

Te Kāhui
Whaihanga
New Zealand
Institute of
Architects



Te Kāhui Whaihanga Resene

Student Design Awards 2023



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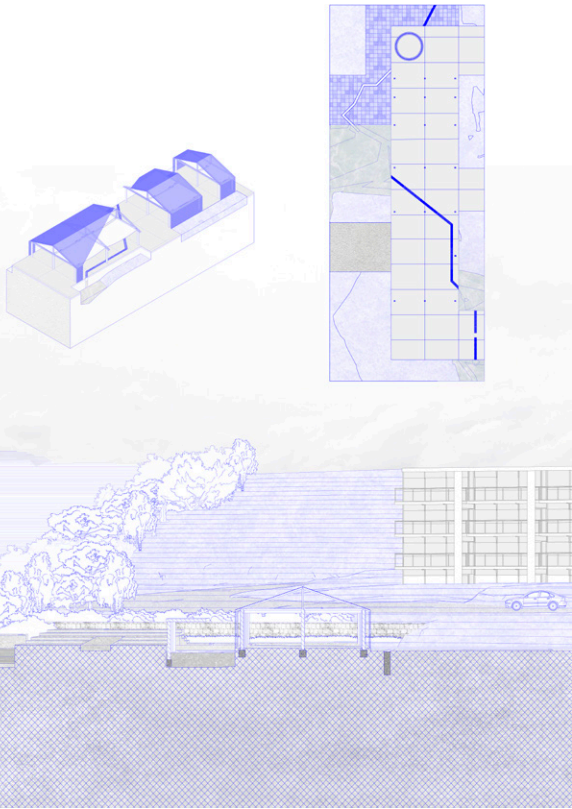
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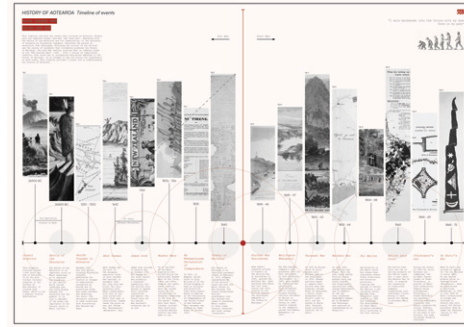
- 1 Antonia van Sitter
- 2 Beth Williams
- 3 Regan Harrison

- 1 Emma Wilson
- 2 Grayson Croucher
- 3 Isabella Muirhead
- 4 Javani Govender

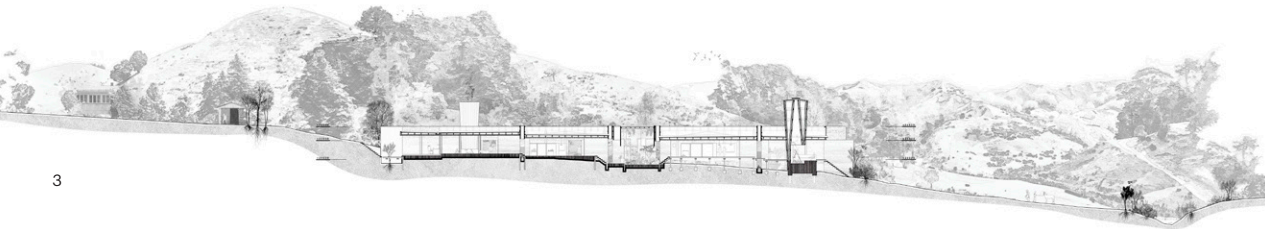
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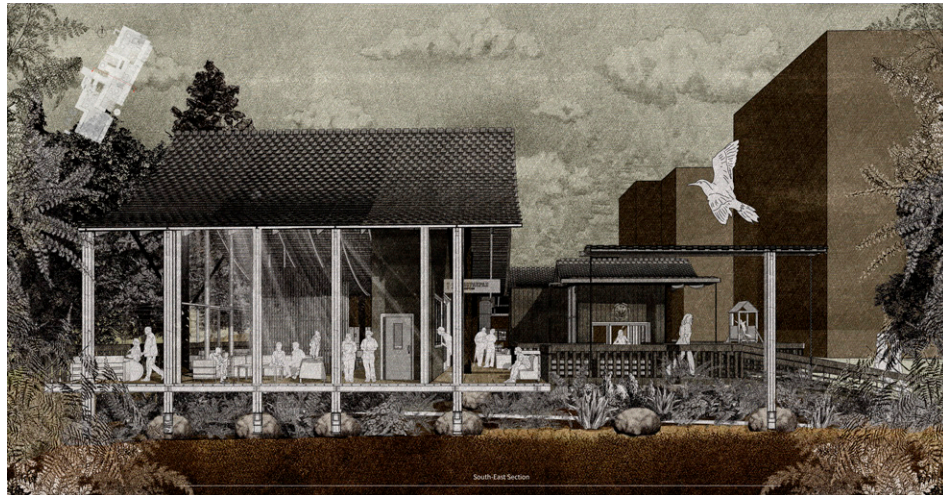
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Te Kāhui Whaihanga Resene Student Design Awards 2023

Since 1990, Te Kāhui Whaihanga New Zealand Institute of Architects has invited fifth-year students from Aotearoa New Zealand's accredited Schools of Architecture to compete in the country's leading competition for emerging talent.

This highly respected awards programme enables students to present a body of work to the industry and public. Many alumni go on to become Aotearoa's leading names in architecture, education and urban planning.

The 2023 Student Design Awards was hosted by Te Wānanga Aronui o Tāmaki Makau Rau – Auckland University of Technology (AUT), Huri Te Ao, School of Future Environments. The competition was held at St Matthew-in-the-City over two days, culminating in a public exhibition and awards ceremony. Eleven students presented to a panel of judges, whose citations are read out at the awards, published online and within these pages. Each year, a palpable mix of tension and anticipation underscores these presentations to the panel.

In 2023, each project proved an inspiring counter to our present-day challenges. The talent on display and depth of thinking involved showed there is great promise for the future and health of our built environment, said the judges. In summary, international judge Kevin O'Brien said: "Each project holds the kernel of an idea that will lead to unexpected

futures for each student. These ideas will flourish and influence the way we think about architecture and contribute to society at large."

The awards would not be possible without support from each university. Te Kāhui Whaihanga thanks Professor Charles Walker and Dr Andrew Burgess of Te Wānanga Aronui o Tāmaki Makau Rau, Huri Te Ao – Auckland University of Technology (AUT), School of Future Environments; Dr Rod Barnett and Dr Sam Kebbell of Te Herenga Waka, Te Kura Waihanga – Victoria University of Wellington (VUW), Wellington School of Architecture; Associate professors Lee Beattie and Marian Macken of Waipapa Taumata Rau, The University of Auckland, Te Pare School of Architecture and Planning; Peter McPherson and Annabel Pretty of Te Whare Wānanga o Wairaka – Unitec, School of Architecture; as well as the technical staff who helped prepare the projects for exhibition.

The Student Design Awards is generously sponsored by Resene and Te Kāhui Whaihanga acknowledges their ongoing support. The Institute congratulates the 2023 award winner and all finalists in this competition.

**Te Kāhui Whaihanga
New Zealand Institute of Architects
December 2023**



Kevin O'Brien

Kevin O'Brien is of Kaurereg and Meriam heritage and is a passionate leader of Designing with Country strategy. He is a principal at BVN Architecture, which is established in Sydney, Brisbane, London and New York, and he works on large-scale projects throughout Australia. Kevin is committed to projects informed by culture and that extend into collaborations assisting artists in the visual and performing arts. He is currently leading the new National Aboriginal Art Gallery in Alice Springs and is also an Adjunct Professor at the School of Architecture, University of Sydney.

