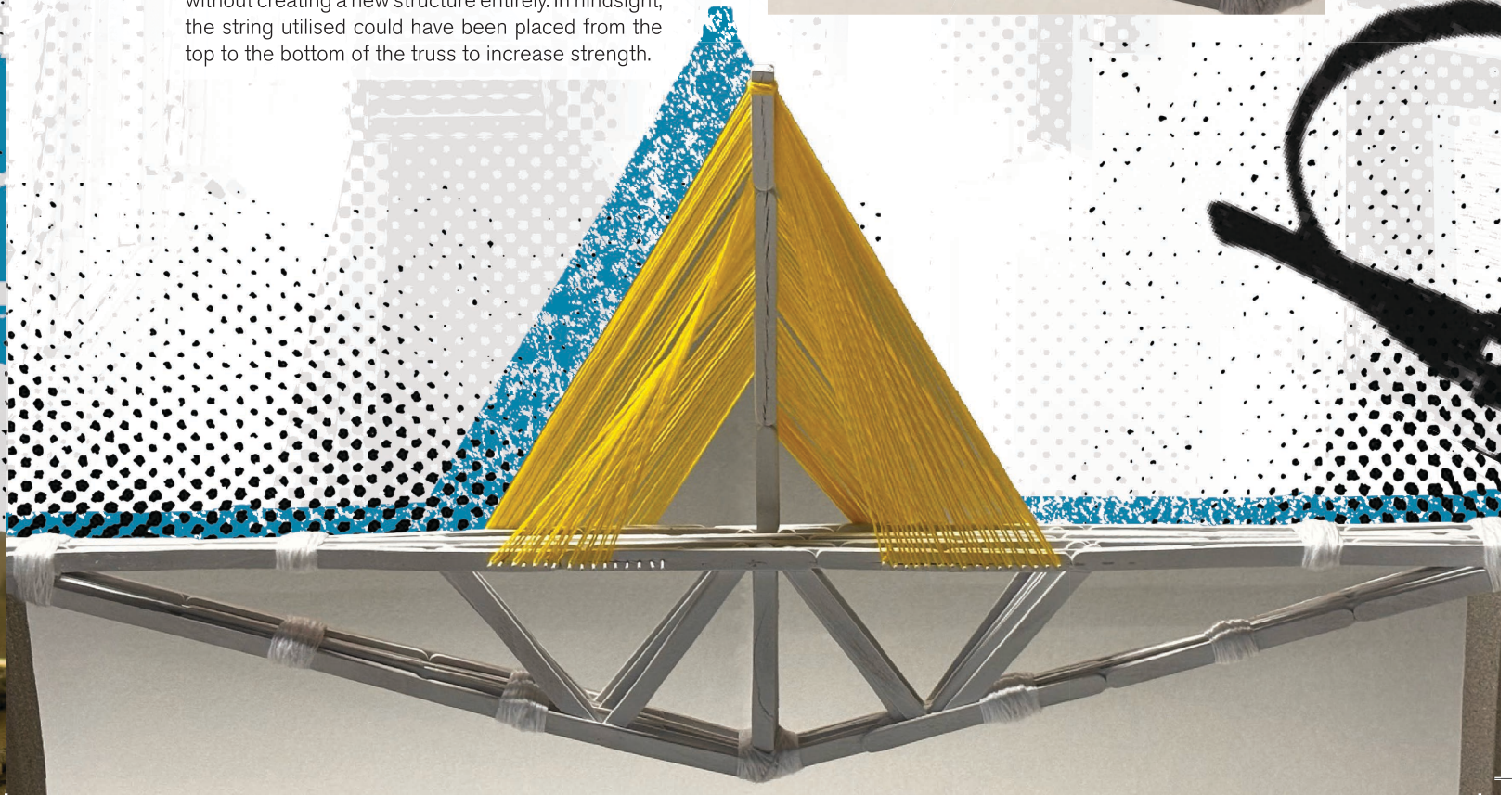
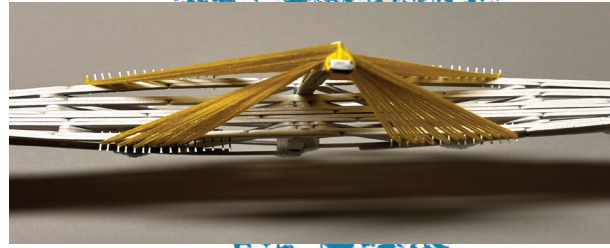


JESS SMITH

STRUCTURE

The design brief asked students to generate and test a structural model in the form of a bridge, to assess its efficiency and aesthetic merit, with a commitment to redesign and retest the model to improve its structural efficiency and overall performance. After testing the initial structural model, a reduced weight of 270 grams was sought by omitting one layer of popsicle sticks while reducing the length at each end of the structure and maintaining the integrity of the design. Using straight-edged sticks and eliminating hot glue did not seem to make much difference.

Further alterations made included colour, specifically from black and red to white and yellow, inspired by the sun, Rā. The redesign provided a similar twisting and contortion, which occurred at the same location on the bridge. The redesign was unable to increase the strength of the bridge with weight restriction without creating a new structure entirely. In hindsight, the string utilised could have been placed from the top to the bottom of the truss to increase strength.

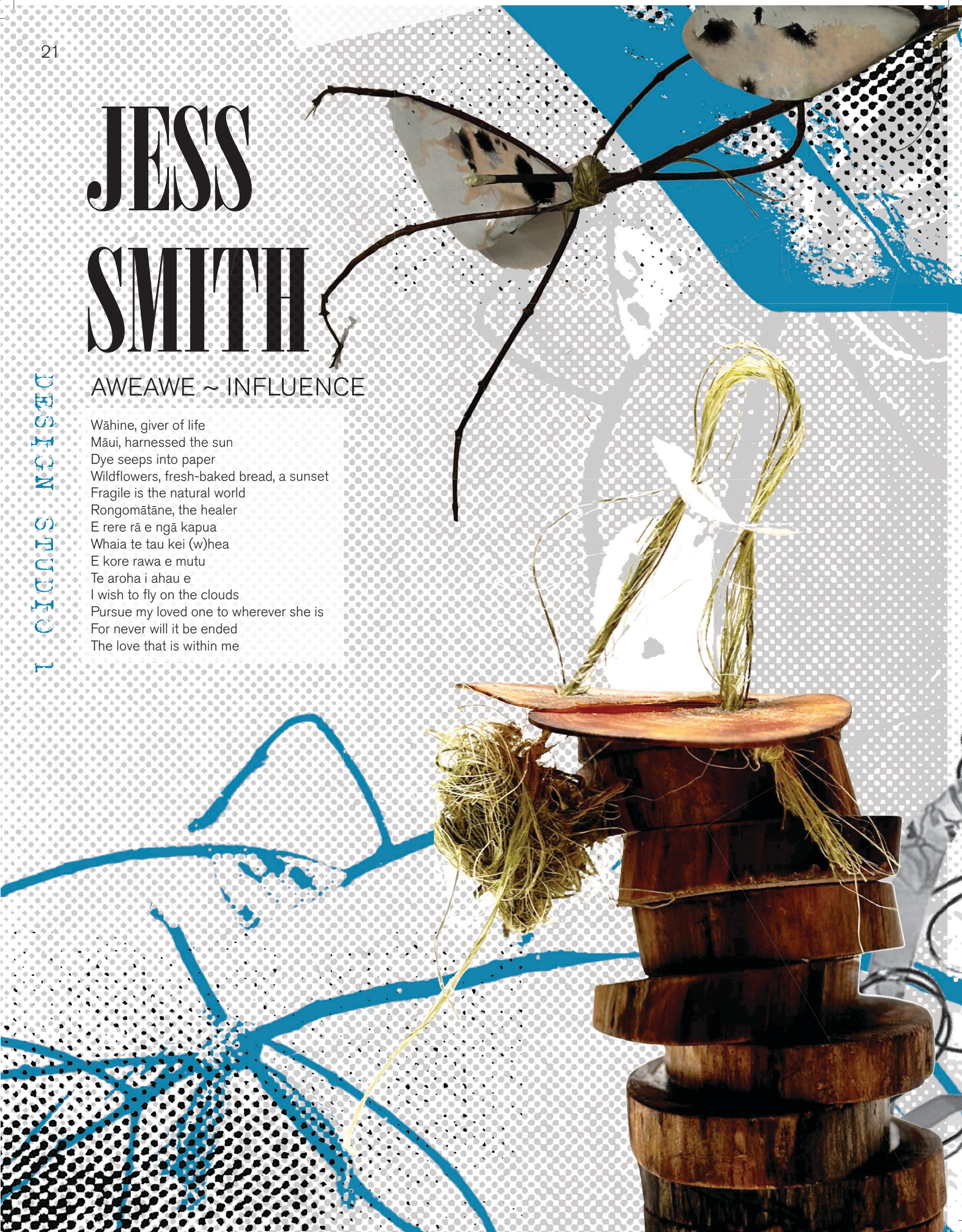


JESS SMITH

AWEAWE ~ INFLUENCE

Wāhine, giver of life
Māui, harnessed the sun
Dye seeps into paper
Wildflowers, fresh-baked bread, a sunset
Fragile is the natural world
Rongomātāne, the healer
E rere rā e ngā kapua
Whaia te tau kei (w)hea
E kore rawa e mutu
Te aroha i ahau e
I wish to fly on the clouds
Pursue my loved one to wherever she is
For never will it be ended
The love that is within me

DESIGN STUDIO 1



CLAUDIA MCGOUGH-MORUNGA

MAPS OF RESILIENCE

The brief for this project was to present three main experiences encountered during my first year of study in the Bachelor of Architectural Studies course. My intention was to use the analogy of mapping to illustrate the courage needed in negotiating unexpected challenges, while remaining steadfast in my aim – academic progression and personal development.

Odyssey symbolises my personal journey. Beginning in a familiar place, the town of Bosa, a family home, represents a contented phase of my life before I stepped out of my comfort zone en route to a new destination, Paris. Paris became a symbol of my ambition to become an architect despite my lack of prior experience and uncertainty about what to expect. A single strand of copper wire outlines the main direction of travel from beginning to end, negotiating steep steps along the way. It follows my journey, which might not align with a conventional path, yet it's unique and personal. With steely determination, I will reach my destination regardless of any wrong turns along the way.

Hanging by a Thread represents emotional states undergone during challenging times, necessitating balance and careful consideration. Nothing is fixed or permanent. The primary two-dimensional element represents Building 48, where the School of Architecture resides, and serves as a structure for that location. The dangling thread demonstrates energy drawn from its source, a place intended to enhance and absorb my creativity. The central copper coils represent the many elements that hold me together – tutors, mentors, family and cohorts, while the small cube signifies me, positioned delicately amidst fragility and stability.

Organised Chaos represents a deliberate and functional approach to work and embodies methodology. The sculpture demonstrates an inherent order within a practical working method. What may appear to an outsider as a tangled mess striving to make sense of space, instead signifies a well-thought-out coiled, looped, bound and fixed order of process positioned precisely where it needs to be.

Juggling multiple tasks and achieving goals requires skill and time management; even if it is not immediately clear to others or casual observers, it is designed to work effectively for me. Upon delivering my work, clarity and consciousness are essential, while consideration is in the background for the amount of effort and energy invested in this transition, and that is symbolised by the mapped ribbon. The final element of my methodology showcases the completion of work – the wire straightening out to convey a clear and strong delivery, firmly 'in place.' Overall, this approach not only communicates the intricate planning behind the scenes but also highlights the effective and gratifying results of my work.

CLAUDIA MCGOUGH-MORUNGA

HARMONY IN MOTION

The main idea of this project is the concept of a floating building. As visitors approach, they will notice that a dock and path that lead to the architecture are seamlessly integrated with the surrounding landscape. Minimising disturbance to the land involved careful planning around natural waterways and foliage.

The location's topography inspired the idea of levitation in this design. A key consideration was to avoid disrupting the land. The concept involves positioning a building above a striking landscape, elevated and supported by a robust spine, giving it an almost celestial appearance. The unique anchoring element brings together the design features and connects the building to its surroundings.

