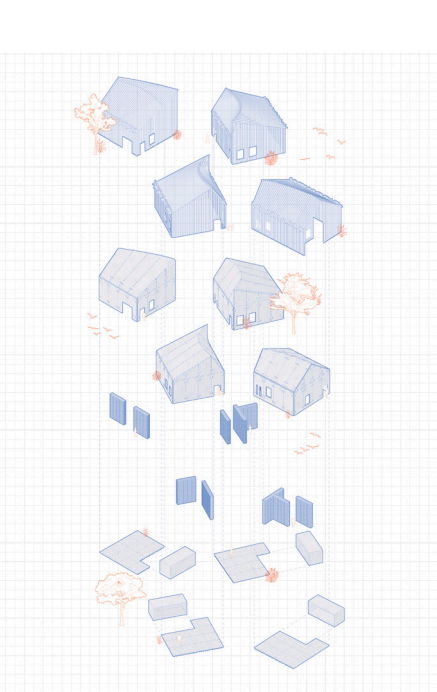


Te Kāhui
Whaihanga
New Zealand
Institute of
Architects



Te Kāhui Whaihanga
Resene 5th Year

Student Design Awards 2022



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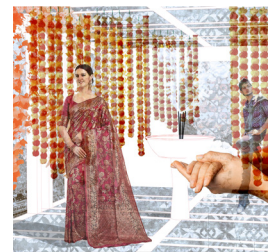


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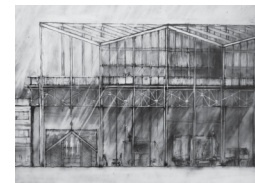


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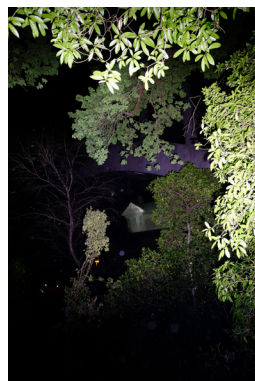
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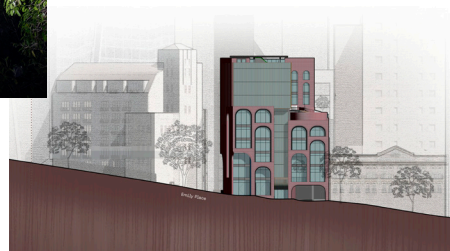
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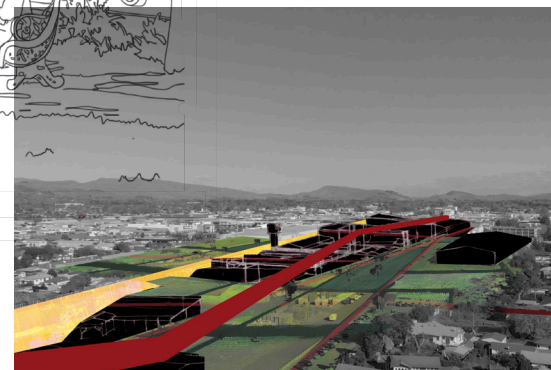
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- 1 Alyssa Haley
- 2 Keisha Rawiri
- 3 Oliver Prisk
- 4 Lise Jansen-Luke
- 5 Rishav Sarmah
- 6 Guy van der Wilt
- 7 Will Martel
- 8 Vena Latu
- 9 Ella McKay
- 10 Audry Yu
- 11 Matangireia Yates-Francis
- 12 Holly Anaru, Rana Fatoohi, Rory Norton, Bao Chung Phan and Lana Webster
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Left Illustration by Ella Jones.

Te Kāhui Whaihanga Resene 5th Year Student Design Awards 2022

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 industry's top competition for emerging talent.

The 2022 Student Design Awards competition was hosted by Te Herenga Waka, Te Kura Waihanga Victoria University of Wellington (VUW) across two days of presentations and deliberations. Each year, a palpable mix of tension and anticipation underscores the students' presentations to the panel. A great deal of time, thought and energy goes into each project, which represents knowledge gathered across five years of study. In their final year, the competition enables students to present a body of work to the industry.

This last year, 15 students and one group – the most significant number of entrants to date – contested the top prize. The standard of the projects and presentations were exceptionally high and the judges, who generously contributed their expertise and time, were encouraged by the wealth of talent coming through each of the Schools of Architecture.

Students from Aotearoa New Zealand's four accredited Schools of Architecture – Te Wānanga Aronui o Tāmaki Makau Rau, Huri Te

Ao Hoahoanga – Auckland University of Technology (AUT), School of Future Environments; Te Whare Wānanga o Wairaka – Unitec, School of Architecture; Waipapa Taumata Rau, Te Pare – The University of Auckland, School of Architecture and Planning; and Te Herenga Waka, Te Kura Waihanga – Victoria University of Wellington (VUW), Wellington School of Architecture.

Te Kāhui Whaihanga thanks Dr Robyn Phipps and Sam Kebbell (VUW), Dr Lee Beattie and Marian Macken (University of Auckland), Peter McPherson and Annabel Pretty (Unitec) and Professor Charles Walker and Dr Kathy Waghorn (AUT), as well as the technical staff who helped prepare the projects for exhibition. The event was greatly assisted by Arthur Mahon, VUW's technical resource centre and operations co-ordinator.

For five years, the Student Design Awards has been sponsored by Resene and the Institute acknowledges their ongoing support.

Te Kāhui Whaihanga congratulates the 2022 award winner and all finalists in the competition.

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



Dr Louise Wright

Architect Louise Wright (PhD) is a director of Baracco+Wright Architects and Practice Professor at Monash School of Architecture in Melbourne, Australia. In extending architecture's relationship with the natural world towards one that supports all life, Louise pursues its possibilities through collaboration with ecologists, landscape architects and artists. With the theme Repair, and together with Linda Tegg and Mauro Baracco, Louise was a creative director of the Australian Pavilion Venice Biennale in 2018.

Judith Taylor

Judith is an associate of Context Architects and brings almost 40 years of professional experience to her role as Te Kāhui Whaihanga New Zealand Institute of Architects president. As well as her extensive work as an architect, which includes multi-storey construction projects, seismic upgrades and refurbishment of heritage buildings, 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 NZRAB) and has been a NZRAB assessor.

Jacob Scott

Jacob Scott, Ngāti Kahungunu – Ngāti Te Upokoiri and Ngati Hawea hapu, Matahiwi te Marae, Ngāti Kahungunu, Ngāti Whakaue Te Arawa, Te Ātiawa, Ngāti Raukawa te iwi – is an architectural designer, artist, carver and educator. He was the founder of EIT Art & Design School and was instrumental in establishing Te Wānanga o Aotearoa's first degree-level programme in whakairo (carving), raranga (weaving) and Rauangi (contemporary arts) and the Awatoru Masters Degree programme. Like his father, renowned architect John Scott, Jacob's daughter Hana Scott continues in the family tradition as an architect.



Matangireia Yates-Francis

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

Tūhononga: Co-occupying with Earth and Sky

Through architecture grounded in Tikanga Māori at a physical, spatial and spiritual level, Tūhononga presents a new way of co-occupancy with taiao (the natural world). The project outlines complex issues facing architecture in Aotearoa today and explores the traditional customs that set a precedent for successful co-occupancy.

With the design of a long-term vertical pā (settlement), Tūhononga translates traditional narratives, showing that existing in the physical and spiritual realms is natural within Māori culture, and re-imagines how we can co-exist on earth between Ranginui (Sky Father) and Papatūānuku (Earth Mother).