Judith Taylor

Judith is an Associate at Context Architects and brings almost 40 years of professional experience to her role as Te Kāhui Whaihanga New Zealand Institute of Architects President. Judith has been Chair of the Wellington Branch of Te Kāhui Whaihanga, served as a member of the former Architects Education and Registration Board (now the New Zealand Registered Architects Board), has worked as an NZRAB assessor, and has been the New Zealand coordinator of the Australia and New Zealand Architecture Program Accreditation Procedure (APAP).

Isabella Muirhead

Waipapa Taumata Rau, The University of Auckland,
Te Pare School of Architecture and Planning

Common Ground:

Weaving a conduit for environmental knowledge at Hiwiroa Station

This project speculates on a future 'knowledge architecture' for a world increasingly wracked by environmental disaster. It specifically addresses the context of Aotearoa, especially the co-existence of multiple unique strands of knowledge within a colonised territory. Elevating marginalised knowledge of Aotearoa's Indigenous forest ecology could play a critical role in mitigating future environmental damage, so this project re-imagines the divide between conventional farming and reforestation. Such a multifaceted issue sets a significant challenge for this project to navigate, the breadth of which is condensed through the positioning of architecture as a conduit for discussion within the battleground of the land, rather than an all-powerful solution.

The selected site – Hiwiroa Station, a farm north of Gisborne – tests the capability of architecture to support this complex discussion; its landscape is indicative of nationwide cultural and environmental fractures. The design outcome is a 'forum for vernacular environmental knowledge': a regional-scale touchpoint for the generation and proliferation of ideas. It aims to interweave myriad strands of knowledge, allowing them to occupy a simplified, immersive space, with the goal of strengthening the relationship between people and the land.

The spaces are sequenced according to the steps of creating and proliferating knowledge – the scheme employs the plan as a diagram, where knowledge is at the intersection of nature and people. A curated approach to materiality ensures that the whole building can be fabricated from the resources of the site: earth, flax, recycled timber and recycled corrugated iron are all used, emphasised within the scheme.

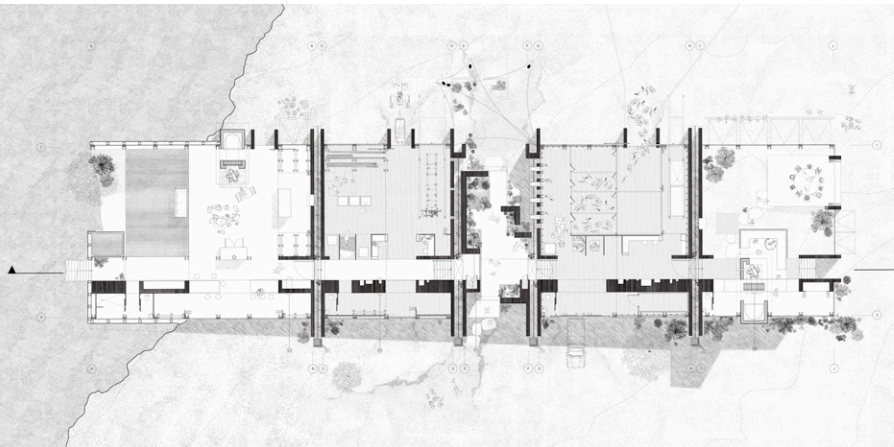
The architectural proposal is anchored in a masterplan, which proposes large scale-forest regeneration, the restoration of traditional mahinga kai, and selective farming corridors for a downsized sheep and beef operation, with land-use decisions made based on the suitability of the terrain rather than productive capacity.

Jury citations

Incredibly sophisticated in thinking, demonstration, execution and presentation. Flawless and impressive. This is a massive undertaking philosophically and it is beautifully held together by the premise of weaving, which also serves as a guide.

The concept sits within the understandings of both the Māori and Pākehā worlds. The knowledge of both is celebrated, neither is compromised. They elevate each other. Radical tension is present.

While the proposition for the site is significant, it's one to be excited about. The structure is interesting and well resolved. The site and its value have been fully understood through significant thinking. The concept is underpinned by sustainable use and re-use and by enriching community. There is incredibly deep thinking and impressive resolution.

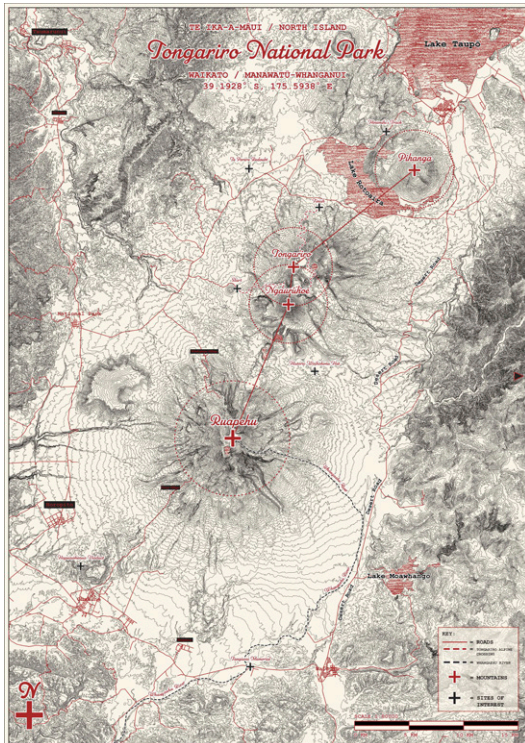


Grayson Croucher

Waipapa Taumata Rau, The University of Auckland,
Te Pare School of Architecture and Planning

Moving Mountains – Didactic Architecture for Aotearoa

Didactic refers to something that is intended to teach or instruct. In the context of architecture, didactic design involves creating spaces, structures, or interventions that have an educational purpose. These architectural interventions aim to communicate specific messages, convey information, or provoke learning experiences. Didactic architecture often incorporates interactive elements and visual representations to engage and educate people about a particular subject or topic.



Te Kāhui Whaihanga Resene

The Legend of the Mountains pertains to the well-known Māori mythology story regarding land creation, thought to be derived from the Oruanui volcanic event that created Lake Taupō. Occurring approximately 26,500 years ago, the tale speaks of several warrior mountains, all of which were fighting for the love of Pihanga. This love story highlights the tension in the land and the destructive nature of the event.