The planar components of this design are accentuated by bold angles that create a sense of repetition. These angular and planar rhythms also serve as a solar clock for a prominent cantilevered and liveable space.



LUSI

A

RHYTHM

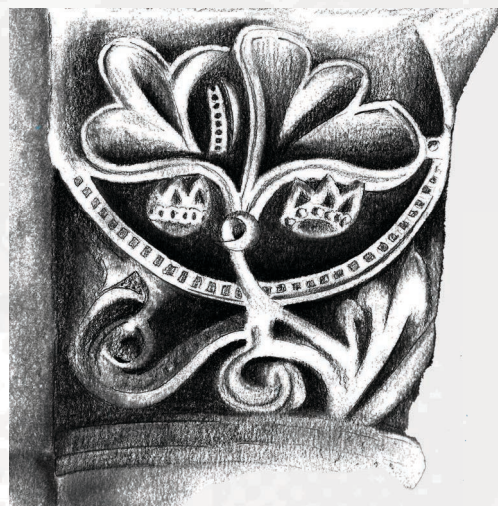
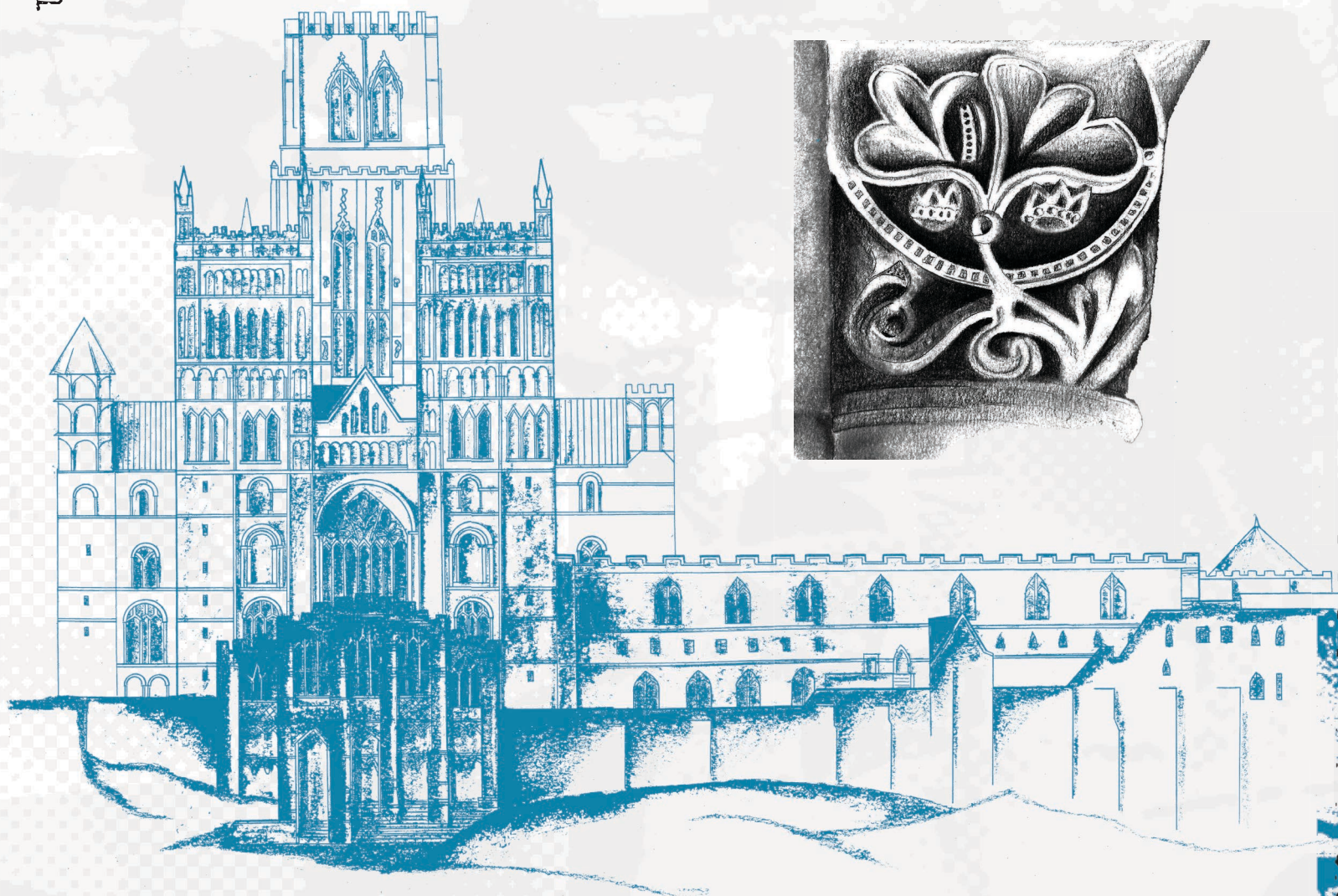
This architectural design is inspired by a grand piano. The three-dimensional effect of the building is crafted through the intricate folding and carving of a single sheet of paper. The repeating lines on the sides resemble the black and white piano keys in the interplay of light and shadow, also serving to connect the façade and support platforms. Two thick wooden stakes inserted into the ground, along with the corner of the structure, offer a stable triangular framework, supporting the entire volume and allowing the building to appear suspended. The 2D connection at the junction of the two triangular blocks provides a large platform area.



HAYLEY JONKERS

DURHAM CATHEDRAL

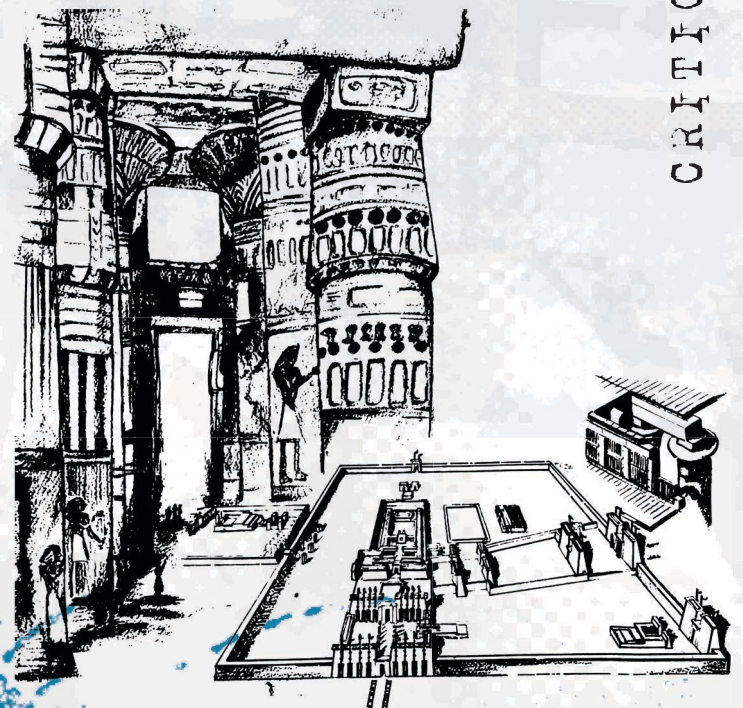
Durham Cathedral, constructed in 1093, is a remarkable example of Romanesque architecture that later transitioned into the Gothic style. This monumental structure was experimental for its time, particularly for its use of ribbed vaulting. Dedicated to St. Cuthbert, the cathedral houses his shrine and has served as an important religious site for centuries. In recognition of its historical and architectural significance, Durham Cathedral was designated a UNESCO World Heritage Site in 1986, nearly 900 years after its construction first commenced.



FABIANA BARBOZA

TEMPLE OF AMUN

This was a unique and inspiring experience; it was a complete task since the methodology was presented as a challenge that deeply involved us in the context. We needed to search for understanding, write to improve the content, and then draw to interpret what we absorbed – an intelligent approach to learn effectively about a given topic. We can say that the Temple of Amun has won over yet another admirer, reaffirming once again the success of the temple's builders, whose goal was to mark history timelessly. When presenting our work to experts in the field, there is always pressure and a certain fear of making mistakes. However, we do not see this as something negative because this feeling motivated us to research and discover details and curiosities that made the task much more enjoyable. Perhaps, due to issues of time management, more time should have been dedicated to the structural and visual aspects of the poster. Organising and developing a personal and logical study plan is essential, and in this case, taking refresher training to be up to date with the available tools, such as Photoshop, even while working in the library, would certainly benefit future projects. In short, it can be said that the entire experience was extremely enriching. By working with a bibliography, references, scales and other elements, areas that need to be improved in future projects were identified, in addition to having awakened an even greater curiosity about the world.

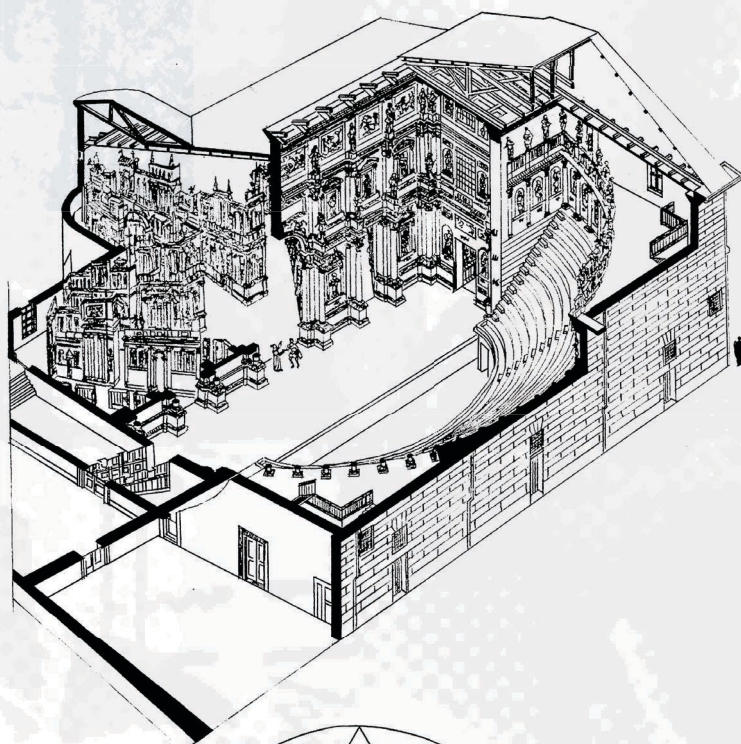
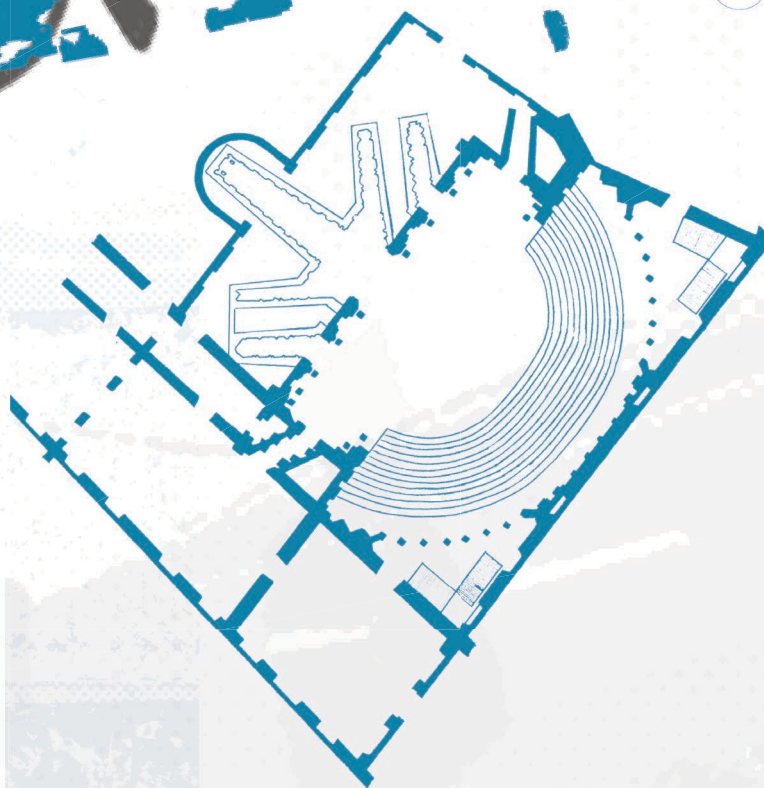
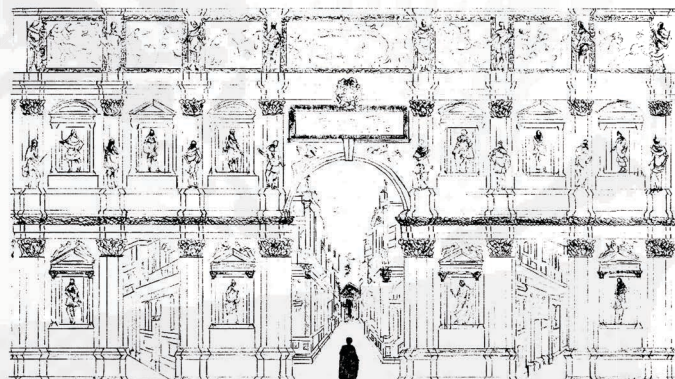