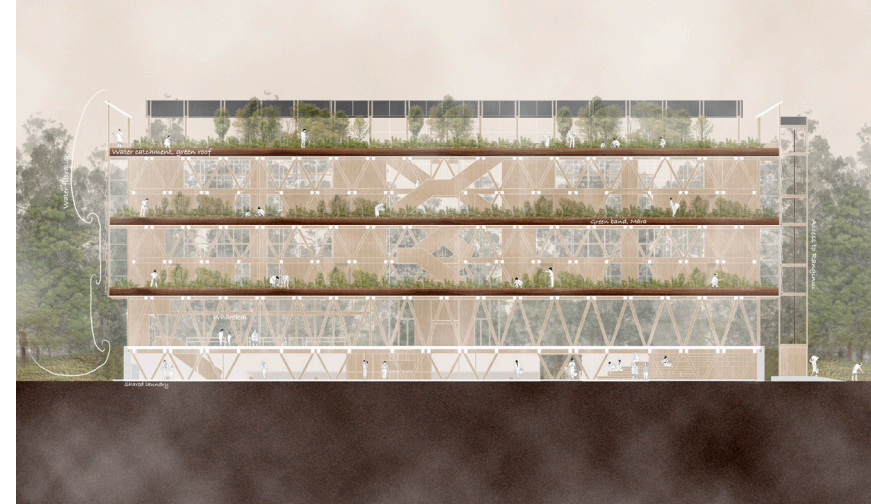


Left Tūhononga.

Right Mara kai to bring whānau together.

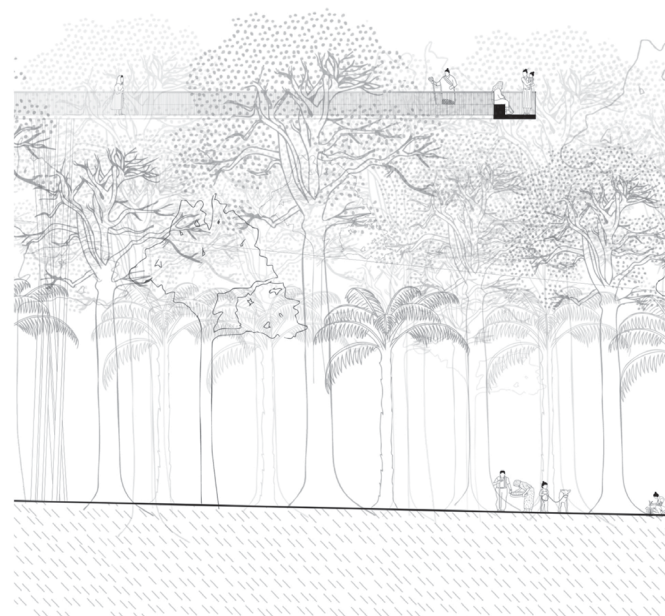


Left Co-occupying with Rangī.
Below Hononga Taiao.



Jury citation

If te ao Māori presents solutions to a sustainable future, this vertical pā could be the design blueprint that guides us in building homes that support co-occupancy with taiao. Tūhononga is an elegant presentation that considers architecture for all. In doing so, it challenges current thinking and presents new design solutions.



Above Co-occupying with Papa.
Left Co-occupying with flora and fauna.

Keisha Rawiri

Te Whare Wānanga o Wairaka,
Unitec, School of Architecture

An architectural response to future-proofing Tau Henare marae and upholding the mana of Ngā Tau e Toru whare tawhito.

The values of kaitiakitanga (guardianship), kotahitanga (unity) and manaakitanga (hospitality) are embraced in this new marae design, which provides access for diverse functions to operate in harmony.

This research project evolved from a kōrero with whānau, who expressed the need for their whare to undergo regeneration. In essence, it explores the current and future opportunities for Ngā Tau e Toru and Tau Henare marae, which was established more than 130 years ago.

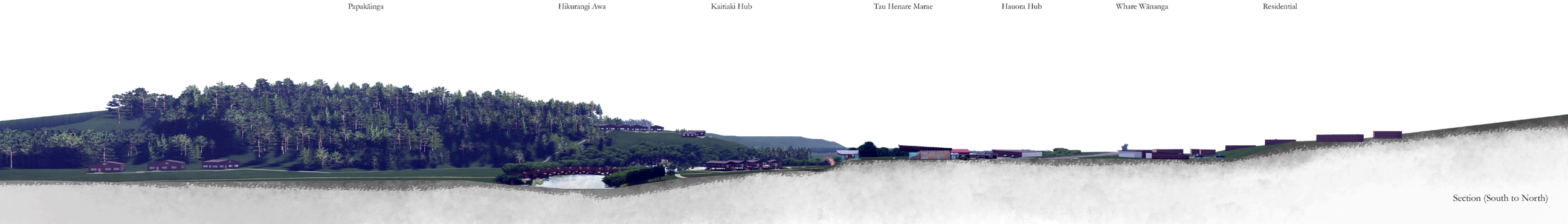
Using several architectural responses, tradition and innovation come together in a future-proof design that upholds the mana of Ngā Tau e Toru whare tawhito.

Jury citation

Through qualitative kaupapa Māori methods, key themes steered research into understanding the current and future aspirations of iwi for their marae. This deeply impressive response documents an incredible amount of negotiation and shifts in thinking, changes of use and understanding of time. A rigorous test of a concept, it’s a great example of what ‘fit-for-purpose’ means.



Top Wharehūi.
Above right Waharoa.
Right Waka Landing and Hikurangi Awa.
Below Section (south to north).



Will Martel

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



The Ooze

Suburban sprawl has many unfortunate cultural, environmental and social dimensions. The Ooze portrays the wairua (spirit) of Pāuatahanui, a township, and an associated wetland, that lies in the path of potentially destructive development. In three comical and overt films that sit in conjunction with architectural propositions, the project presents alternative outcomes to urban sprawl. Through its strength of delivery and storytelling, The Ooze has the capacity to connect with and inform a wide audience of the subject and its impact.

Left The Ooze.

Below left An addition to the general store.

Below right A still from 'Book One: The Villains'.

Right The new town hall.



Te Kāhui Whaihangā Resene



Jury citation

This outstanding presentation demonstrates a careful hand in the execution and delivery of ideas and the opportunity to shift thinking. The Ooze gives us cause to pause and reflect on urban sprawl and how we might respond to its challenges. The project offers a message of hope and promise, with a warning for us all.



Alyssa Haley

Te Whare Wānanga o Wairaka,
Unitec, School of Architecture

Nuts and Bolts: Empowering Communities Through Making

Nuts and Bolts manifests as a temporary, adaptable and relocatable community makerspace and tool library. It democratises access to tools, promotes a sharing economy and encourages a culture that values making over purchasing.

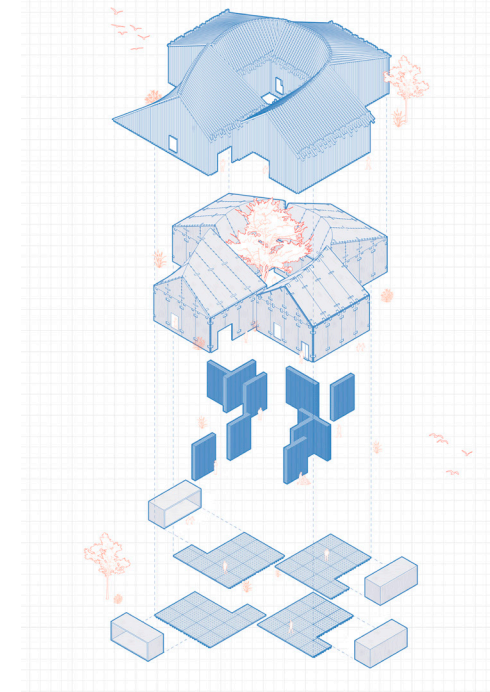
The design-for-disassembly approach is a viable architectural solution to reducing the materials and waste associated with the construction industry.