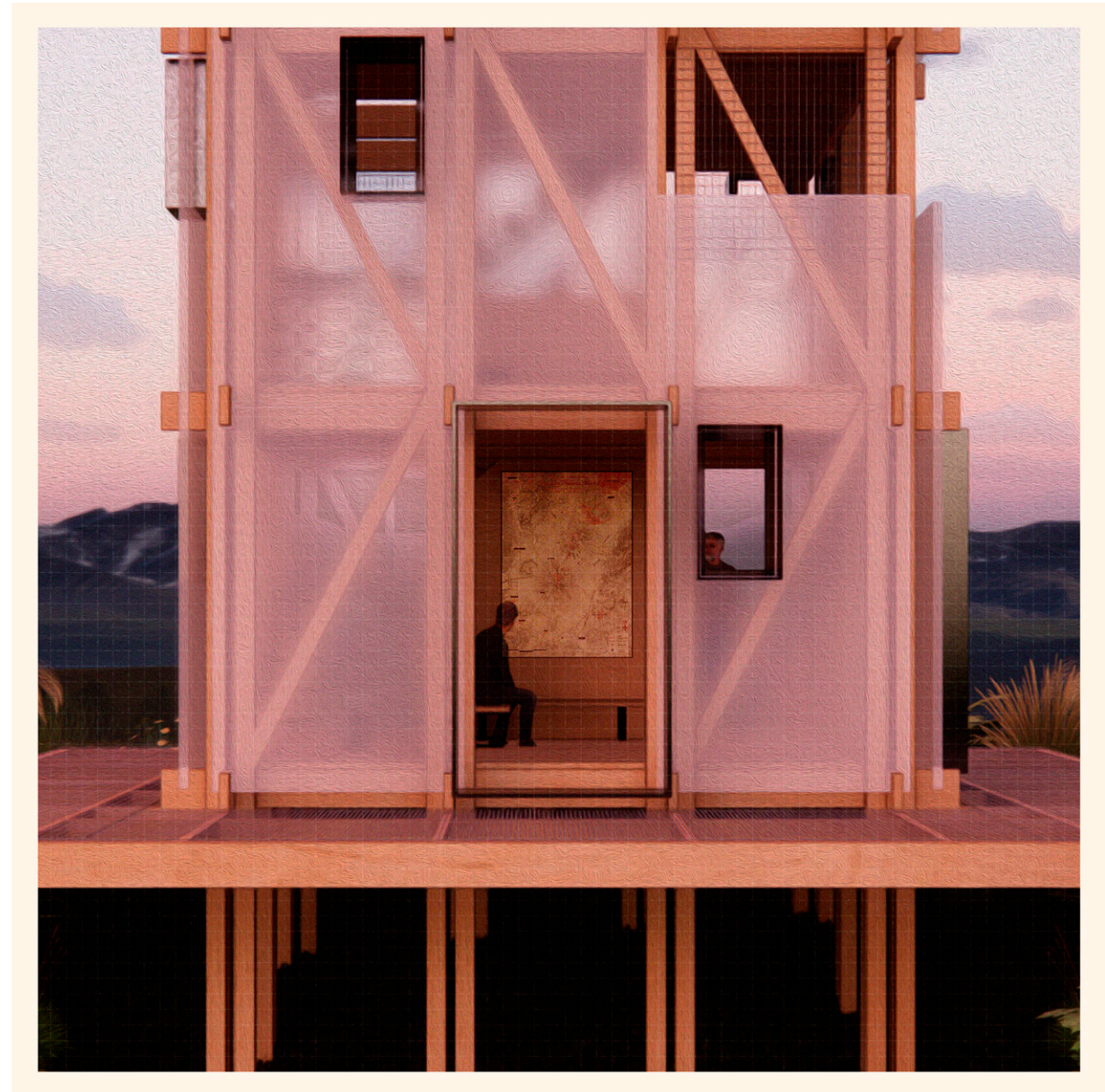
Fast forward to Aotearoa in the early 1800s and this vast and unforgiving landscape became increasingly treacherous, due to the beginning of the New Zealand Land Wars that transpired after the signing in 1840 of the Treaty of Waitangi. Ultimately taken advantage of, deceived and manipulated over the years, Māori fought back. The British colonisation of Aotearoa created further tension, both physically and emotionally on the land and its people.

Expanding the notion of a traditional museum and spreading it out over the landscape, interventions and 'exhibitions' are scattered across the land for 'all' to see. The aim is to create a collection of architectural interventions that provide insight into our cultural heritage, both pre- and post-colonisation, highlighting the tension and disagreement, the acts of gifting and preservation – the events in time that shaped us as a nation.

Left Volcanic Aotearoa Map.
Right Te Pōrere Redoubts Tower.

Jury citation

This is architecture as the embodiment of cultural knowledge, identity and history. The narrative is beautifully handled. The stories of our geography and the way landscape has been formed through legend are uncovered, valued and brought together to heal the difficult passages of our history. How that has been achieved with such evocative structures demonstrates a commendable depth of understanding.



Victoria Carran

Te Whare Wānanga o Wairaka Unitec School of Architecture

Of This Place: Reimagining Architectural Education in Aotearoa.

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

These principles informed the design of Te Kura Hoahoa Whare o Maungataketake, a campus for built-environment professionals, on the coast of Ihumātao, where Maungataketake, a 70m tall volcano, once stood. Maungataketake was confiscated through raupatu, and its terraced slopes have been destroyed through quarrying.

This project draws inspiration from Maungataketake's past as a pā and regenerative living system. It imagines the reclamation of this extracted landscape, taking it from a site of desecration to one that radiates positive benefits to the community.

The campus reprioritises te taiao within the minds of future built-environment professionals. It focuses on responsible water use and the built forms are constructed using recycled, organic, renewable, Indigenous, and low-carbon building materials.



Jury citation

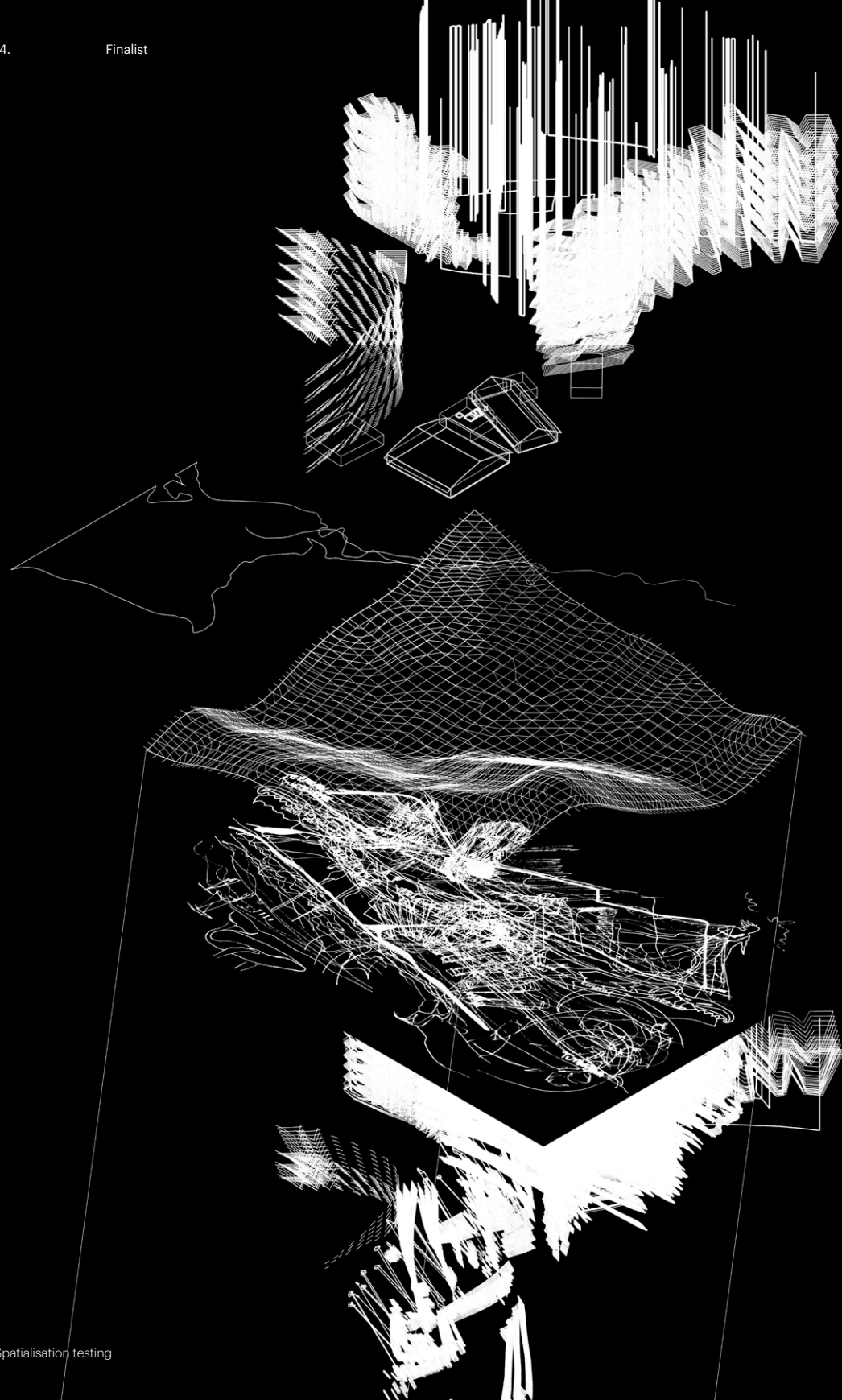
It will be exciting to see this type of regenerative thinking taken into the industry and the future. Regenerating a place of pain and trauma is such a positive resolution and it's inspiring to witness. Restoring mauri to the land and uplifting the mana of mana whenua brings healing and community back into the site. The ideas of welcome, wellness and tikanga are all present.