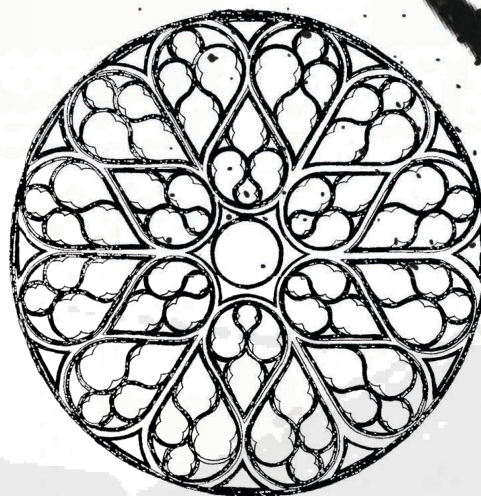
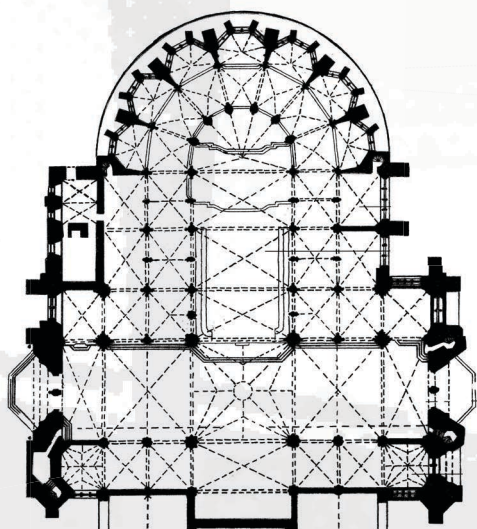
OLIVIA NOTT

CRITICAL STUDIES 1

TEATRO OLIMPICO

Drawing Teatro Olimpico accurately was difficult, as the plan and artistic renditions of this building changed from source to source. The Critical Studies 1 resources were used for the initial sourcing of drawings, but it was discovered that there was little to go by, and the one book that did provide a plan and section had warped and elongated the structure and its scale. There was an attempt to photocopy hard copies of the resources so as to compare with the ebook. However, the drawings did not align with the majority of online and physical sources available. Therefore, these drawings were deemed unreliable. However, the majority of like comparisons were chosen to venture further with. The sources used came from older books or sketches by artists; these were then scaled and traced for general sizing and later filled in with more detail by taking prompts from photographs of the building's interior. It was decided to get direct measurements from Google Earth regarding the size of the building in plan view from its actual site and context as it stands today; this was able to be accurately done as the Teatro Olimpico has remained, for the most part, untouched since its initial construction. In other drawings, such as the interior elevation – stage front, there were photographs online of people performing in front of the proscenium; by looking at the heights of the people against the permanent stage scene, a general measurement could be taken, this was then used to scale the buildings by relating the person of 1.7m to structural elements close by. It was decided to include a larger scope of the surrounding site in the city of Vicenza; this was done to include other buildings commissioned and designed by the architect Andrea Palladio, who designed the Teatro Olimpico. By broadening what can be seen and highlighting where these buildings were related to Palladio, the story of the Teatro and its place in this city can be better portrayed. Vicenza tells an even larger story of Palladio, but for the purposes of this assignment, only the closest in proximity to the Teatro (centrally situated) were able to be included.

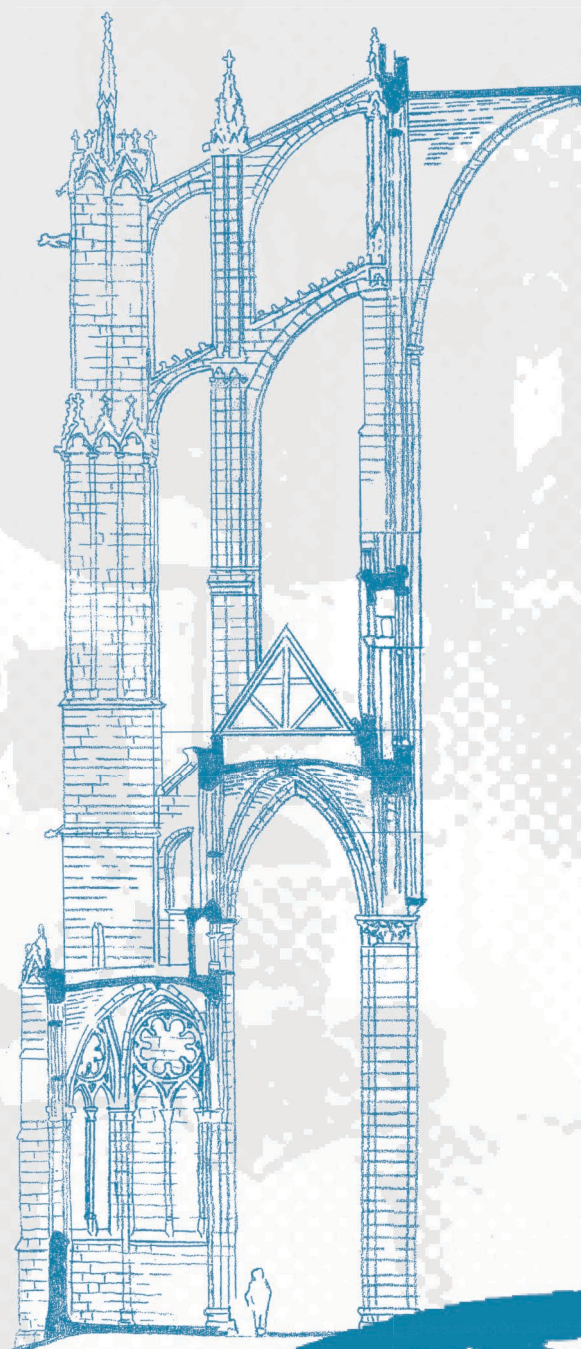




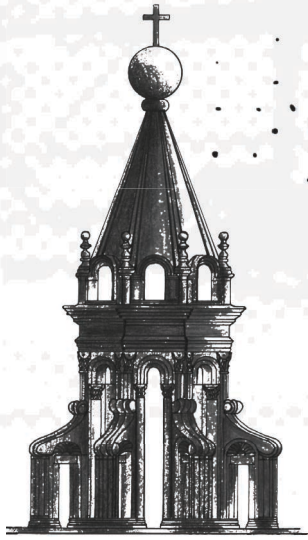
TAINA MARIE

CATHÉDRALE SAINT-PIERRE DE BEAUVAIS

As I reflect on my drawings of Cathédrale Saint-Pierre de Beauvais, I feel a profound sense of satisfaction at how geometry has influenced every aspect of Gothic architectural design. My submission for Critical Studies 1 includes original hand drawings: a site plan, floor plan, section, elevation and detail. Each drawing is a testament to Gothic architecture's relationship between form and function. I employed varying line weights in my drawings to enhance the visual hierarchy. Heavier, darker lines emphasise the structural components, clearly representing the building's framework. In contrast, lighter lines render intricate tracery and ornamental features, allowing these delicate details to emerge without overshadowing the primary structure. This deliberate contrast not only guides the viewer's eye but also highlights the dual nature of Gothic architecture, where strength and beauty coexist. Human figures have been placed in section and elevation for visual scale reference. *A History of Architecture* by Sir Bannister Fletcher was my most valuable resource; it provided the floor plan, section and elevations needed for this drawing assignment. Further research informed the geometric principles of symmetry, proportion and repetition, intricately woven into each aspect of the rose window detail. Through this exploration, it is clear how geometry is not merely a tool but a foundational element that informs the artistry and engineering of Gothic architecture.

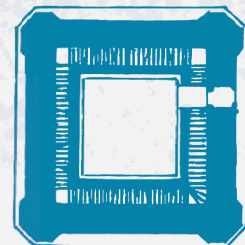


DYLAN QUAYLE



PIAZZA DEL DUOMO

This assignment required in-depth analysis and research into Florence's Santa Maria del Fiore Cathedral, Baptistery of Saint John and Giotto's Bell Tower. The aim of the assignment was to design a poster with scale drawings detailing the building's interior, exterior and floor plans, along with details of their construction. To achieve this, drawings had to be researched from various historical books and internet searches to find images of the buildings. This was difficult in some areas as there are not many accurate architectural drawings of the Baptistery. Filippo Brunelleschi, who designed the dome of the cathedral, is known to have destroyed his original drawings to stop those after him from copying his dome design. Fortunately, studies by various architects and later Italian universities have included cross-sections, elevations and details that can be studied. These drawings were scaled in Photoshop to the required size and traced to maintain accuracy. The buildings were split into two drawings, half-elevation and half-section, and cut to fit the poster design. Using pigment liners and various Lumograph pencils, lighting, shading and scale figures were added to show depth and scale.



ASHTON MORLEY



SALISBURY CATHEDRAL

To convey depth in my detail and section drawings, I used a range of line weights and shading techniques. In my section drawing, I included a figure for scale, and added scale bars and north points on each drawing to help understand the scale. Each plan, section, elevation and detail is clearly labelled, and I added annotations in my elevation and section views to point out key Gothic elements. For the page layout, I chose a portrait orientation to highlight that my cathedral is the tallest in England. I decided to make the detailed drawing of the cathedral's spire the centrepiece of my poster by enlarging it to a scale of 1:100, making it the focal point. Finding appropriate references for elevations and sections was challenging. After hours of searching, I discovered a 200-year-old book dedicated to Salisbury Cathedral, filled with detailed drawings, sections, elevations and details. I used these drawings to help me with my section and detail drawings.

CRITICAL STUDIES 1



MATARIKI

DESIGN STUDIO 2

The Matariki Design Studio 2 project fosters a deeper understanding of cultural specificity in architectural practice and explores the intersection of art, architecture and cultural heritage while working at a 1:1 scale. Students learn how to embrace cultural narratives as part of the design process, and how to blend and balance artistry with practical and functional construction.

This project focuses on experiential design, cultural engagement, technical skills development, and the role of architecture in fostering community connections. Specifically, designing for the Matariki project encourages students to engage with a cultural narrative that is unique to Aotearoa New Zealand, celebrate connection through physical representation, and explore how storytelling expressed within design adds a richness and layering quality to the composition.

Each individual form, specifically designed for Matariki, creates a visually engaging light installation that captivates the public viewer and invites them to explore the Māori symbolism expressed within the structure. And this exploration of temporality enables students to appreciate the beautiful, yet transient nature of these forms of architectural expression.

The Matariki Design Studio 2 project presents an interesting opportunity for students to embrace the idiosyncrasies of working in a group, and to understand how collaboration can yield diverse perspectives and inputs to a project. Working together to overcome obstacles that arise from the translation of conceptual design to built form enables students to learn how to adopt an iterative design process. This experience expands their architectural education and equips them with practical skills that enable them to contribute and adapt to real-world scenarios.