Primarily, the research aims to discover the benefits of making for a community served by a little-to-no cost facility. This coincides with a secondary aim to discover how temporary architecture yields the possibility of reaching a wider audience than its more permanent counterparts.

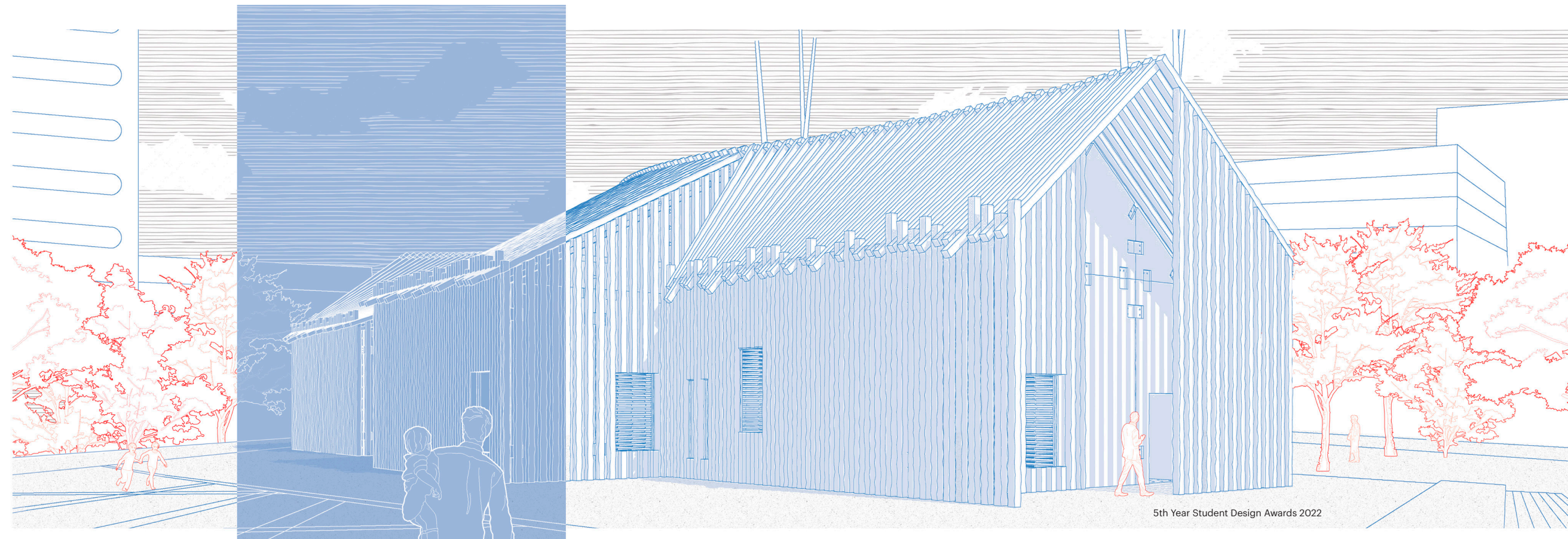


Jury citation

Community is at the heart of this project that strives to solve several contemporary issues through an adaptable design approach. An extremely thorough examination of bringing craft into the creation of adaptable spaces, the project offers incubators of ideas and community connection and opportunity.



Above left Configuration 3, Elevations.
Above Configuration 1, Axonometric view.
Below Configuration 2, Perspective.



Audry Yu

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

A Local Place for Hauora: An Enmeshed Architecture Within the Interconnections of Everyday Life

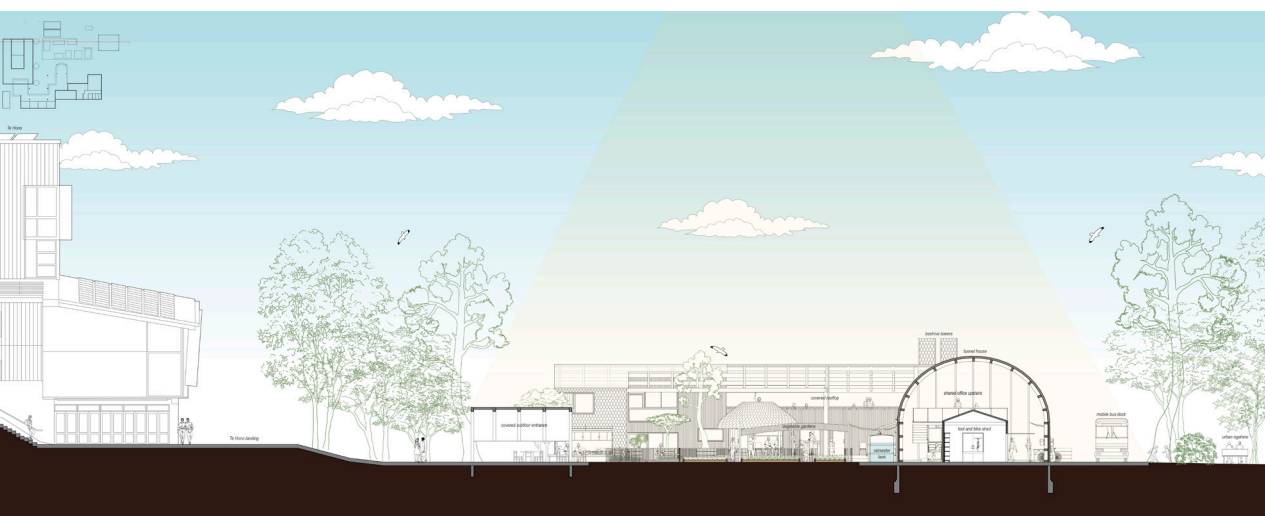
The design engages with the social, cultural and biophysical ecologies of Avondale, a suburb in Tāmaki Makaurau Auckland, seeking out how a neighbourhood can resolve its own pathways to health.

The proposal also responds to the area's rapid intensification, including the uncertain future of its racecourse, which is partially reimagined as an urban ngahere (forest). Two proposed outcomes present a programme of enmeshed architecture that is uniquely Avondale, bringing together diverse activities not normally framed within the subject of health.

Top right Axonometric view.
Bottom right Central space.
Below Section AA.

Jury citation

Resolutely positive in outlook, this project rejects architecture that dictates its intentions. Instead, the design proposition serves a neighbourhood by honouring its idiosyncrasies with a holistic approach to individual and community health. The response intends to empower and transform through adaptable interventions that lay pathways to wellbeing.



Ciarán O'Neill

Te Whare Wānanga o Wairaka,
Unitec, School of Architecture



A Home For Your Worst Days, The Architecture of Substance Rehabilitation

This inner-city drug rehabilitation centre examines the idea of healing architecture by understanding what is needed for successful recovery. The layout has been designed with a salutogenic approach, which considers how every aspect of a person's experience can be holistically improved and how stress can be reduced.

By utilising the philosophy of phenomenology, the architecture aims to create connection with the occupants by interacting with their physical and emotional senses, helping them to feel more at home. Spatial design and the use of raw, hand-crafted materials invite residents to form connection through the senses.

Te Kāhui Whaihanga Resene

Above Courtyard.
Right Sober House.
Below Section BB.



Jury citation

The antithesis of the clinical environment typically associated with treatment centres, this project brings humanity to a very human problem.