Right top Studio Canopies.

Right below Wāhi hui.

Below Of This Place exhibition space.





Antonia van Sitter

Te Herenga Waka—Victoria University of Wellington School of Architecture

Toitū te Whenua, Toiora Te Wai, Toitū te Marae: Let the permanence of land remain intact, let the water abound, let the marae remain connected.

Cyclone Gabrielle made devastatingly evident the complex risks and challenges facing marae resilience as a result of the changing climate. Eighty per cent of marae are built in low-lying coastal or flood-prone areas, fore fronting the scale of marae at risk of repeated flood damage.

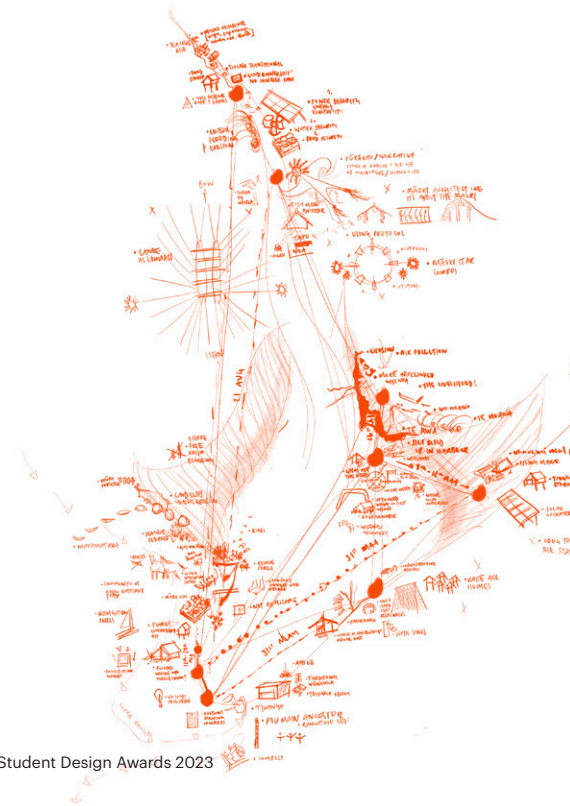
Toitū te whenua, toiora te wai, toitū te marae poses the reframing of architectural methodologies in a response to he huringa ahurangi the changing environments by foregrounding the exploration and testing of Indigenous methodologies. The study takes its critical conceptualisation from climate change, settler colonisation, and mana motuhake-inspired indigenising practices organised through orientations to te kore, te pō, and te ao mārama. The objective is to engage with the ahi ka of iwi, hapu, whānau, experts and architects alike. This is facilitated by the practice of indigenised methods such as whakapapa plotting and mahi toi as representational and expressive techniques of speculative design.

Kaupapa Māori names the overarching methodology. The methods will include mahi toi, participatory design, and expressive techniques as a design practice alongside the process of pūrākau, waiata, moteatea, haka, whakatauki, and karakia which will draw alongside kōrero, kupu tuku iho and hikoi.

Right Te Ika-a-Māui engagement model.

Jury citation

This represents a wonderful invitation to experienced practitioners working in the industry to keep learning. The doors of marae have always been open, but many are now under threat by adverse climate conditions. History is at peril, not just the buildings but the sacred land close to the marae and what that land holds.



Beth Williams

Te Herenga Waka—Victoria University of Wellington School of Architecture

The Keeper of my Memories: An Architectural Fantasy

Welcome to 'The Keeper of my Memories' – an architectural fantasy based on the hypothetical reconstructions of my childhood daydreaming. These stories bridge the physical and imaginary realms to spark moments of reverie and present a tale of what architecture could be when a narrative-based approach is applied.

The story is split into three acts. Act One begins as a physical investigation into the miniature realm and follows a model maker as they construct a doll house.

Act Two is a story of seven characters: 'The Boat Builder' and 'The Dressmaker', 'The Lepidopterist' and 'The Gardener', 'The Stargazer', 'The Modelmaker' and 'The Writer'. Over time, we follow one house at 8-10 Lime Road, Bristol, England. The building presented is never a static piece of architecture. It is forever changing and evolving with its inhabitants. The architecture that follows is no longer just the backdrop; it serves an integral role in the story.

Act Three begins in a reality created in Act Two. The story of the characters at Lime Road is a film. The 'Keeper of my Memories' dares to consider the possibility that the imaginary worlds we conjure and create over our lives are not lost in the imagined. 'The Keeper of my Memories' provides hope for the dreamers.



Above right Act Two – The Garden at Lime Road.
Left Act One – The Dream House.

Jury citation

This project shows complete freedom of imagination beyond the limitations of architecture. It is so optimistic in its imagining and all threads have been pulled into an inspiring set of models and images.

The level of detail is profound and creates a captivating journey. This work is beautiful, the modelling is exquisite, and we are curious to know where it will all lead.

Emma Wilson

Te Wānanga Aronui o Tāmaki Makau Rau, Huri te Ao, Auckland University of Technology, School of Future Environments

Make your Way: Navigating the hospital campus through Moana-Nui-a-Kiwa methods of wayfinding.

This project seeks to reveal a method for navigating landscape that bridges intuitive wayfinding practices and landscape architecture to enhance the user experience of the Greenlane Clinical Centre.

By looking at Moana-Nui-a-Kiwa traditional methods of oceanic navigation, this research framed wayfinding holistically and intuitively rather than relying on text-based signage to navigate a landscape. By investigating traditional intuitive navigation techniques, parallel to landscape architecture precedents, this project proposes an enhanced sense of arrival for the Greenlane Clinical Centre that invites users to self-direct their healthcare journey and position themselves with certainty in the landscape.