MATARIKI





NATHAN PHILIP ARRIOLA

GLEN EDEN SPORTS CENTRE

A proposed sports centre located in the heart of Glen Eden, Tāmaki Makaurau Auckland, incorporates Filipino culture through the use of traditional Filipino bamboo weaving patterns. Traditionally these are utilised to create clothing and house ornaments, as well as baskets and bowls that can be used for transportation and farm work, and on the façades of buildings. The art of bamboo weaving is an act of artistic expression and the expression of beliefs, representing different cultures throughout the Philippines and uniting these different cultures into one common practice. The use of bamboo weaving on the façade of the buildings metaphorically symbolises the ideas of coming together and promoting the unity of the Glen Eden community.

The lower levels of the sports centre are recessed to visually emphasise the woven bamboo façade. The façade creates a gradient light effect in the interior, acting as a sun-control element. The building also considers the surrounding outdoor spaces that allow people to socialise. Most importantly, the sports centre is entirely wheelchair accessible, allowing everyone to utilise the different spaces equally.

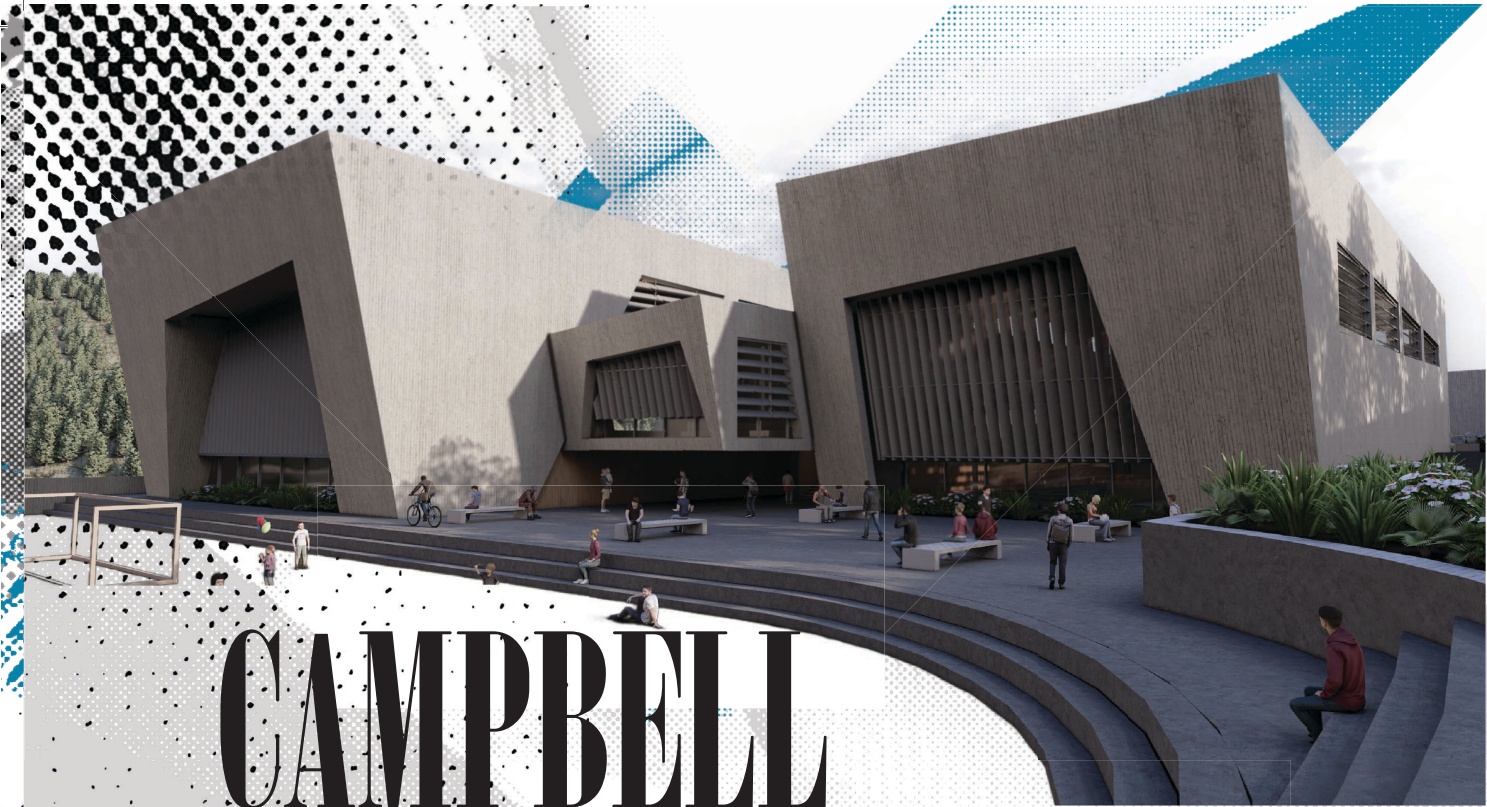


CAMPBELL REELICK

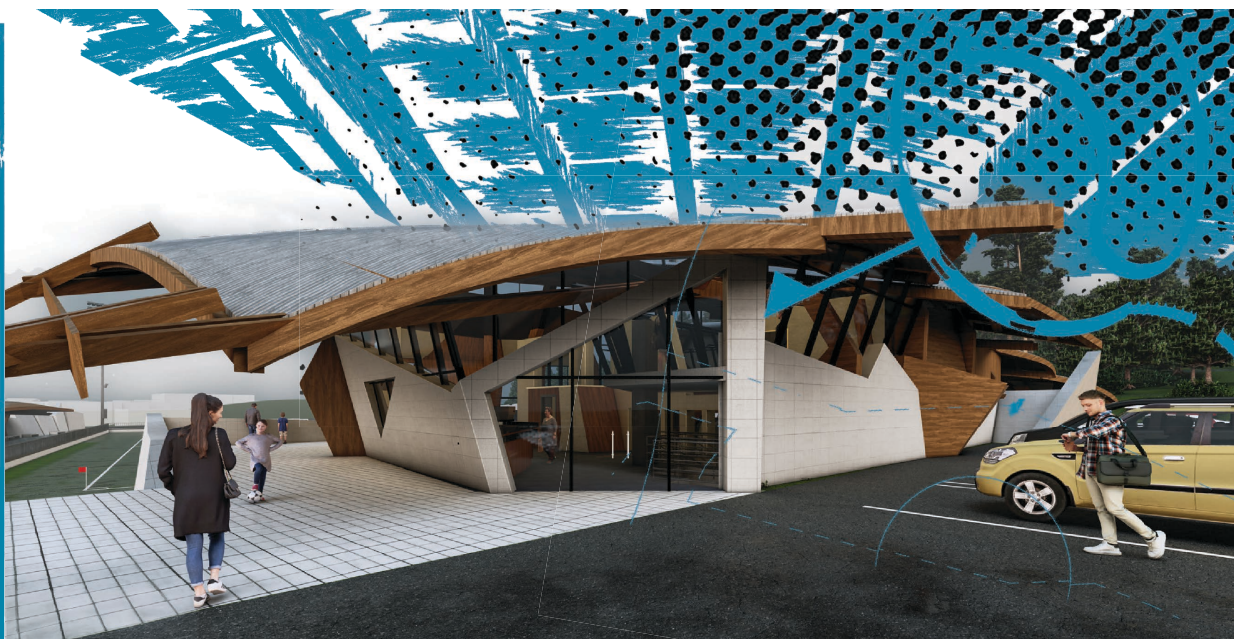
GLEN EDEN SPORTS CENTRE

This project focuses on designing a building complex that can provide multiple spaces for a variety of sporting codes. The design proposal ensures easy access for competitors and the public, while contributing to the beauty of its surrounds. The design is inspired by the angles and levels of both the site and the surrounding hills.

Concrete and timber will be used to construct the form of the complex. This provides a contrast between vast and structured, warm and soft. The design uses large angles on both the east and west sides of the building. These angles translate from the surrounding hills, which also guide the occupier towards the centre of the complex. As the occupier approaches the centre, they are greeted by a café, from where they can choose between the pickleball courts (on the north side), the basketball courts (on the south side), or descend to the outdoor football pitch and courtyard. Changing rooms and toilets for both the public and competitors are located below the main level, keeping them separate from the circulation above.



MATTHEW CALVERT



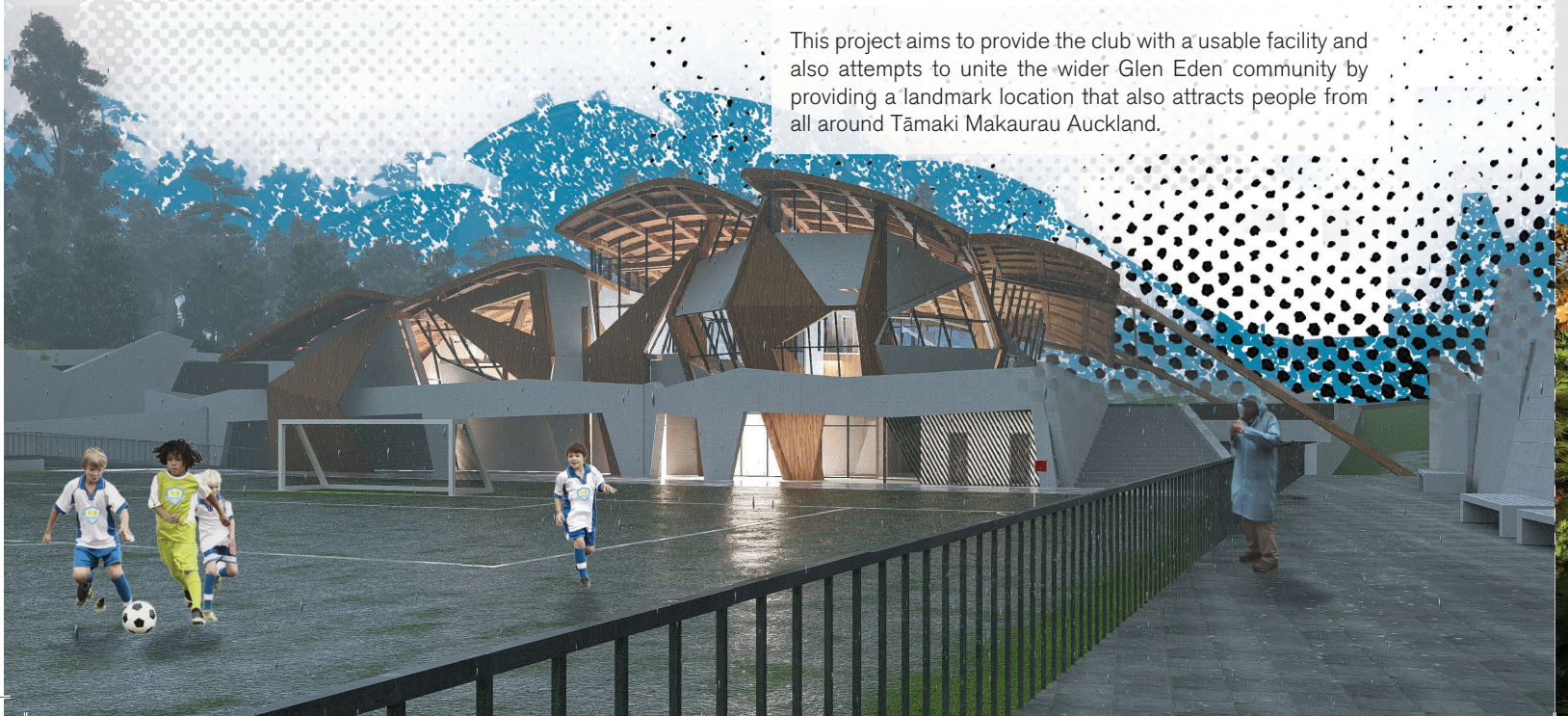
GLEN EDEN SPORTS CENTRE

Located within the Auckland suburb of Glen Eden sits Singer Park. Home to the Glen Eden United Sports Club, the existing clubrooms are in dire need of an upgrade. For this project, connection was a driving inspiration for the building design and its wider context. The clubrooms now complement the surrounding landscape to create an arena-like quality that ensures the entire site connects as one.