The building expression is clear in its design and materiality shows layers of consideration. Internal layout takes a holistic approach to recovery, engaging occupants with their own healing and cultivating community and connection.



Ella Jones

Te Herenga Waka, Te Kura Waihanga
Victoria University of Wellington, Wellington School of Architecture

Drawing Ground

The motivation of this project was to explore a Pākehā relationship to the living, breathing ground.

Through drawing, the relationship is revealed as a collaboration between the human and the ground, and its shifting currents. The architecture that results captures a journey of belonging, entangled relations and identity.

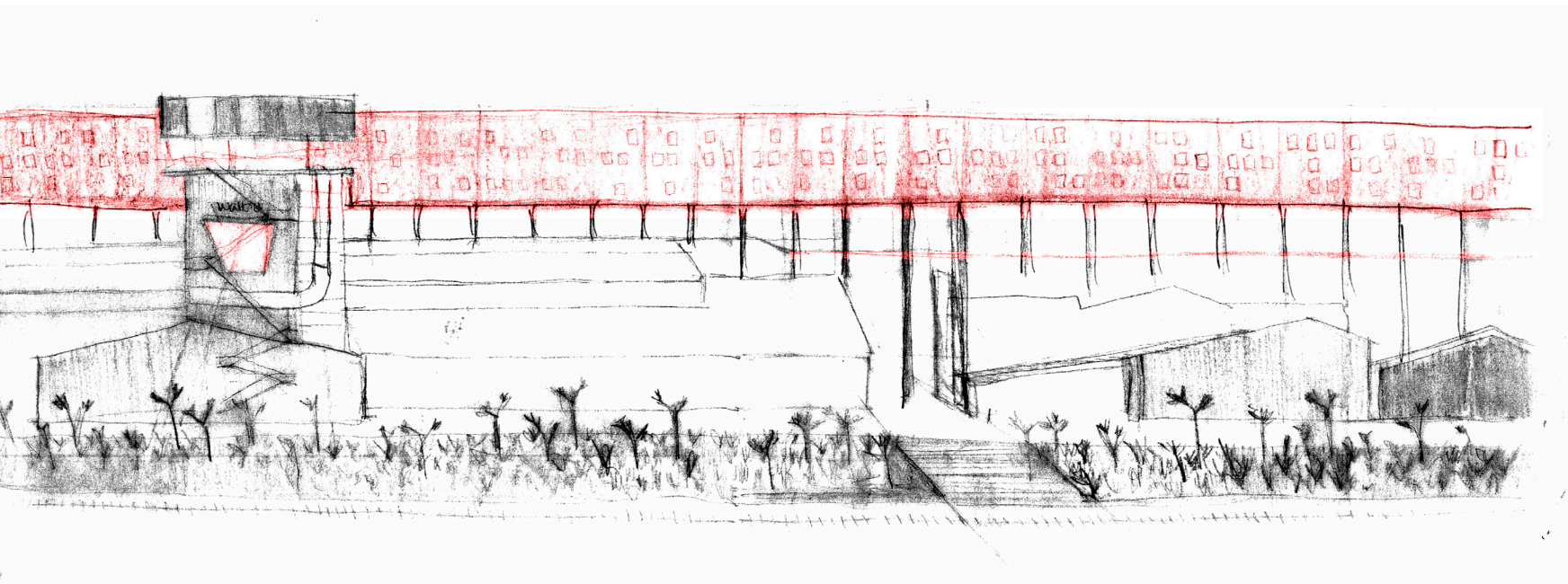
Drawing Ground culminates in the re-sketching of the historic Dominion Museum building in Wellington. Its solidity is dissolved and reimagined through intense, turbulent sketches, emergent from thinking about the ground beneath the building.



Jury citation
Through sketched architecture, this series draws out the complexities of a Pākehā relationship to the earth, figuratively mining that journey for meaning, while digging into belonging and identity. The relationship to subject has been expressed with authenticity in sketched observations that are intense and otherworldly, courageous and provocative.

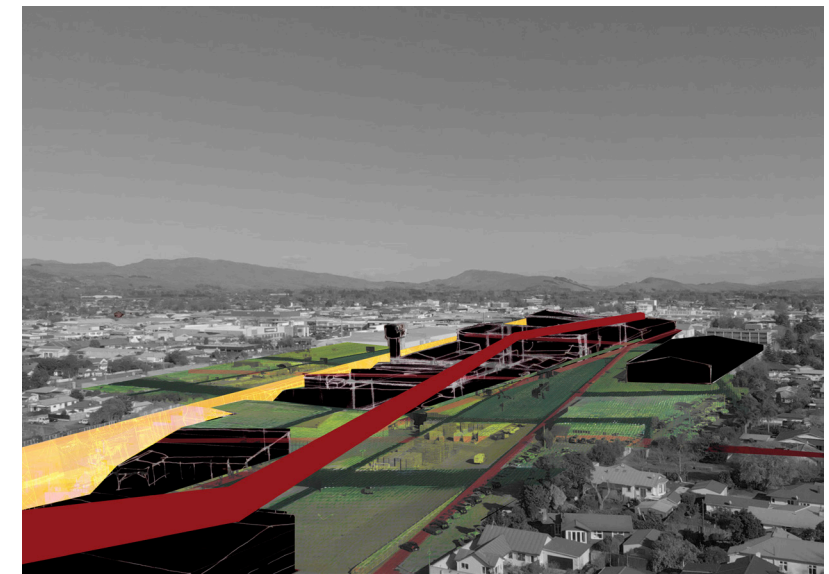
Ella McKay

Te Herenga Waka, Te Kura Waihangā
Victoria University of Wellington, Wellington School of Architecture



Plain and Simple

Hastings sits inland on the Heretaunga plains, without the benefit of a significant natural feature. The dominating visual presence in the city is a factory, an industrial eyesore that spans a kilometre and creates a physical impediment to the wider landscape and limits pedestrian connections. The project takes an urban architectural approach in the re-purposing of this large industrial site to revitalise the city. It dreams of urban possibilities to reconnect and give back to a city where height is privileged.

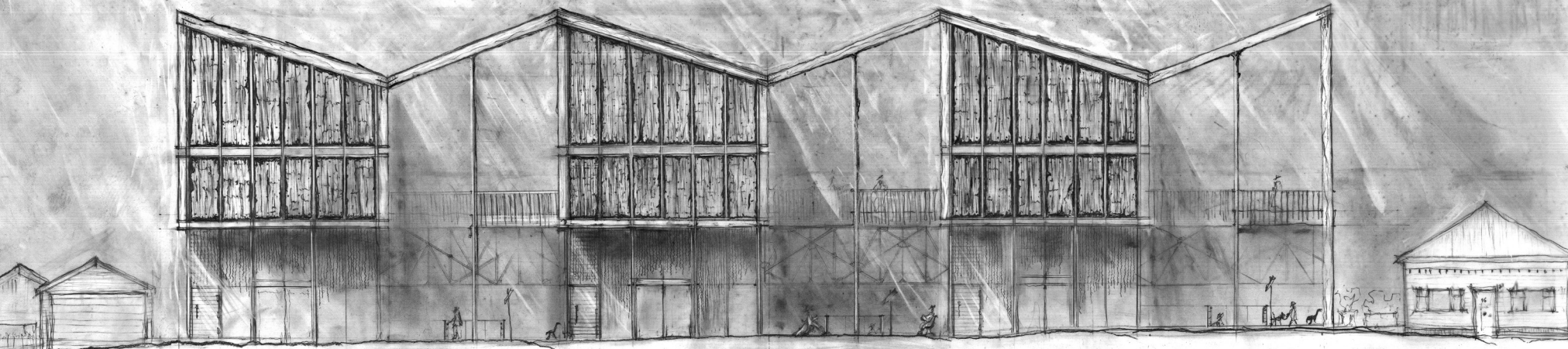


Jury citation

This considered framework for the reuse of a current industrial site is applauded for its courage. Regeneration is an important and topical issue for regional towns across Aotearoa and this proposal brings a sense of excitement with an industrial site being 'stitched' back into the town's existing grid.