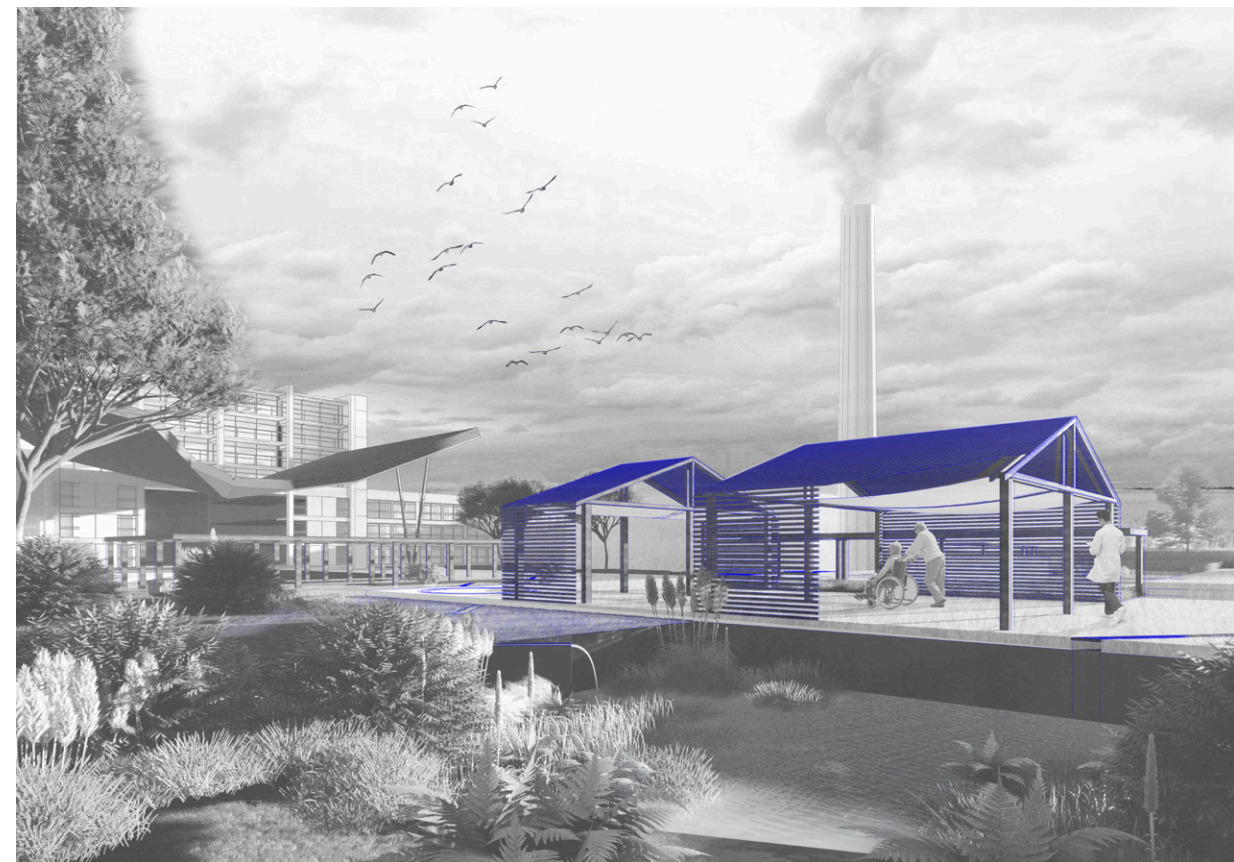
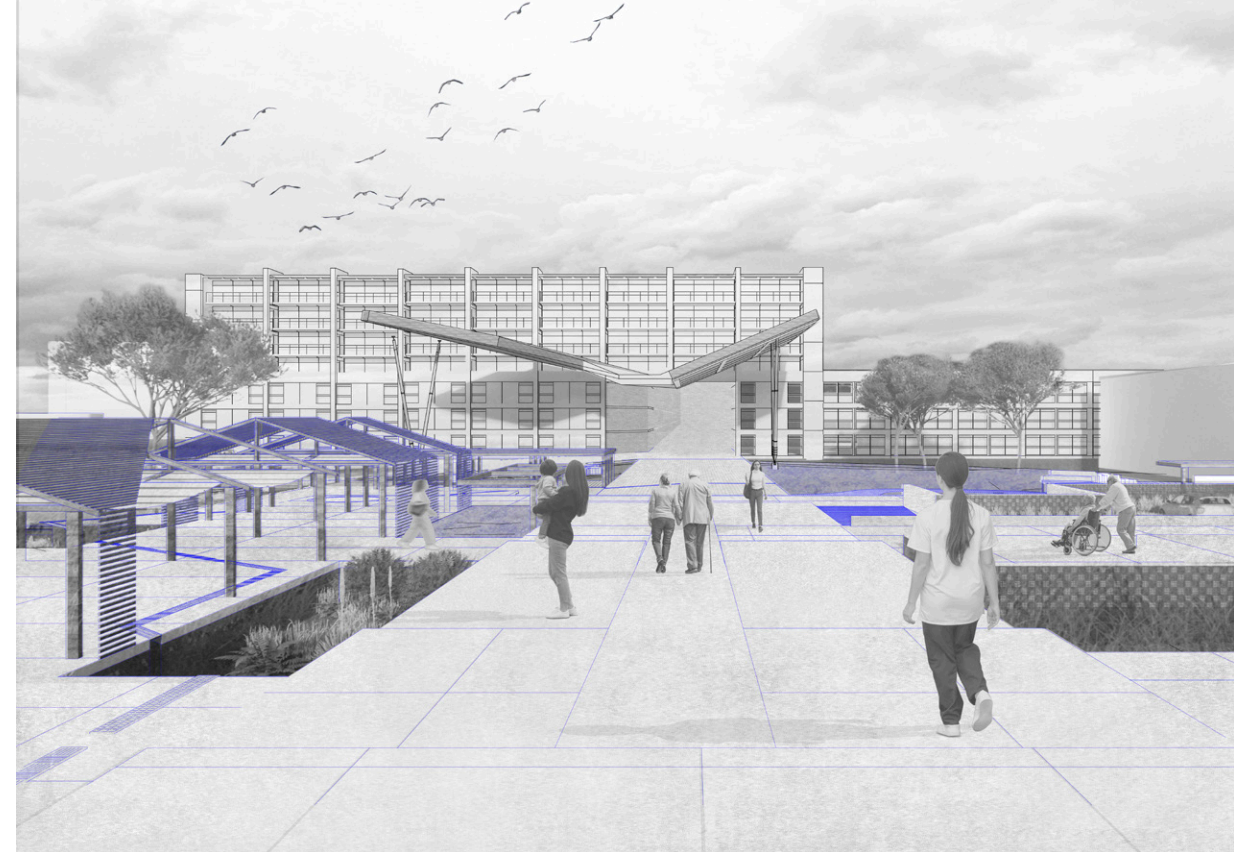
This thesis offers a transformative approach, intending to enrich the healthcare experience by fostering a deeper connection between users and their environment.

Jury citation

The depth of research and clarity is to be commended and the resolutions are very beautiful. The value and relevance of the thesis strike a chord – a brilliant topic that applies across more than just healthcare. Health institutions can be places of disorientation and anxiety, this approach brings positivity.

The right questions about human occupation have been asked. The people who work in these spaces have also been considered. The intuitive and traditional approach taken to navigation applies to and supports passive wellness. There are references to middle landscapes, layers of history, working with historical terraces and examining the removal of structure and what that means for the land. The design transforms the transactional to relational.

Top right Terraces to Entrance.
Bottom right Wetlands to Pavilion.



Jamie Logie

Te Whare Wānanga o Wairaka Unitec School of Architecture



Rescripting Placeless Urbanisation in the foothills of Waitākere.

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

The latest commercial development in Titirangi – the gateway village at the foothills of the Waitākere Ranges – seems incongruous with its forestscape. Its scale, materiality and mass emerge as something alien and detrimental to the village's culture. This project stems from the suspicion that feelings of dis-belonging and identity loss coincide with alien architecture and globalisation. Indeed, the necessity for construction coincides with Aotearoa's population growth – this work does not resist this demand. However, it does aspire to dismantle preconceptions of sprawl, instead suggesting that it can manifest without withering people's tacit understanding of their homescape. As the Waitākere Ranges are the geographic spine of Tāmaki Makaurau, the landscape's value manifests in the sentiment people share with its wilderness.

This project offers an imaginative rescripting of a commercial building: what if this structure was designed through a place-privileging lens?



Above left Rain Garden.
Above The Terrace.

Jury citation

The challenge here is to place, with a great deal of sensitivity, a building into a difficult site. Taking that challenge on is admirable.