Inspired by Coop Himmelbau's Falkestrasse rooftop, the club's roof has a dynamic structure that spans across the geometric façade; creating a 'whole' feeling and visual experience. The dynamic geometries of the façade are representative of the energy and movement of the activities that go on within the building.

Internally, the club is full of visual connections from one space to another whilst also providing the privacy that some spaces require. The western façade opens out to the field, with the most imposing face, which connects people from inside to the field and vice versa.

This project aims to provide the club with a usable facility and also attempts to unite the wider Glen Eden community by providing a landmark location that also attracts people from all around Tāmaki Makaurau Auckland.



YONA ZHOU



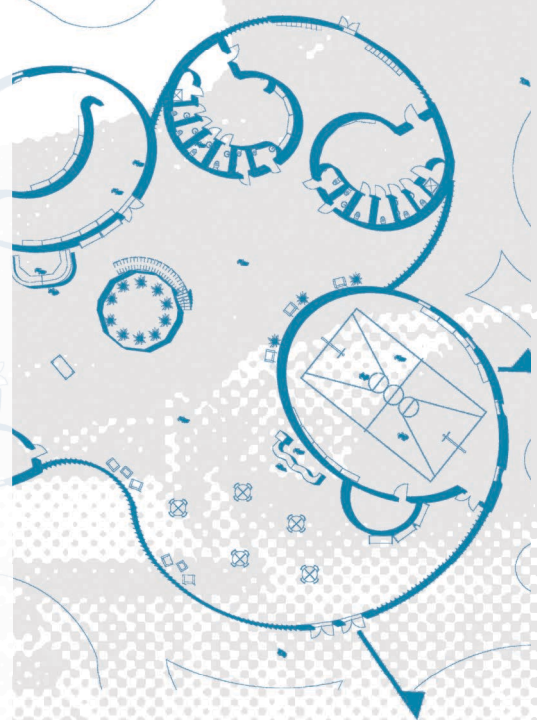
TREE FORT RECREATION CENTRE

The Tree Fort Recreation Centre has been designed and built for Singer Park in Glen Eden, a suburb in West Auckland near the Waitākere Ranges. Singer Park is located on West Coast Road and is home to the Glen Eden United Sports Club. Surrounding the site is the Waikumete Stream, which runs along the west side of the park. The Tree Fort Recreation Centre is inspired by the abundance of trees in the nearby Waitākere Ranges.

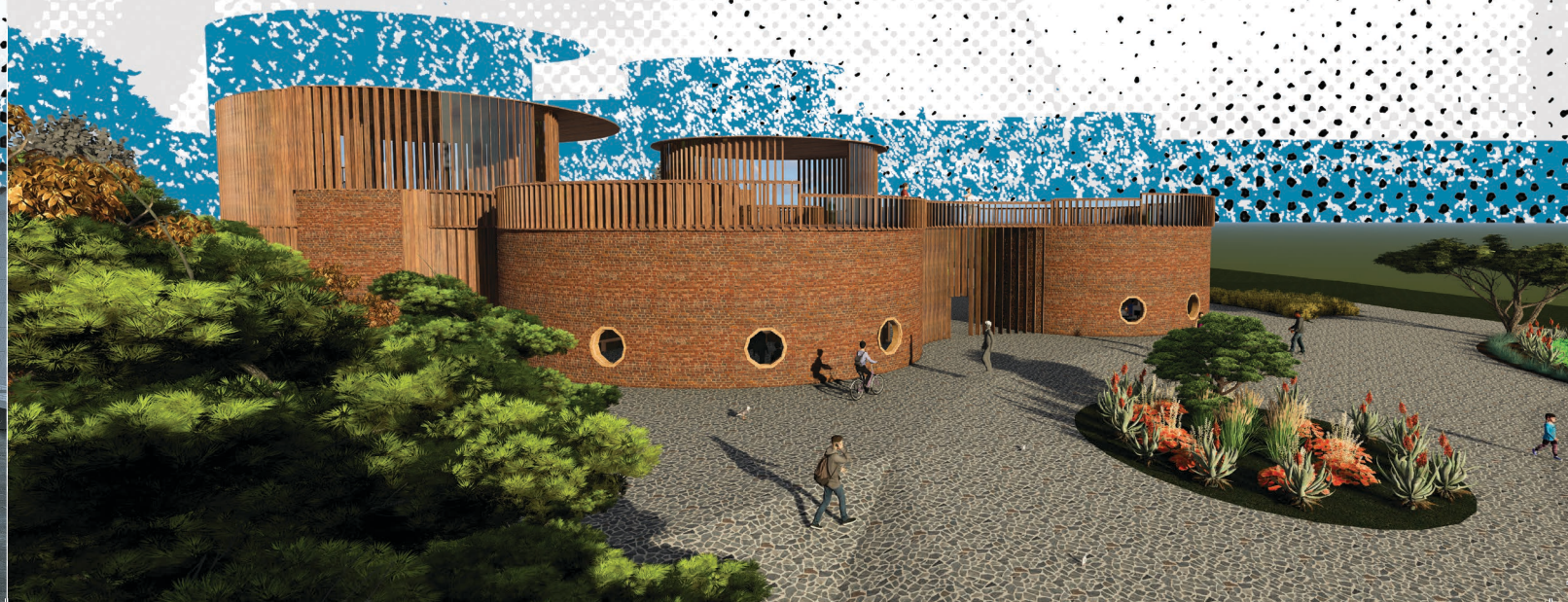
The organic shapes of tree-trunk rings were used as inspiration in the design, which showcases a smooth, curved form. As you move through the structure from room to room, the curves bring a sense of ease and calm as they guide you seamlessly around the centre. The materials utilised within the structure include brick, timber and stone, which convey a connection to nature as they are sourced as natural materials.

A garden with a variety of native plants sits at the heart of the building to serve as a constant reminder of the nature surrounding you. The stairs spiral around within the structure to simulate tree-climbing, and take you to the viewing deck atop the centre. Here you are able to take respite, away from the busy ground floor, relaxing under the shade canopies while peacefully watching the football game below.

The Tree Fort Recreation Centre is a place for families. Parents are able to enjoy a coffee and company with friends while children are entertained in the performance room or on the basketball courts. There is something for everyone – a place of play, comfort and connection with others.



DESIGN STUDIO 2





DESIGN STUDIO 2

JAIDAH COOPER-SMITH

23 VERONA AVENUE

In Design Studio 2 students were tasked with designing engaging, yet functional residential units for a multi-generational family located at 23 Verona Avenue in Tāmaki Makaurau Auckland. The initial design phase recognised that traditional, expected, right-angled, residential architecture needed to be challenged. This led to the creation of a floor plan in the shape of a question mark, which strategically weaved throughout the site, centralising the residences around shared outdoor space. This organic form became a reflection of the site's natural contours while influencing each units' placement. These gradually descend, in keeping with the gradient of the site and ensures a seamless integration between the structures and the landscape. Alongside each residence, decking follows the natural contours, interconnecting all the structures together, creating a flow and connection between each unit.

JACOB ALEXANDER

23 VERONA AVENUE

Sitting southwest of Auckland's CBD, less than one kilometre from Unitec, sit two gable-roofed units and a guest house, home to a multi-generational family, ranging from great-grandparents to grandchildren. Communal aspects of the building, such as the greenhouse and public lawn space, were a design priority so the family could readily connect, enhanced by their micro-community via the greenhouse and workshop.

The residence features private outdoor areas where the two families can separate themselves, allowing for self-growth. The materials and structure were also carefully considered for the family to create an economically versatile, future-proofed residence that would pass down through generations.

A gable roof connects to the ground, forming a protective barrier with window slits providing rhythmic breaks in the façade. The position of the floor-to-ceiling windows within the protective walls allows for late afternoon and late morning sun to enter the house, which also provide external vistas for the residents inside to enjoy. The underground parking beneath the communal greenhouse was designed to maximise the usable ground-level space, creating a seamless transition between the family's communal spaces, semi-private communal spaces, and private living quarters for individual residents. These spaces complement the surrounding environment while ensuring enough space and flexibility for future development.



DESIGN STUDIO 2



BAYLEY CUMMINGS

23 VERONA AVENUE

This Verona Avenue project sparked my design idea and approach of vertical and horizontal elements. I initially intended to have large steel L-shaped supports frame the design and essentially hold it together. Further design development persuaded me to explore the idea of implementing the L-shaped supports as a skeleton rather to serve as the foundation of my design and then observe the spaces created under them. This resulted in an interesting case where spaces were determined by the exterior steel frame.

There are two units on the site with the front unit, Unit One, housing one couple and their son, and the back unit, Unit Two, housing one couple with two small children. There is also a guest house situated behind Unit Two which is home to the grandparents. I also wanted all homes to have a relationship despite being separate units. I included a communal outdoor space which bridges the transition between the indoor and outdoor space and connects the units together. I chose local materials within my design that were common amongst the wider site context of brick, timber and steel. My design also includes a walkway from the road to the guest house at the rear of the site allowing for unimpeded circulation.





NEHAAL NAIDU

THE CAPSULE

In this design inspired by Jenga, the inside of the building feels as if someone is pulling or pushing out pieces and leaving behind a void. My initial design iteration for this project focused more on form than function. I wanted to design a building that allowed the function to be shaded by the façade, which corresponds with my idea of leaving voids behind.

The form protrudes in various ways, pulling the main bodies back, forward, up and down, demonstrating the act of pulling and pushing, which aids in creating open spaces in random but thoughtful ways. The form revolves around three main vertical pillars connected with horizontal plains slicing through the building, forming the floor planes. The two closer pillars, together with the horizontal connections, accommodate the public and staff areas such as the administration offices, adult and children's libraries, gallery, café and other visitor programmes. The third pillar, situated to the right of the building from floor three upwards, defines and supports the apartment complex.