Above Overview.
Below Masterplan.





Guy van der Wilt

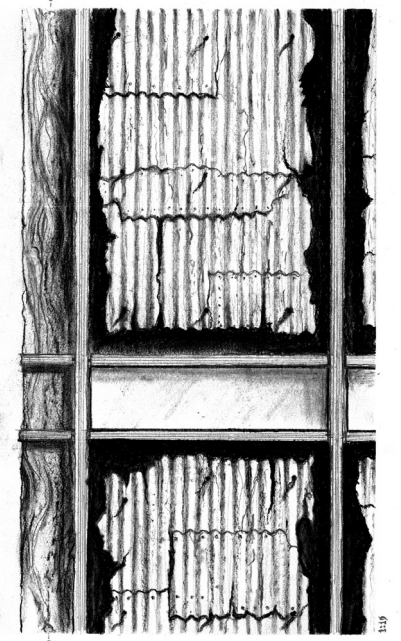
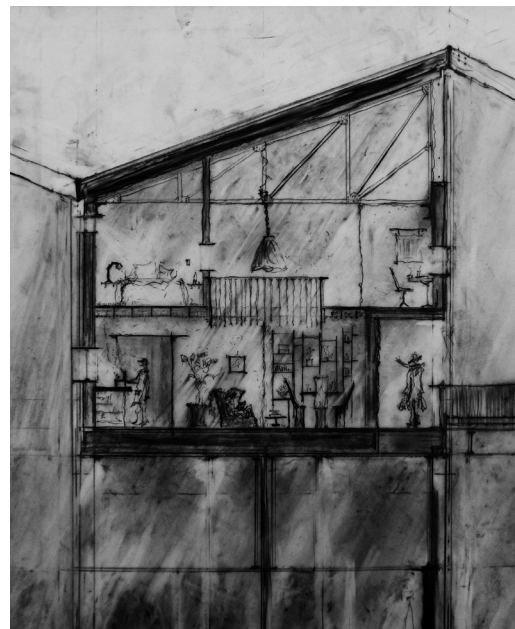
Te Herenga Waka, Te Kura Waihangā
Victoria University of Wellington, Wellington School of Architecture

Urban Mining: Drawing from the Depot

Slated for demolition, a centenarian building comprising 540 steel trusses, 10,630 square metres of corrugated iron and 339,334 bricks is destined for landfill.

This project highlights the potential of the building as a resource-rich 'urban mine' with a design that reuses, relocates and reinterprets materials that are full of texture, character and idiosyncrasies.

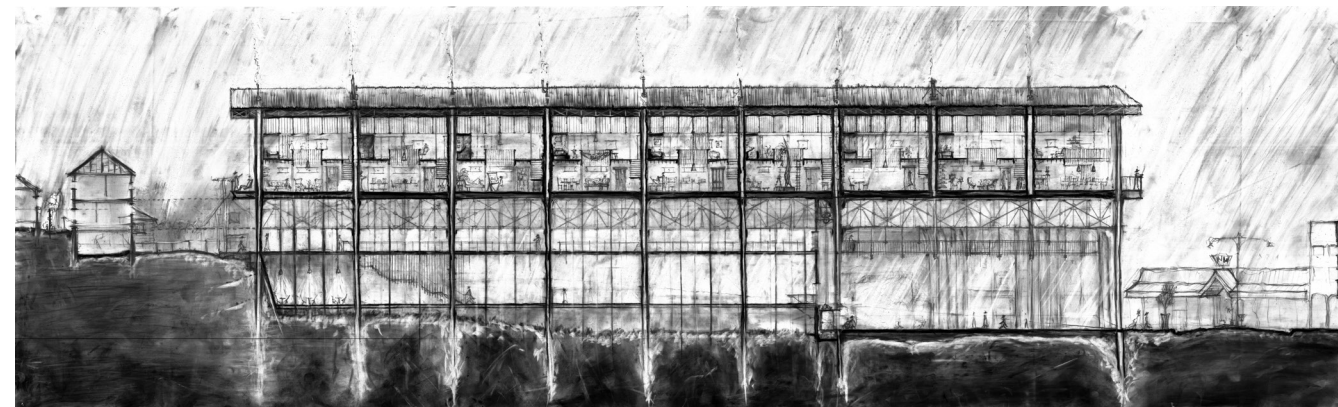
A qualitative exploration into the architectural and experiential agency of material reuse, the scheme proposes a roof of housing to display an existing chapel as an artefact, and creates new pedestrian access in a currently impermeable block.



Jury citation

A series of outstanding analogue drawings offer a pragmatic and practical response to the challenges presented by creating a low-carbon built environment, and demonstrate a valid way to practice by reinterpreting what already exists. This successful exploration of reuse, relocation and reinterpretation of materials creates an evocative expression of volume.

Above Millward Street elevation.
Above right Framed patchwork detail.
Below Long section.



Holly Anaru, Rana Fatoohi, Rory Norton, Bao Chung Phan and Lana Webster

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

Kia Korowai Aroha Kia Maumahara

Centred around a co-design approach with the Hawke whānau of Ngāti Whātua Ōrākei, this project explores medium-density housing through the engagement of mātauranga Māori and mana motuhake.

The collaborative design meets needs that include housing whānau, space to look after whānau and children in need, and communal amenities. By collectively exploring manaakitanga (hospitality), kaitiakitanga (guardianship), whanaungatanga (kinship) and kotahitanga (unity), the building becomes more than a house – it's a home that embraces a community and a physical manifestation of iwi and whānau values.

Jury citation

The many hands, heads and hearts in this co-design resolved to incorporate te ao Māori principles into a fit-for-purpose whare design. In doing so, they emphasise that this opportunity is unique to Aotearoa. The project left the judges with a sense of optimism about the role of architecture and value of co-design.



Left Hawke Whare, exterior walkway.

Top right Hawke Whare, road perspective.

Bottom right Hawke Whare, Oranga Tamariki co-living.





Jury citation

In its imagining of a contemporary urban village, this project sensitively addresses history, art and identity and how they can be applied to architecture in a meaningful way. Form, mass and scale all inform a response that demonstrates a strong understanding of spatial arrangements, scale and the grain of a city.

Left Covered bridge plaza.
Right Site.
Below Pedestrian street.

Joe Yue Sun

Te Whare Wānanga o Wairaka,
Unitec, School of Architecture

福鼎上河图 A Day Along the River, Creating a Fuding in the Image of the Greatest Chinese Painting

China's rapid urbanisation is replicating economy and efficiency on a massive scale, crowding out traditional architecture and ways of living. The outcome is a collective loss of identity and cities that no longer represent a culture.

This project presents a hopeful alternative, one that reimagines traditional Fujian architecture in a design that honours both regionalist culture and modern urban living. The result provides an architectural intervention and precedent to inspire cities in China and around the world to build cultural images that are embedded with integrity.