The project rejects a recently installed building and the sense of violence that results from its insertion into a beloved space. When you belong to a place you act very differently because you care about it. The building being addressed lands on top of the site, which signifies ownership. You have drilled down into what's specific about this site and demonstrated a sensitive eye with light curation, view framing and privileging people in the site.

Javani Govender

Te Wānanga Aronui o Tāmaki Makau Rau, Huri te Ao,
Auckland University of Technology, School of Future Environments

Rotu Whakaora: Re-Indigenising Healthcare Environments. A Design Proposal for an Infusion and Wellbeing Clinic at Greenlane Clinical Service Centre in Tāmaki-makau-rau.

Rotu Whakaora delves into the re-indigenisation of healthcare spaces, particularly through the design of a new infusion/wellbeing clinic. It contemplates how these re-indigenised spaces can contribute to positive urban futures and environments.

Implemented within a papakāinga (village) architectural typology, Rotu Whakaora comprises two critical components: an architectural design project and a whenua revitalisation strategy. This proposal aims to create a functional and aesthetically pleasing space, fostering a profound sense of belonging and cultural reverence within the landscape. The wellbeing clinic embodies a transformative approach to community health.



The core vision is to seamlessly integrate Indigenous wisdom, cultural heritage and contemporary expertise. This is rooted in the commitment to embed the clinic's design in the rich tapestry of Indigenous knowledge systems and Māori cultural values. Beyond its medical function, the facility aspires to be a nurturing space, addressing the holistic wellbeing of its occupants – encompassing their spirits, minds and bodies.

The project contemplates how re-indigenised spaces can contribute to positive urban futures and environments.

Jury citation

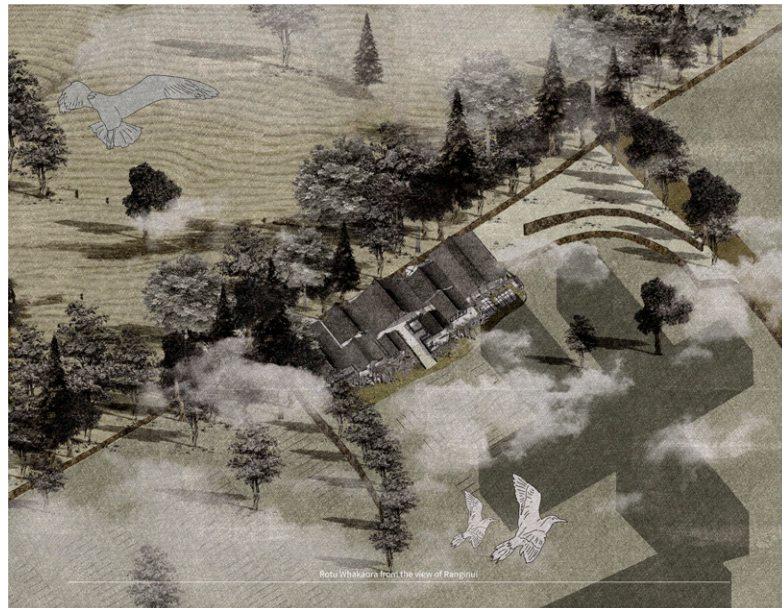
The intersection between healthcare, culture and how architecture can support positive outcomes is summed up beautifully. It's an approach needed in practice now.

What makes this project special is all the spaces in between – they have been considered and brought to life. They are the glue, the connection, and are present in the plan.

Below Rotu Whakaora Entry.

Top left Rotu Whakaora exhibition space.

Bottom left Rotu Whakaora from Rangitū.



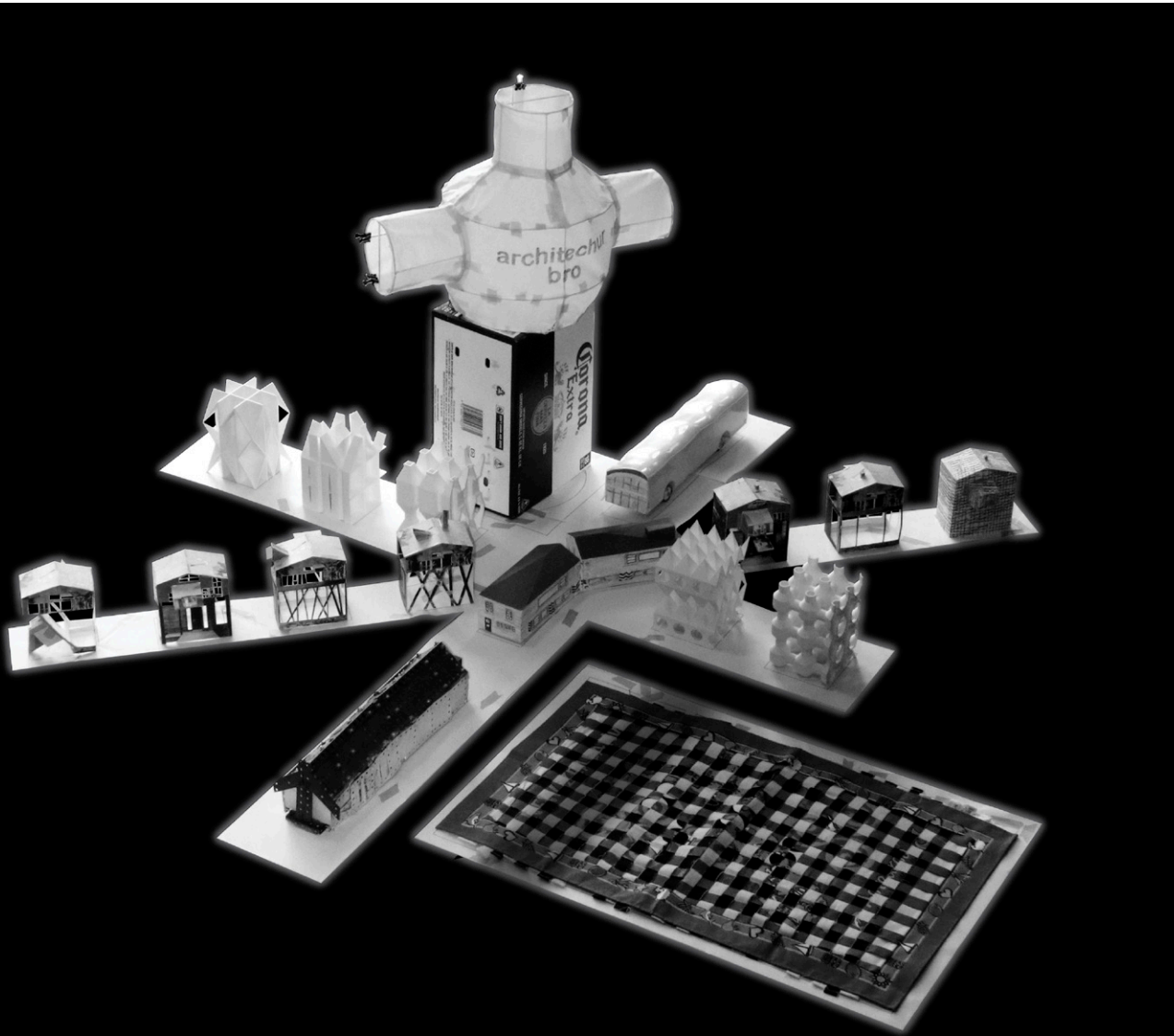
Te Kāhui Whaihanga Resene



Entering Rotu Whakaora

Karl Poland

Waipapa Taumata Rau, The University of Auckland, Te Pare School of Architecture and Planning