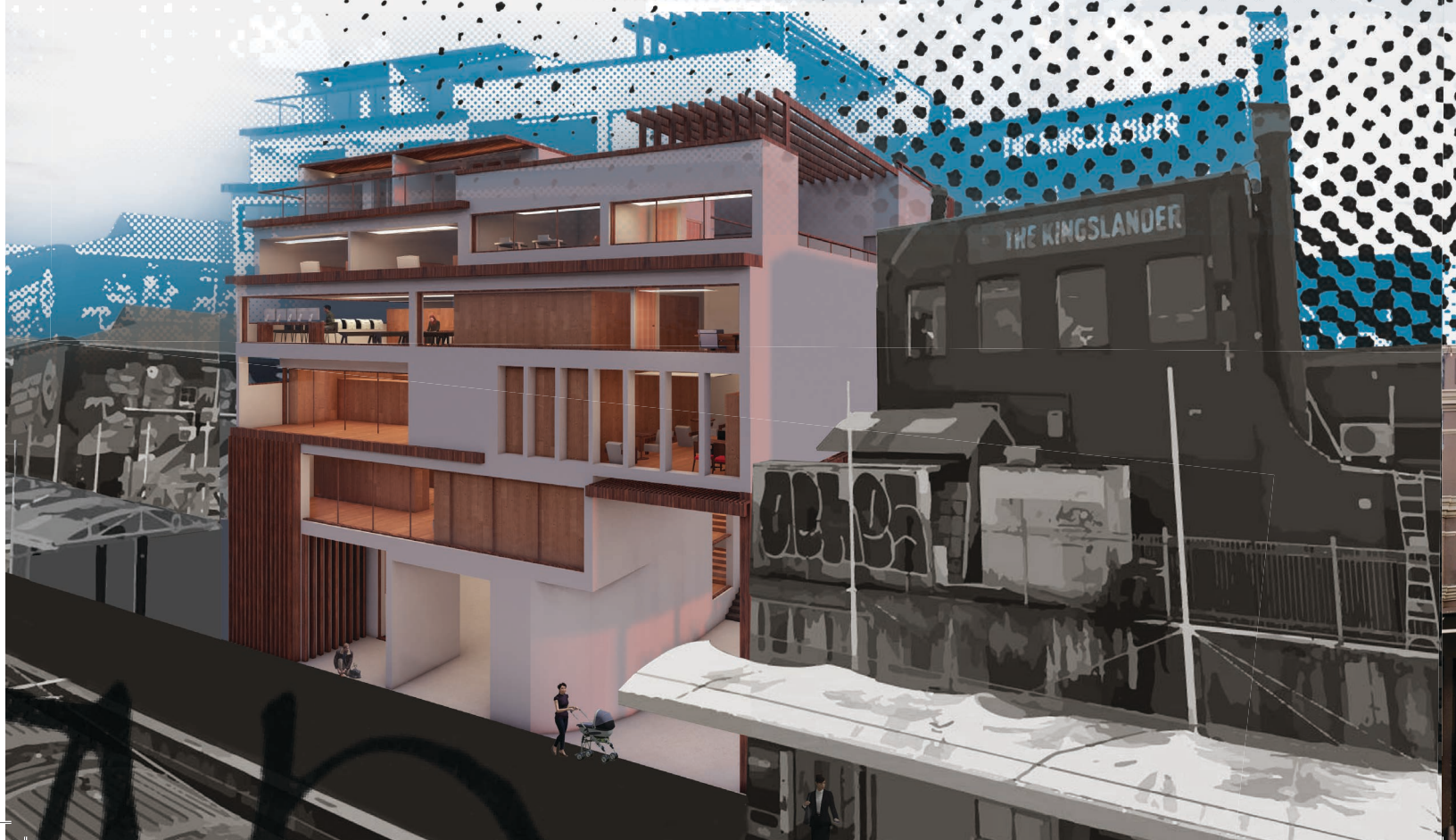
DESIGN STUDIO 2



EMILY YOUNG

KINGSLAND CENTRE

This design for a mixed-use urban development seeks to create a welcoming social atmosphere that harmonises with Kingsland's street scene, serving as a new central location for the area. Inspired by the vertical and horizontal interplay found in Rudolph Schindler's Manola Court, the design emphasises structured layers that create a dynamic presence, guiding the public through curated spatial experiences. Smooth, directional curves were drawn from Te Uru Waitākere Contemporary Gallery, incorporating soft, curved elements that subtly guide users from the bustling street front to the quieter zones of the library, art gallery and residential spaces above. This concept also embraces elements of the existing site, such as the rhythmic patterns in glass façades and the distinct curves of the arching window frames from nearby structures. The aim was to foster a social atmosphere that enhances community interaction, honouring Kingsland's unique streetscape, and lends a sense of dwelling to people using the area.



ERICA LIM



THE DIP

Situated in Kingsland, The Dip is a mixed-use community library, gallery and apartment building that is representative of both old and new. The Dip symbolises the act of pulling back what is old or traditional to spark contemporary regeneration. This was demonstrated in the form at the top of the northern façade. The traditional has been manifested by using the arch, while also being reflective of the Kingsland's Edwardian roots. This rebirth is portrayed by way of the vegetation balcony that sits at the top, its three trees blooming with life. These catch the eye of the passer-by, who becomes eager to venture to the top. There, they discover a gallery with a glazed opening to the sky that creates a channel of light rippling through the space, instilling a welcoming sense of airiness and earthliness.

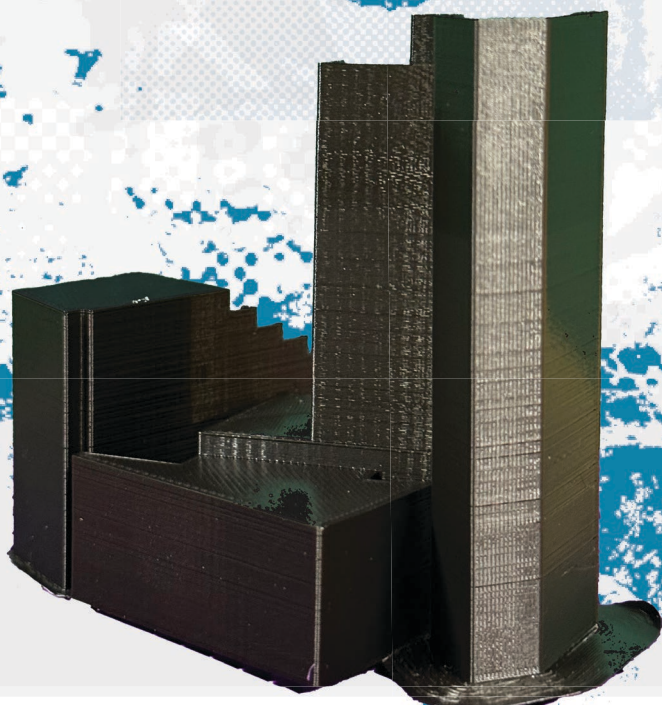
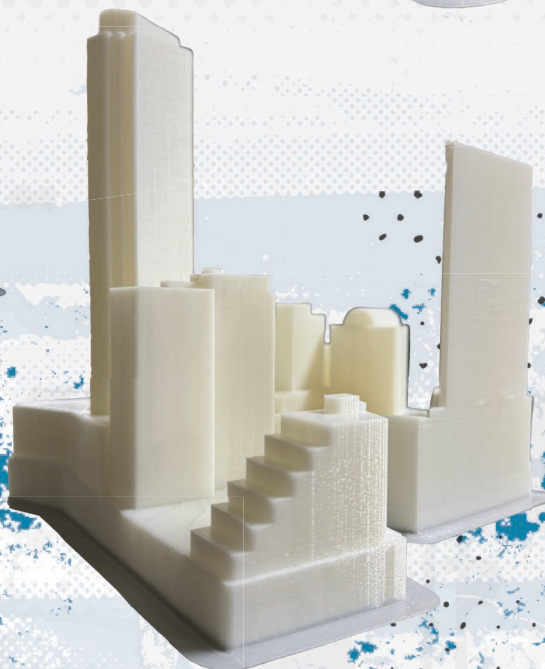


DESIGN STUDIO 2



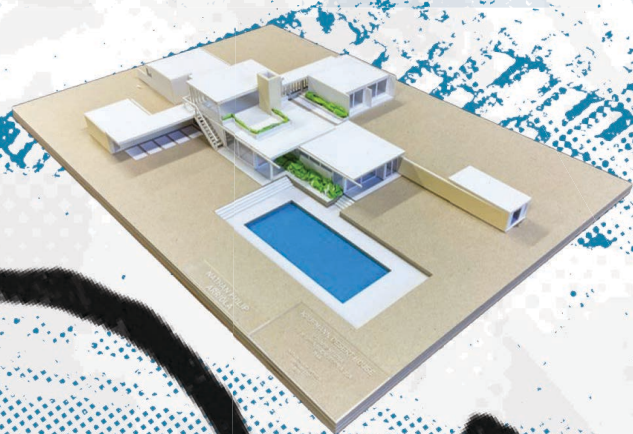
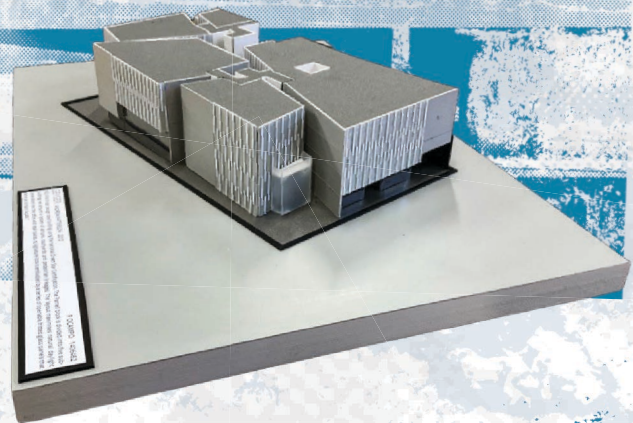
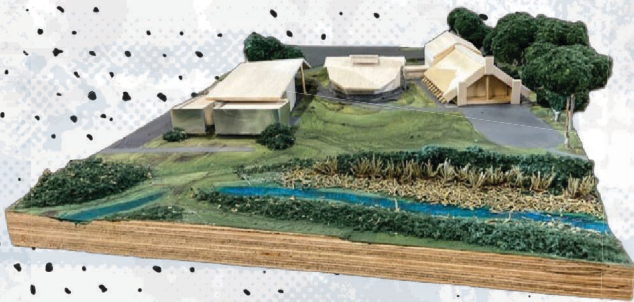
MINI CITY

ARCHITECTURAL REPRESENTATION 2





MODEL MAKING



DANIEL CHIA GOHANNE TURTEL

7132 THERME MODEL

Situated in Vals, Switzerland, are the only thermal springs in Graubünden canton, with waters reaching temperatures of 30°C. Beyond the spring in the village of Vals, a strip of stoned-roofed timber homes is strung along the Valserrhein River. Next to the spring, a hydrotherapy centre was commissioned to be built in the centre of the complex to connect to the thermal spring's natural source.

Swiss architect Peter Zumthor won the competition to expand the existing hotel with integrated thermal baths and therapeutic facilities. In 1996 an independent structure was built into the slope in front of the hotel, becoming the renowned spa, Therme Vals. Purely a project of the community, it provides an essential contribution to the tourist infrastructure, attracting new guests to the hotel and the village. The scale model was crafted primarily using plaster for its structural elements.

The walls were cast in 3D-printed molds, imitating a stone masonry surface. Once the plaster cured, the walls were carefully cut to size and assembled on a plywood base, forming the building's core structure. Holes were drilled in the pool areas to accommodate LED lights which illuminate both the indoor and outdoor pools. The surrounding landform was modelled using stacked cardboard, shaped to create the contours of the site. This was then coated with plaster, dried, painted, and covered with flockage to replicate the grassy landscape. To construct the pools, the pool cavities were sealed with silicone to prevent leakage, and resin was poured in to simulate water. Finally, the façade was painted to highlight the stone masonry effect of the walls.