Lise Jansen-Luke

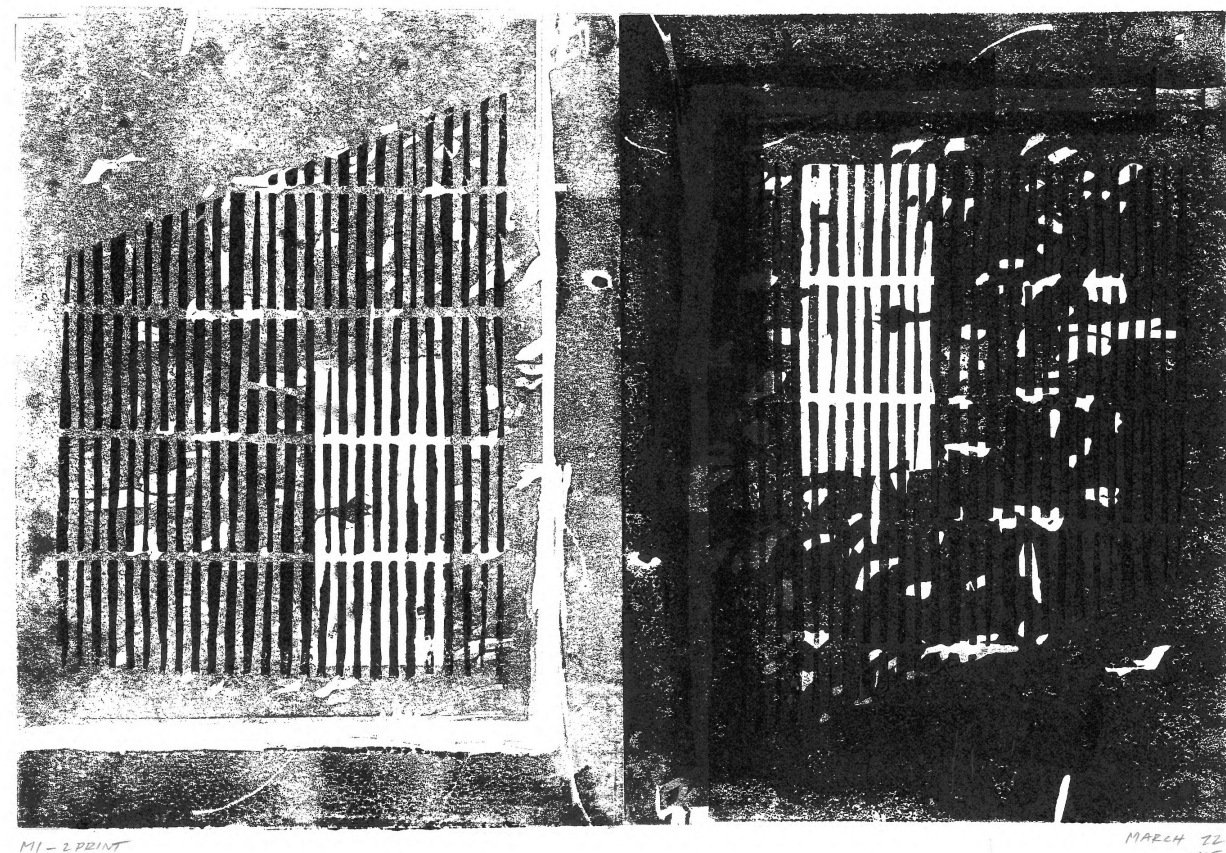
Waipapa Taumata Rau, The University of Auckland
Te Pare School of Architecture and Planning

One of these is not like the other: Our mark on an eroding coastline

This project is a close reading of the dynamic transformation of a site that's indicative of what much of Aotearoa's coastal landform is currently undergoing.

The bank has lost more than seven metres of land over the past five years, despite ongoing efforts to retain it with the construction of a sea wall and steps. Multiple ink-on-paper

impressions record this land-water intertidal zone and through the dissolving of surface and removal of substance, the printmaker's craft parallels, reveals and critiques the physical transformations involving disappearance, instability and imprecision. This thesis brings to light the invisible past lives of the land and lays boundaries for what impressions our architectural reactions to change leave behind.



Jury citation

This highly personal project juxtaposes decay with beauty, and counters erosion with corrosion, while bearing witness to environmental destruction.

Printmaking explores a changing landscape, the impacts of change and what architecture leaves behind. A successful exploration of the alternative techniques that can be used to document and understand a place.

Right Awaroa Sands carving.

Left Sea wall erosion plates.



Oliver Prisk

Te Herenga Waka, Te Kura Waihanga
Victoria University of Wellington, Wellington School of Architecture

In Tension: Navigating landscape degradation in the Opihi River

This project began with footage taken in 1965 of a family's riverside bach on the outskirts of Timaru. Demolished a decade later, the building had a fleeting presence on the site, unlike the environmental degradation that has ensued through the land's intensification and demand for its natural resources.

Architecture is used as a way to unravel the complexities and tension held within the land, framing the issue of degradation and its corresponding effects on the river. The project grapples with the ephemeral, memory-driven qualities of the site and speculates how architecture can enable us to view this issue, and the site itself, in a new light.



Jury citation

In Tension represents a highly considered understanding of landscape viewed through a cultural lens. It grapples with the ephemeral, memory-driven qualities of a relationship with landscape, while architectural objects placed within it inform the viewer of its complexities.



Rishav Sarmah

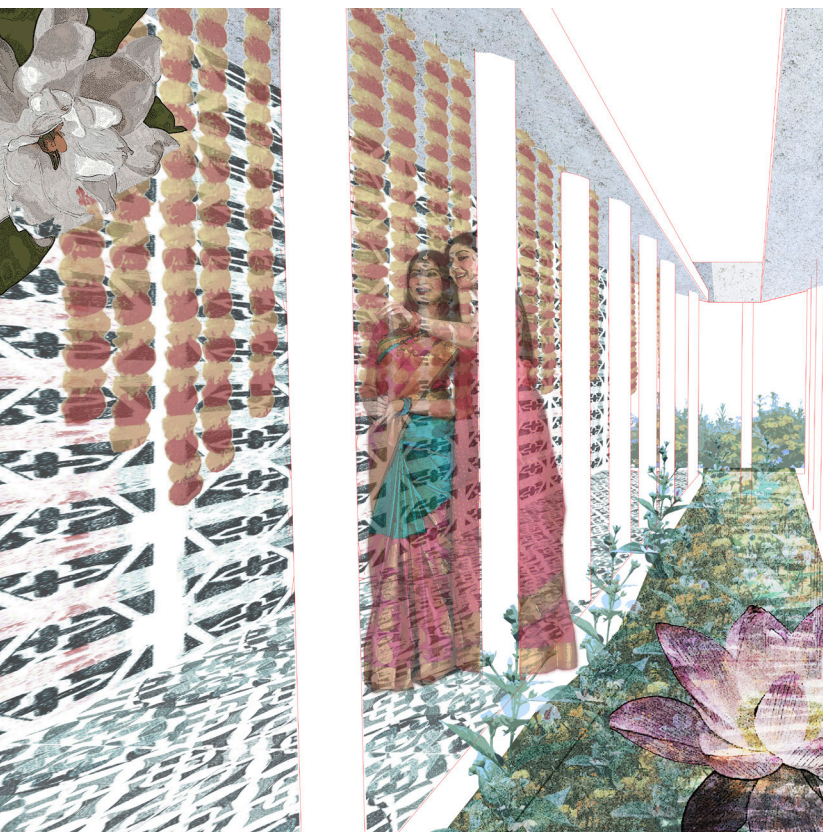
Waipapa Taumata Rau, The University of Auckland
Te Pare School of Architecture and Planning

"Where You From?" Bridging the Cross-Cultural Identities of India and Aotearoa

This thesis was born from an introspection into identity of a second-generation Indian immigrant living in Aotearoa New Zealand, and the cultural insecurity that comes with living between two worlds. The research investigates such 'betweenness' through the conception of a cross-cultural bridging of two architectural designs,

one in Tāmaki Makaurau Auckland, and one in Assam, India.