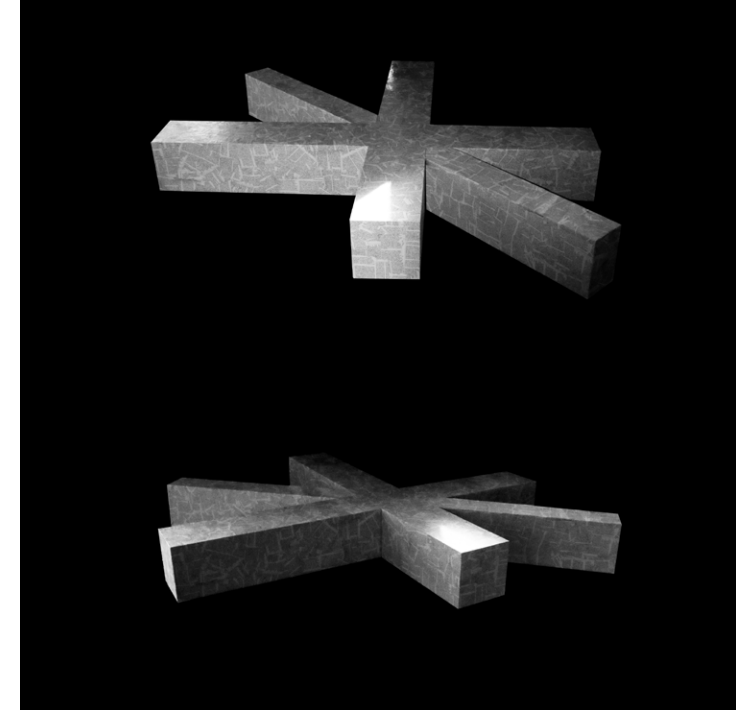


Architechur Bro.

This project explores the architect as not merely a designer of buildings, but of worlds and dreams. It destabilises 'New Zealand architecture', exploits reality and fiction, subverts the literal and metaphorical 'ground'.

However, the theoretical ground is held up by Mark Wigley, who diagnoses Aotearoa as "a dreamworld uncorrupted by architecture", eliciting "not a certain architecture" but a resistance to it. In understanding 'New Zealand architecture', Wigley goes back to the Garden of Eden – Aotearoa is a garden that is not 100% Pure.

Architechur Bro culminates in a speculative project landing on a contested site – Tāmaki Makaurau Auckland's Queens Wharf, a failed site haunted by the nickname 'The People's Wharf'. Home to Michael



Parekōwhai's faux state house, the industrial Shed 10 and Jasmox's past-its-used-by 'cloud' structure, the wharf acts as a provocateur – exaggerated to an appendage clipped onto reclaimed land. Drawn as a single line and modelled with a translucent table, it may vanish into thin air. But like a table, this project relies on it, as without the wharf, this site-specific scheme would topple over and drown.

Above Asterisk & Collision Plinth.
Left Abstract Model Assemblage.

Jury citation

A huge amount of energy and enthusiasm have been applied to reducing architecture into compartments, then critiquing them with intelligence. Well-recognised symbols have been extruded, joined back together with different outcomes, then used to take a good long laugh at ourselves.

The presenter is deep into process and critique and clearly has great fun with it. Numerous references that are sacred to New Zealanders have been upturned by satire. With wit and conjecture, this deserves to be presented to a much wider forum.

Regan Harrison

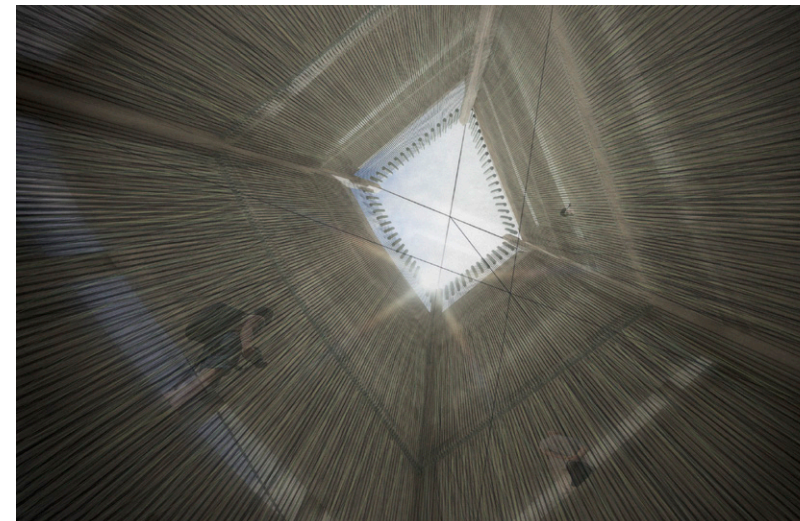
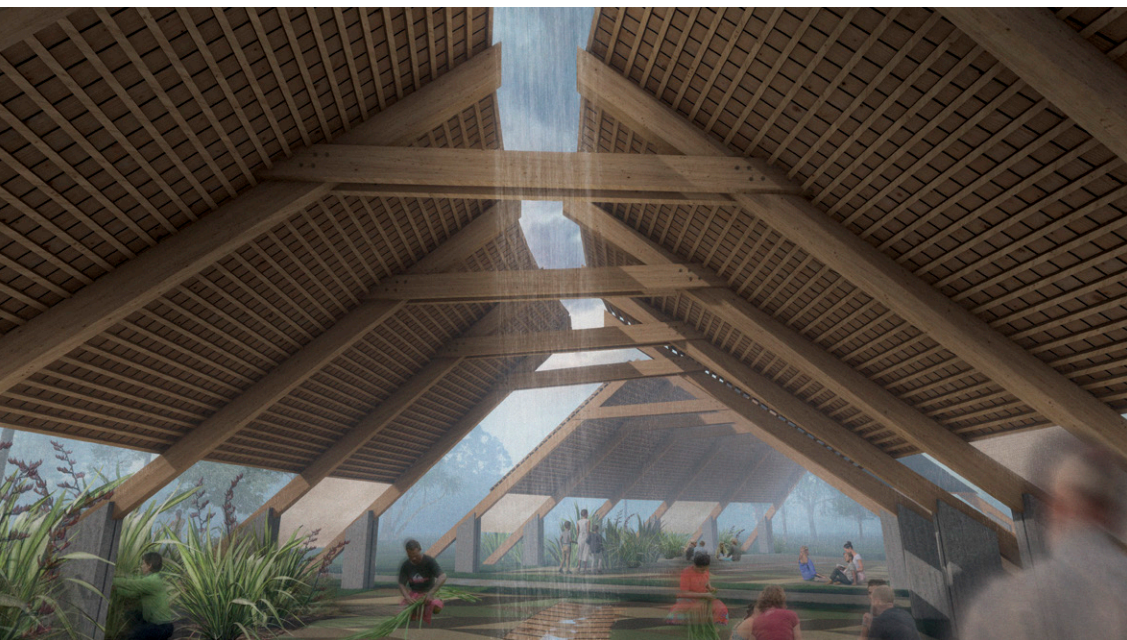
Te Whare Wānanga o Wairaka Unitec School of Architecture

Perceiving Rangipuke.

Rangipuke, Albert Park, in Tāmaki Makaurau Auckland has many historical and cultural layers that have not received the remembrance they deserve. Unpacking them raised questions of how to approach decolonisation. A sensory approach brings these layers of history closer to all visitors to the park. A series of small architectural interventions, each dedicated to one layer, evoke a particular set of senses. The design seeks to honour heritage, enabling the past to thrive by empowering its entry into the present. The project doesn't dictate the park's development. Instead, it seeks to educate users and enhance the space, showcasing Aotearoa's identity through the senses. Thus, these structures serve as a means of storytelling, evoking emotions and providing a multi-sensory experience to establish an authentic sense of belonging and identity.