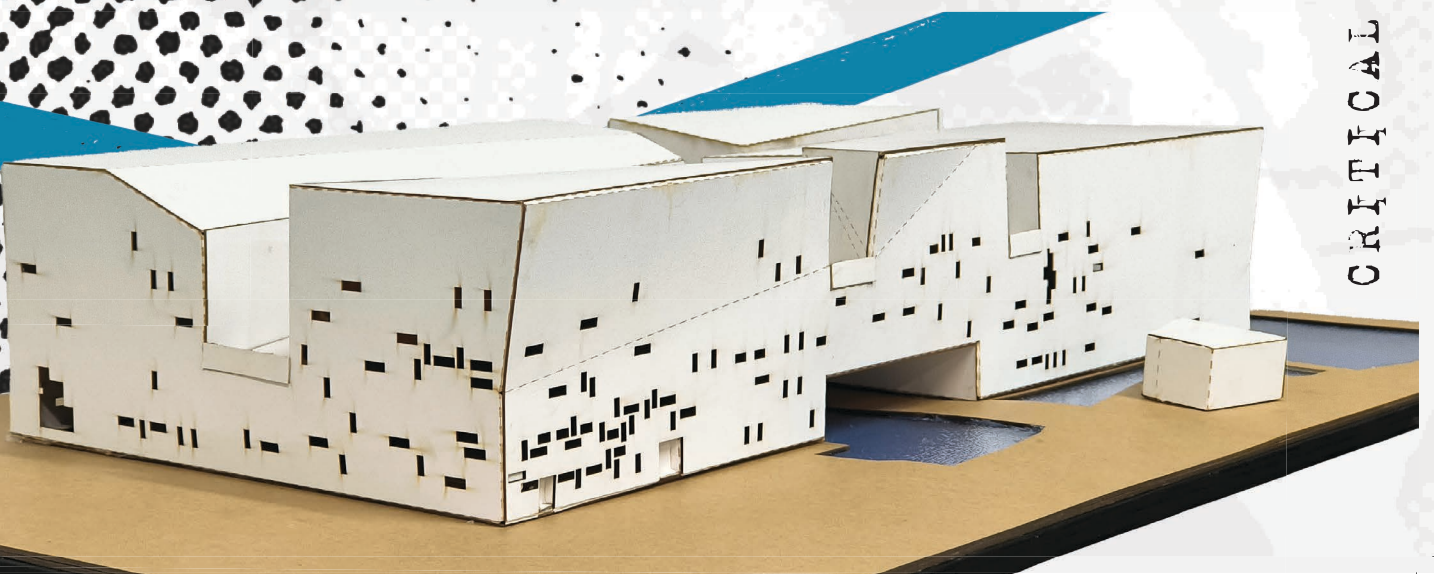
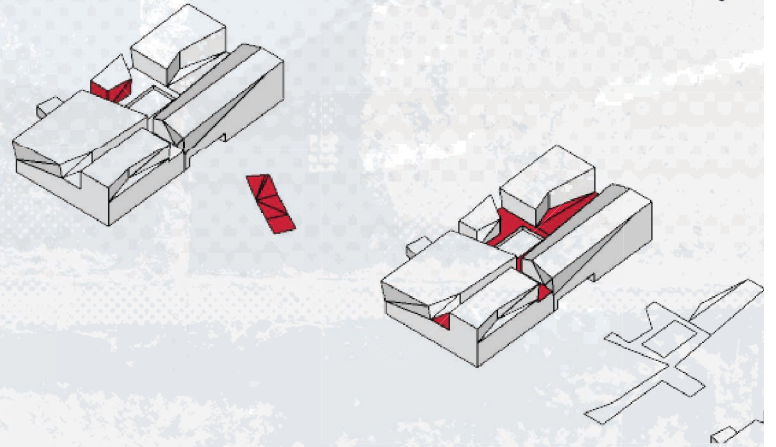


JIANTONG ZHENG

YAN LI

NINGBO HISTORY MUSEUM MODEL

The assignment models for Critical Studies 2 were a collaborative creation, with one student responsible for constructing the overall form while the other focused on the detailed textures of the exterior walls. We created the model to better understand famous architectural structures, allowing us to observe and experience design forms more closely. We created a 3D model in SketchUp containing only the exterior form without internal structures. We then used a plugin to convert that model into a flat, unfolded surface, which was converted into a CAD file. Using Revit software, we added the outlines of windows and adjusted the scale of the drawings. These drawings were printed on A4-sized paper and glued together to create a small-scale model for testing, allowing for a more intuitive detection and adjustment of any issues within the drawings. After finalising these drawings, we used cardboard for laser cutting to create the final model and its surrounding environment. The exterior walls of the Ningbo History Museum are particularly distinctive; the straight vertical walls utilise traditional Wapan tiling techniques, a construction technique from the Zhejiang Province of China, integrating millions of recycled bricks and tiles salvaged from the demolition of older buildings. Some of these bricks and tiles have histories, spanning over a century, reflecting the museum's commitment to sustainability and its role as a living artefact of historical significance. The model attempts to use sculpture clay to replicate those bricks and tiles.



RETROFITTING NORMA

The main design driver integrated into my project, Retrofitting Norma, is the urban street and the extension of the city through it. Through a fifty-year plan, the idea is to ensure the local infrastructure can, over time, withstand the addition of people from Pontinia as they move from their flooded city 32 kilometres away. Creating a dynamic environment with interactive green roofs throughout the urban street was the main priority, which is lacking in this small Italian city situated within a vast landscape of hills and difficult terrain. With existing historical housing and empty lots in the street, I decided to provide additional mid-rise housing in the empty lots while retrofitting some of the existing apartments to create an entirely new look to the street.

Two different-sized lots provided a way to create different variations and typologies for the new housing. Each proposed building is laid out as follows: the larger apartment complex has small businesses on the ground floor while the first, second and third floors have twelve studio apartments. The rooftop is a communal garden area with a generous-sized greenhouse on top and a facility room for all the building maintenance next to it. The other apartment complex typology is more family oriented, with business space primarily on the ground floor, and the first and second floors each having four large-sized apartments. Like its counterpart, this complex also has a communal rooftop garden space with a greenhouse and a maintenance room.

Although this is only one street proposal, the proposition is to retrofit streets throughout Norma to follow a similar design intention, to ensure that the community can interact with the environment and also with one another. Whether it is rooftop gardens or pocket parks between buildings, the idea is to provide this city with an inspiring, community-centred environment that is currently lacking.

DESIGN STUDIO 3

JAXSYN SMITH



HANGYUL JEON

PONTINIA: AXIS TO ACCESS

This project is a mixed-use, flood-resilient building in Pontinia, Italy – a rural town with a population of around 15,000 people. Due to its location, between mountains and ocean, heavy rainfall can result in the town flooding. This is exacerbated by the town's two adjacent man-made streams, which overflow during heavy rain.

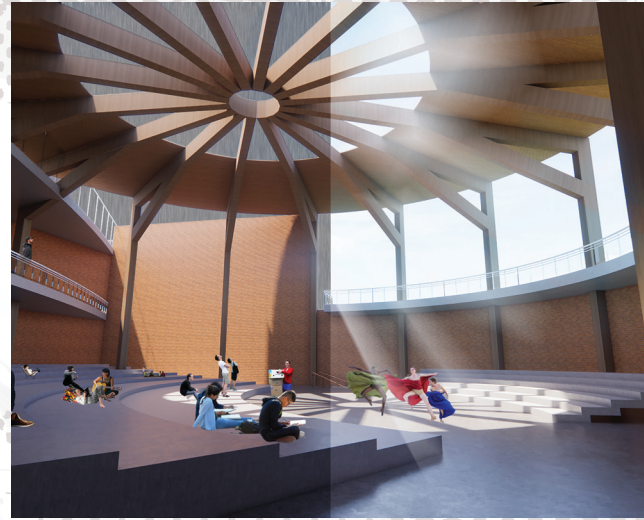
The idea that drives Axis to Access is to ensure the building is accessible from different points. The axis points from north, east, south and west of the site were used to inspire the form of the design. Further, the site for this building is situated on a corner with a roundabout that is uniquely shaped, so it naturally becomes an access point for pedestrians.

The landscaped area at ground level provides a place for people to gather, relax and use as a community space. However, the design aims to provide temporary shelters during times of flooding, particularly in the

commercial spaces on the first floor, which are flexible in function and could act as libraries, event spaces, offices, etc. Apartments are located on the upper floors.

Arches are used as a structural element due to their strength and aesthetic qualities, relating to the context of the site and town. This mixed-used building focuses on improving the quality of life for the people of Pontinia, especially during times of flooding. The ground level acts as a sacrificial floor, but does provide a place for hosting events, socialising and reconnecting with the land in the interim. The use of durable construction methods and materials, including concrete, closed-cell insulation, bricks, aluminium joinery, and wall and floor tiles, ensures longevity and ease of clean-up. The upper floors will remain dry as they sit well above the flood plain.

Axis to Access is a design that adapts to nature instead of preventing its natural course, with the awareness that the world is constantly changing. It is a place where the natural environment, work and people converge.



ZANE CHANG

DESIGN
STUDIO 3

PONTINIA RETREAT

Pontinia is located in the Province of Latina in the Italian region of Lazio near Agro Pontino, once a swampland before it was drained by order of Mussolini in the 1930s. In 2018 a major flood hit the small town, destroying homes and infrastructure. The goal of this design was to create a complex that can cater for Pontinia's population while being flood resilient, sustainable and able to expand over decades to come.

Pontinia is located between two major rivers, well within the floodplain, so the initial design decision was made to move southwest, away from the floodplain, to form a new development while retaining connections with old Pontinia. This has been achieved by including paths in the new development orientated towards Pontinia's town square, as well as having a similar building footprint. Moreover, a new central wetland park has been designed to connect both old and new, and mitigate future flooding. The design is inspired by the traditional buildings of Pontinia, where the architectural style is classified as rationalism, often characterised by the pastel colours of red, beige, pink and white, and the materials of brick and concrete.

The ground floor of this development has been designed as a sacrificial floor. It is five metres high to allow ample light into the ground floor, used as a contemporary marketplace when not at risk of flooding. The first floor consists of public, mixed-use spaces which can be used as communal halls or medical centres. These rooms can also be used as emergency shelters for people from flood-hit areas within Pontinia. The floor can be accessed either by an elevator, a staircase, or emergency flood bridges that connect with different buildings in the new development, as well as the emergency bridge from old Pontinia. Further, a Trombe wall design has been utilised on the south façade to allow for passive thermal heating within the building. The top two floors are permanent residential areas. Balconies have been included where possible to encourage community through ease of contact with others. Green roofs have been utilised as well as solar panels to ensure energy efficiency.



NATURE IN THE CITY

Nature in the City aims to involve greenery and touches of Māori influence in its design by the cladding of the building reflecting the different shading that harakeke has when woven. The design aims to give each unit a sense of uniqueness that gives the building character. The entrance of the building is guided by an abstract timber design to guide people into the building.

At ground level, Nature in the City provides an adaptable open space for events such as public gatherings, concerts and the reinstated night market. It connects Fort and Shortland Streets via a ramp and stairs that also provide public seating and shade during summer. The materials used are concrete and timber to create a warm atmosphere.

The building is designed in a way that tapers as it ascends to ensure that bedrooms and living rooms get natural sunlight. The design also ensures prevailing winds are mitigated to reduce overall wind load. The offices and apartments have windows angled in a way to provide privacy for the residents. The smaller building to the side houses studios and office spaces, while the main building has medium-sized office spaces, communal living areas and penthouses.

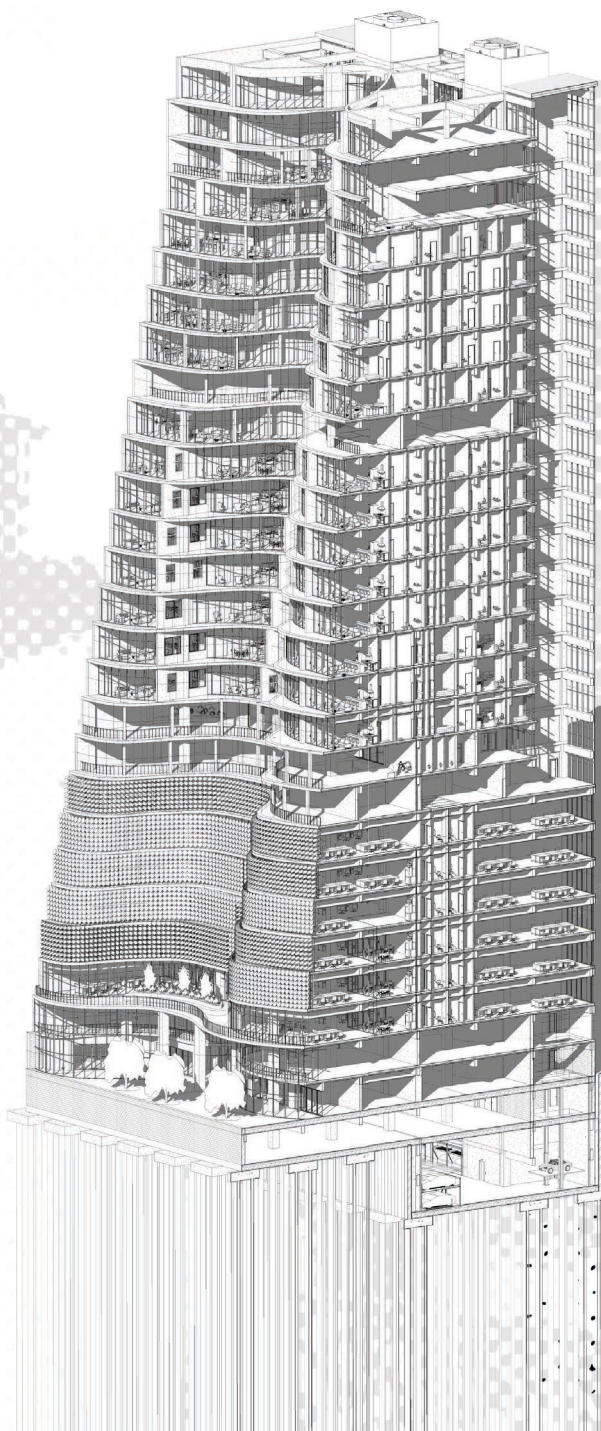
A communal living area has been developed for students and the elderly, as demonstrated by such a development that had a positive outcome in Norway. Suicide rates are higher when young people are away from family and friends, but elderly people in the same complex act as caretakers who can pass down their wisdom while meeting nutritional needs. In return, the students teach the elderly about modern technology and living.