Memory and its connection to the olfactory informed the project. Research into the symbiotic relationship between memory and culture indicates that our cultural heritage shapes the way we remember things and our memories shape the way we view our cultural identity. Designs are constructed by a series of olfactory experiences derived from memories.



Above Chamber of Smells, Section BB.
Left Fragrant Garden.
Right Scented Stepwell.



Jury citation

This thesis is a deeply personal exploration of duality and a third space that takes courage to step into. The research into cultural identity shows depth and intelligence, with beautifully executed architectural interventions.

Collage takes precedence, with fragments of memory extrapolated and layered to create understanding in their reference and interpretation.

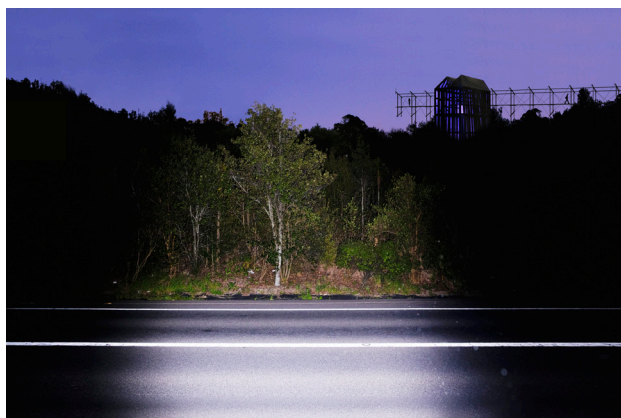
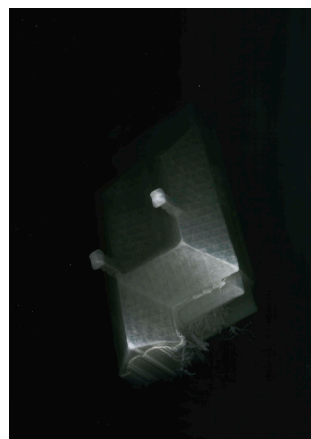
Tom Collins

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

Lost Property: Towards a Spectral Urbanism

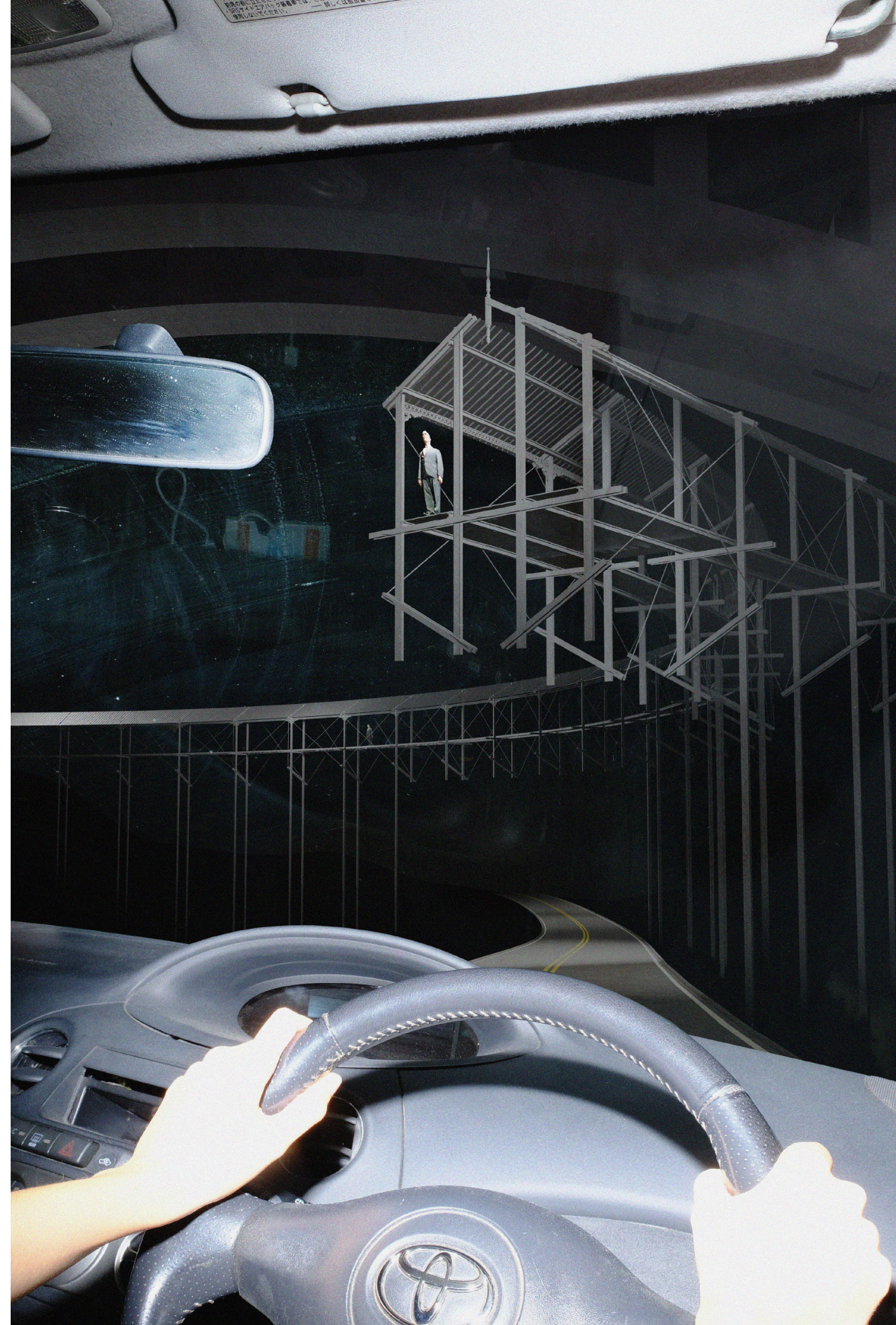
When the motorway junction was constructed in Tāmaki Makaurau Auckland mid-last century, approximately 15,000 houses were demolished from Grafton Gully, Newton and Freemans Bay. Forcibly acquired by the New Zealand Government, the houses disappeared from the city's collective memory.

Lost Property is a meditation on absence, and reveals the privileging of particular narratives over others, providing insight into the ideologies that shape our whenua (land), cities and culture. Its two design proposals constitute a journey through time and an uncovering of repressed darkness lying beneath the colonial domestic scene, while proposing a wider architectural practice, or methodology, titled Spectral Urbanism.



Jury citation

There's a high degree of skill in this eloquent, thoughtful and compelling execution, which offers the viewer a cinematic experience. Detailed work and research have been undertaken with care and sensitivity, with respect shown to lost houses and the lives lived within them. Through searching and provoking, the uncanny is brought to light and into the present.



Vena Latu

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

Binding Lalava: Unravelling the Functionality of Pattern

Lalava is a form of Tongan construction that consists of lashing two lines of kafa (sennit), a braided rope made from the inner fibres of coconut husks. The lines intersect repeatedly to form geometric patterns that bind large structures such as fale (house) and vaka (canoe).