Jury citation

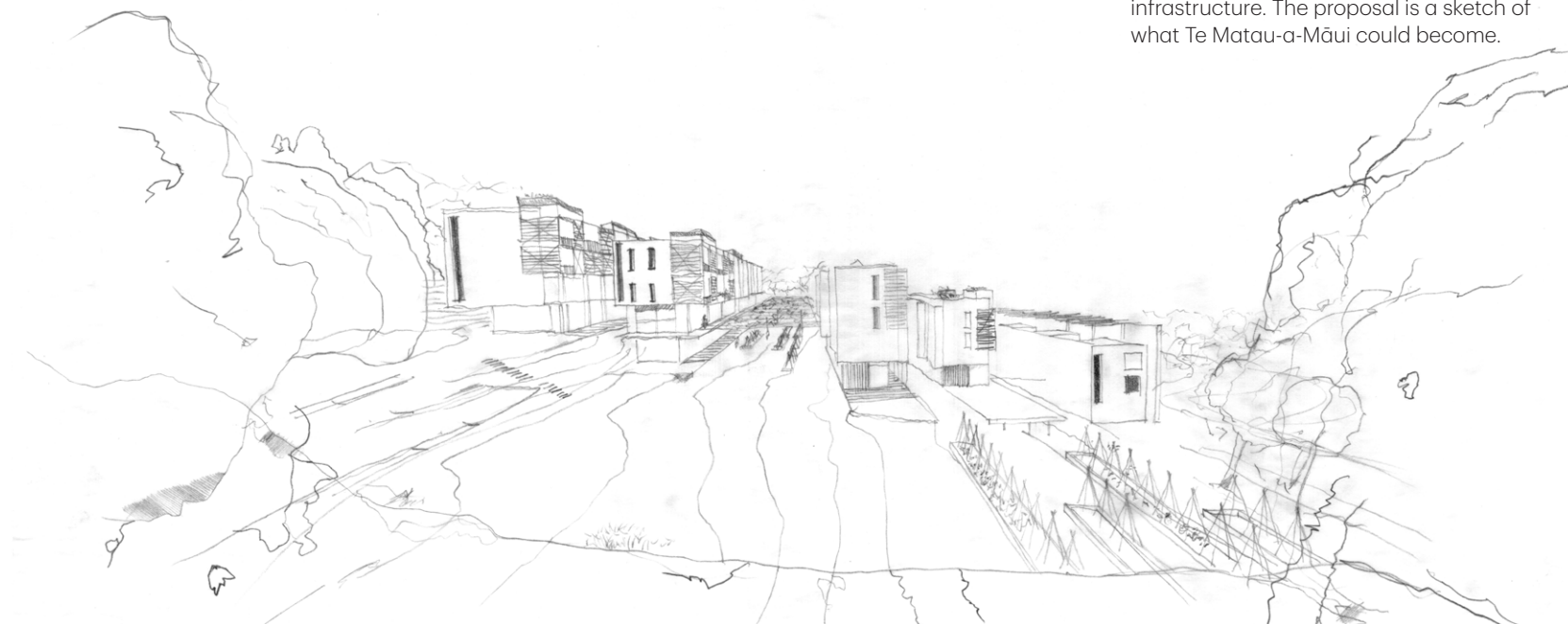
Atmosphere is beautifully evident in the drawings and has been made special here. In recognising many layers of history, future potentials are established. The way in which these layers have been referred to is very clever. There is sensitivity and generosity to the idea of one pavilion for one sensory experience – this is delightful in its own right. Celebrating sensory moments serves to bind you to a place.



Above Exterior maumahara te Horotiu Perspective.
Left Maumahara te Horotiu harakeke Atrium.
Far left Pa Harakeke Pavilion Perspective.



Above Bridge Section.
Right Hillside East perspective elevation.
Far right Drawing the line exhibition space.



Te Kāhui Whaihanga Resene

Theo Clifford

Te Herenga Waka—Victoria University of Wellington School of Architecture

Drawing the line.

Cyclone Gabrielle exposed the fragility of our landscape and how many people are living on shifting ground. Around the world, and here in Aotearoa, many people will need to retreat to appropriate grounds as the climate changes and sea levels rise.

So, how could we do it? Situated in Te Matau-a-Māui (Hawke's Bay), I explore an architecture and urbanism that would enable us to inhabit the whenua more sustainably and resiliently. As Ahuriri (Napier) and the wider region face sea level rise, coastal erosion, flooding and drought, there are opportunities to radically rethink our regions.

Through drawing, both with a pencil and digitally, and at a wide range of scales, I have begun to imagine the potential of a new Te Matau-a-Māui, a series of towns and cities posited around the edge of the lowland plain, much of which was once wetland, and connected by a piece of transport infrastructure. The proposal is a sketch of what Te Matau-a-Māui could become.



Jury citation

The issues we are facing have been bravely explored and an approach of restraint is to be respected. The sketching and overlapping of ideas invite the viewer to be part of the experience. The lines are so gentle, like a watermark, and they pull you in. They show a measured eye and hand in scale and proportion.



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Students

First row

Isabella Muirhead, Grayson Croucher, Victoria Carran

Second row

Antonia van Sitter, Beth Williams, Emma Wilson

Third row

Jamie Logie, Javani Govender, Karl Poland

Fourth row

Regan Harrison, Theo Clifford



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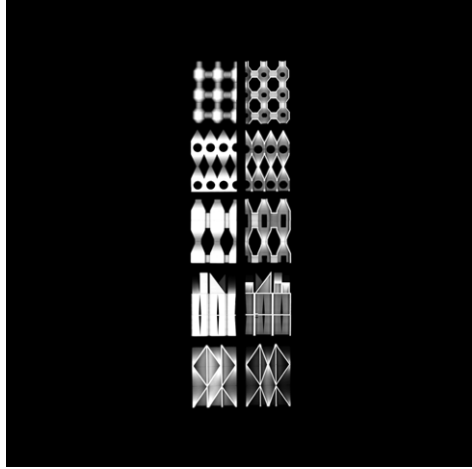


- 1 Jamie Logie
- 2 Karl Poland
- 3 Theo Clifford
- 4 Victoria Carran

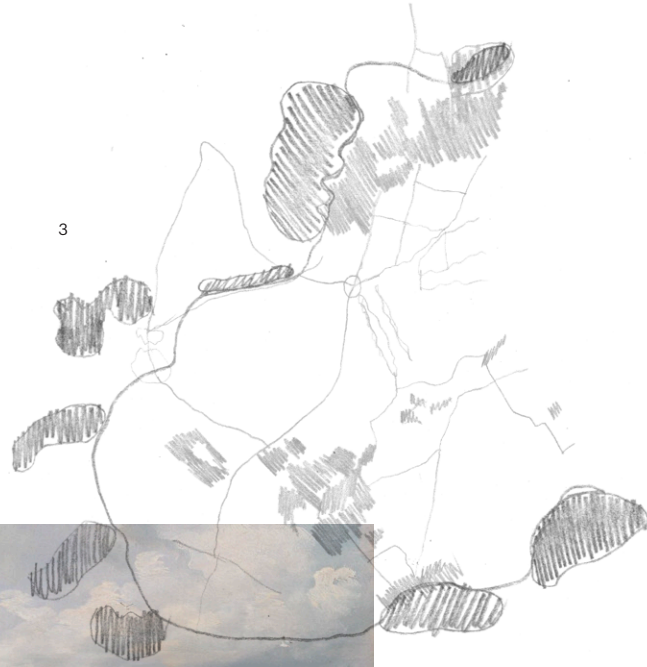
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