The residential units all have an enclosed deck to keep the residence warm during winter and opening the windows brings fresh air in during the summer. Planters have been incorporated into the decks to reduce harsh sunlight and introduce more greenery to the city.

NORA JEAN LEE

JOSHUA HAMILTON

DESIGN STUDIO 3



WHAKAMĀTŪTŪ BUILDING

Inspired by the original coastline of Auckland Harbour, the Whakamātūtū Building situated at 28 Shortland Street makes reference to what previously existed in its place, but is now sadly a reclaimed industrial and commercial development.

The Waihorotiu Stream, which was home to Horotiu, a mighty taniwha prominent in the lives of mana whenua, originally travelled along what is currently known as the main thoroughfare of Queen Street. The stream was covered by asphalt and turned into an underground grey-water channel. The main design driver for this project was to restore this waterway to the surface, to flow through its original location.

The façade adds aesthetic value to what was a simple and unattractive component while also being functional, providing both privacy and light control into office spaces. The façade's panels, shaped like feathers, form a cloak which helps to differentiate the programmes within spaces inside the building. Traditionally, Māori architecture applies this principle as tāngata do not like to mix activities.

A major aspect of the Whakamātūtū Building is the living façade, which acts as an urban farm for native species to be transplanted, once matured, to parks around the city as part of the council's motion to rejuvenate the waterfront (the reasons for the building's name). While this offsets the carbon footprint of the building, it also gives back to the land for all to enjoy.

It is important for successful architecture to merge into the existing cityscape and thus the building also draws from aspects of surrounding buildings, including the Metropolis located just south of 28 Shortland Street. Aspects such as the materiality and grid pattern seen in its façade had an influence on the Whakamātūtū Building. These design features result in a well-designed high-rise building that found its place and connects with the people of Tāmaki Makaurau Auckland.



HĪNAKI TOWER

The brief for this project was to design an innovative, sustainable, inclusive, Māori architecture-inspired, multi-cultural, vertical village in Tāmaki Makaurau Auckland. Situated adjacent to Queen Street while connecting Commerce and O'Connell Streets, the site offered major development opportunities.

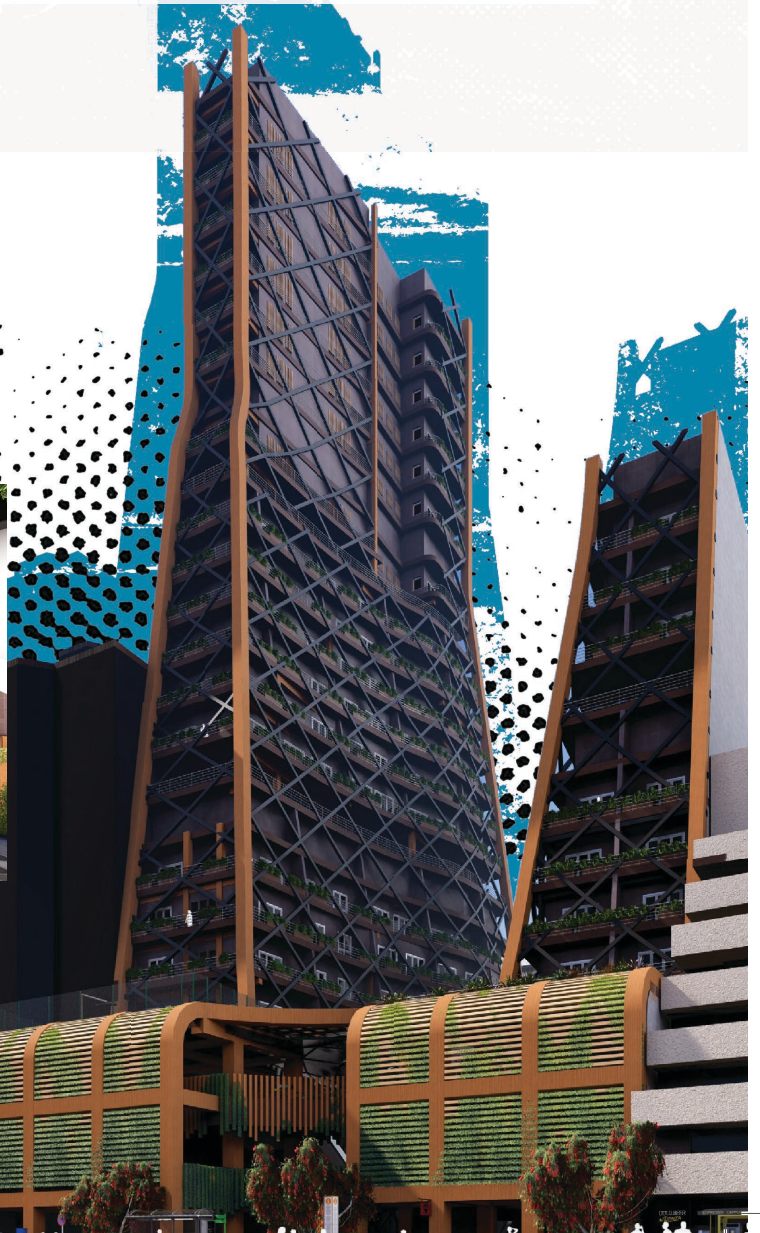
The design process began with the cultural identity and context of the site. Te Waiohūa is an iwi that thrived in the central Tāmaki Makaurau Auckland area in the early seventeenth century. This site was used for fishing, travel, occupation and cultivation. This history aided my design process, the goal having been to reference traditional uses for the area, and to provide engagement opportunities for people using the building. The traditional Māori hinaki (eel trap) was the main inspiration for the design.

The hinaki is woven into the design including the shape of the main water feature. It was designed for people to interact with and to draw people into the spaces from the street and upwards. The building also includes two floors for retail spaces on Fort and Shortland Streets, a food court on level two, and a recreational space with a gym on level three, creating a vertical village.

Constraints included minimal sunlight entering the space due to the Pacifica building, and the Seascape building under construction. The design also needed to consider the amount of sunlight penetrating the smaller retail building behind the site, as well as the views from the adjacent Metropolis building. The design included towers on each side of the site with a central atrium to accommodate these constraints. One tower hosts the hotel which is situated to the west to get morning light into the rooms when they are most used. The other tower is residential, and gets more afternoon light.

The form of these towers was influenced by the geography of the original coastline by Shortland Street before the land was reclaimed. Both the residential and hotel towers include balconies and planters to contribute to the social activity and overall wellbeing of residents. Glulam is the predominant material in the design, with steel and concrete also used to reduce embodied carbon and make the building more sustainable.

ZANE CHANG





'The beginning of the path shows the Auckland fire station, and the busy street'



'The presence of foliage and buildings' canopies allows for easy vision and navigation along the pathway, offering shade, protection from rain'

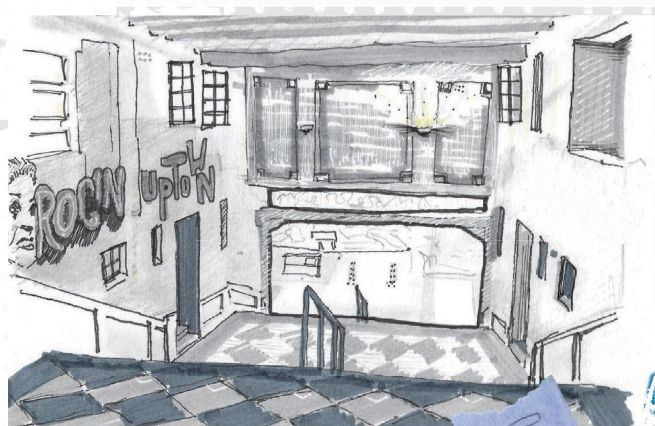
AVRAHAM BRIONES



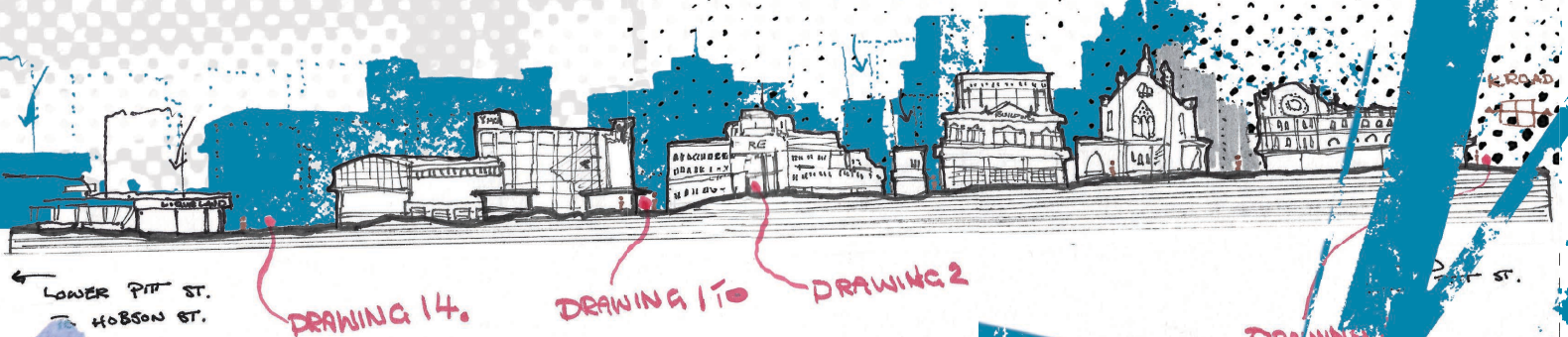
'The canopy can be seen in full use here. It completely shades the pedestrian'



'Shops are seen everywhere around in St Kevin's Arcade, with the descending staircase and light and large window at the end'



'Street art can be seen while walking down and through St Kevin's Arcade towards Enterprise Park'



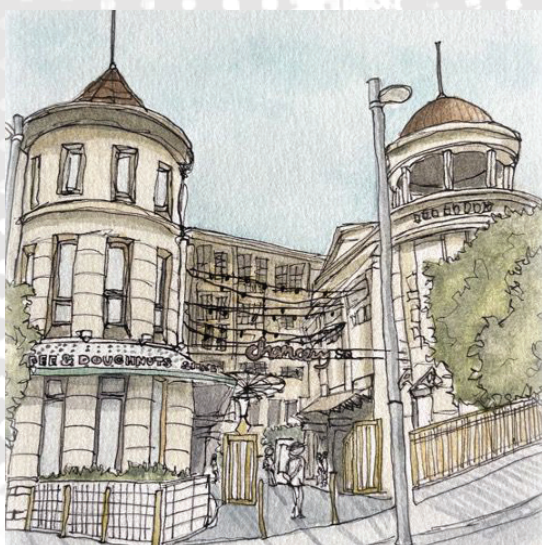
KANIA VIRGILIA



'Linking Queen Street and High Street, Vulcan Lane creates an inviting historic atmosphere, promoting pedestrian traffic and community engagement'



'The hustle and bustle increases, with modern buildings and trendy shops contributing to a lively and dynamic urban environment'



'The narrow lanes and charming architecture evoke a sense of intimacy and discovery, inviting further exploration'



'The ambience changes to a more refined and upscale vibe, with boutique shops and cafés lining the street'