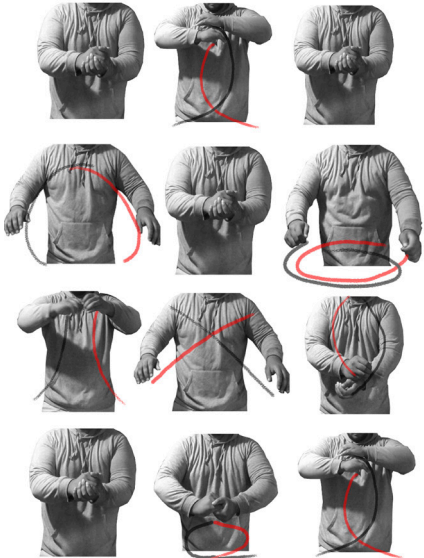
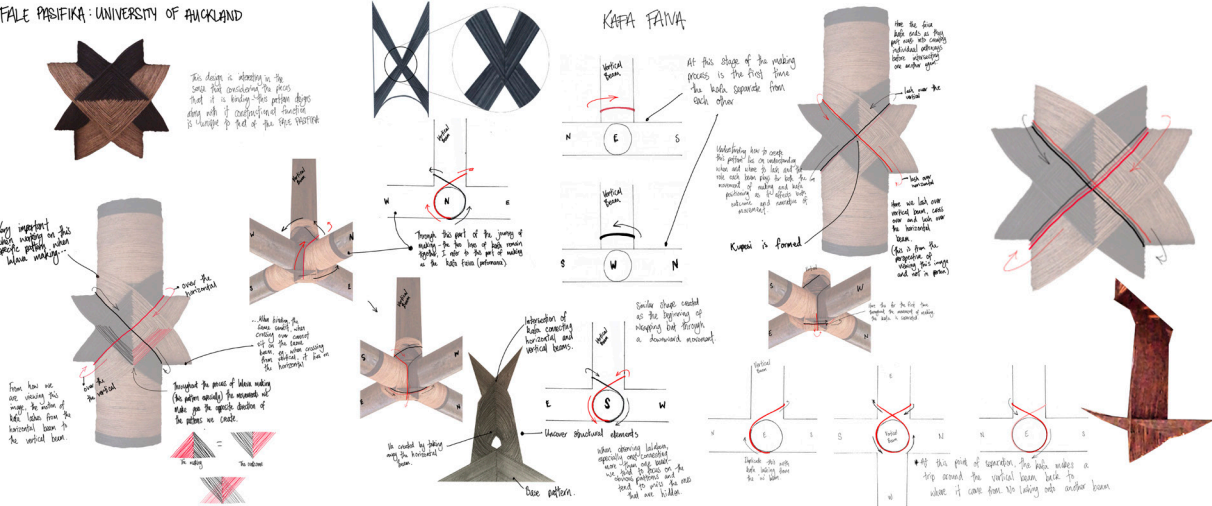
In contemporary contexts, lalava is considered an art form that expresses ancient Tongan narratives and metaphors. This thesis investigates the practice from an auto-ethnographic perspective, unravelling the Tongan cultural knowledge that it embodies. It investigates the functionality of lalava to consider how it contributes to maintaining structural stability, and how patterns embody knowledge, as do the spaces in which they are created.



Below Fale Pasifika.
Below right Faiva Lalava.



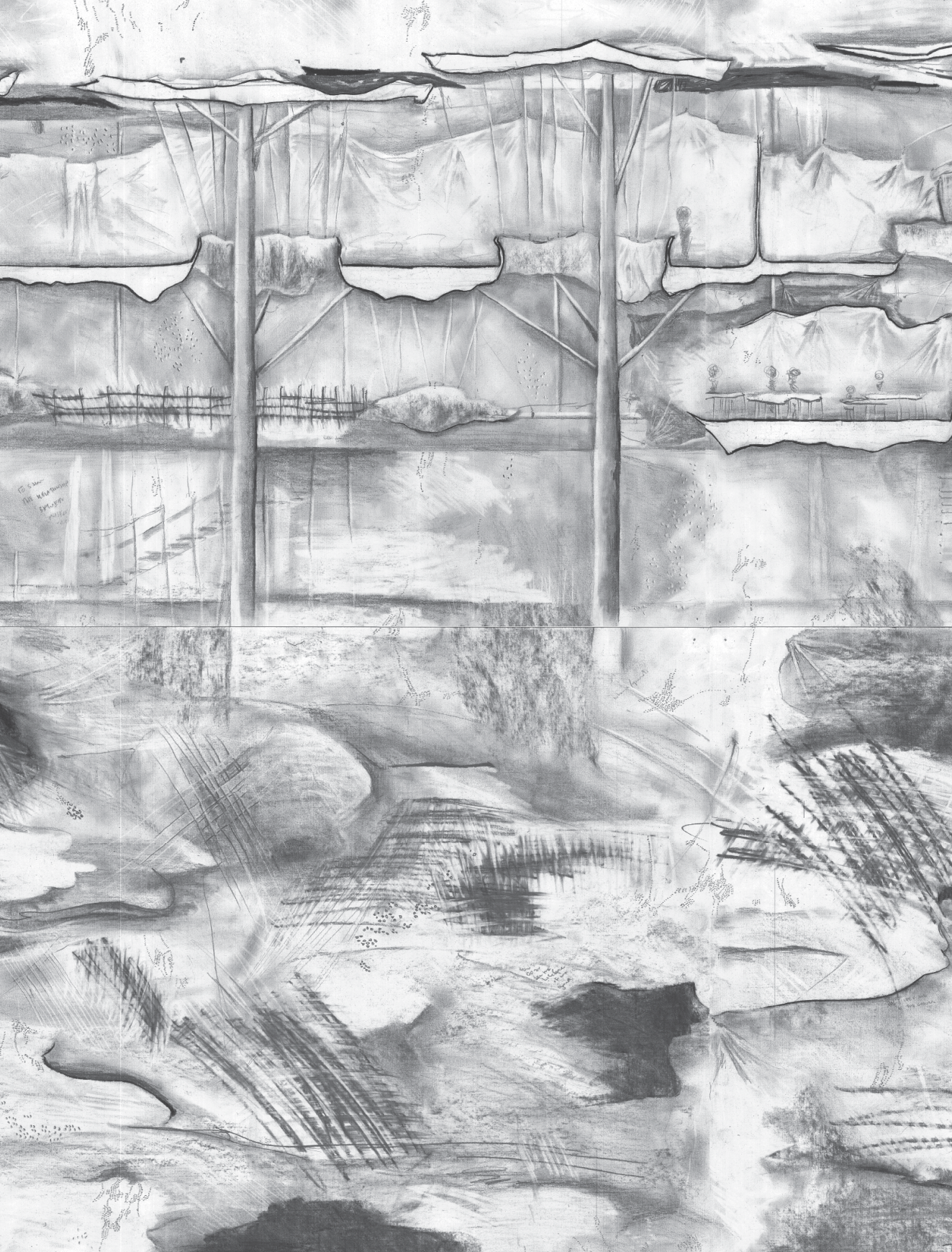
FALE PASIFIKA: UNIVERSITY OF AUCKLAND



Jury citation
Through multiple layers of inquiry, understanding and highly refined thinking informed by cultural practices and knowledge, this project offers an opportunity to understand identity and safeguard its future. This exciting exploration of a cultural worldview demonstrates that Pacific architecture must include cultural knowledge because these structures embody knowledge and activate metaphors.



First row **Matangireia Yates-Francis, Keisha Rawiri, Will Martel, Alyssa Haley**
Second row **Audry Yu, Ciarán O'Neill, Ella Jones, Ella McKay**
Third row **Guy van der Wilt, Rana Fatoohi, Lana Webster, Holly Anaru,**
 Rory Norton*, Joe Yue Sun, Lise Jansen-Luke
Fourth row **Oliver Prisk, Rishav Sarmah, Tom Collins, Vena Latu**





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