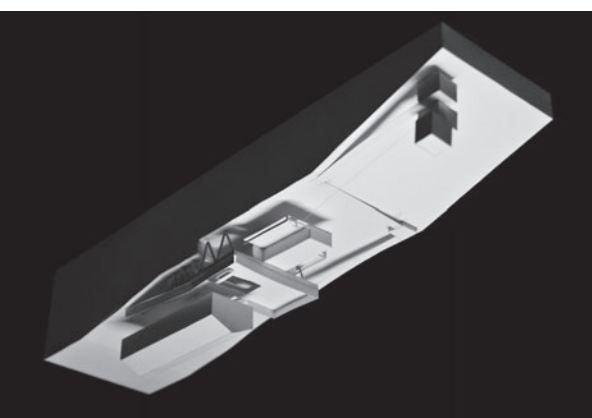


Erica Austin



Catherine Lee:
Passage to Gre



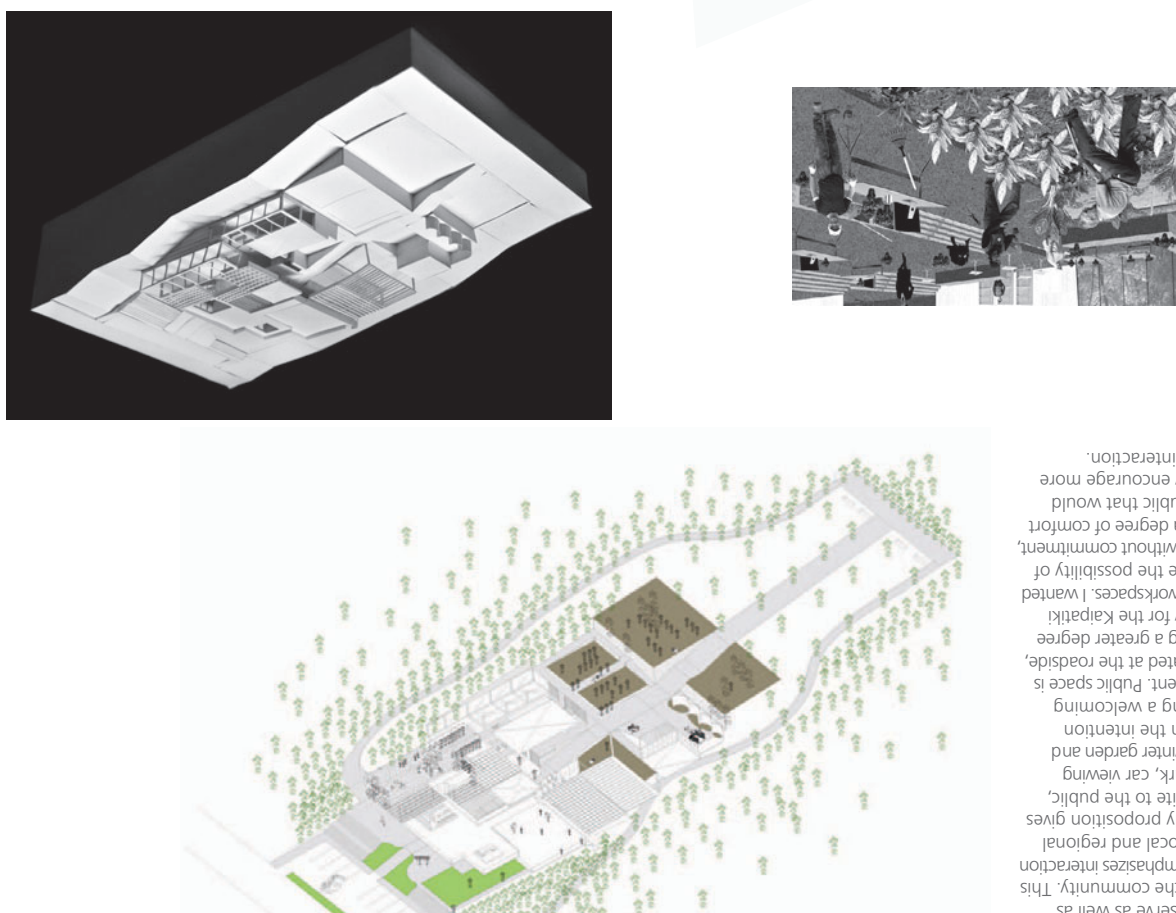
Heather CRAWCOUR:
Sustaining Play



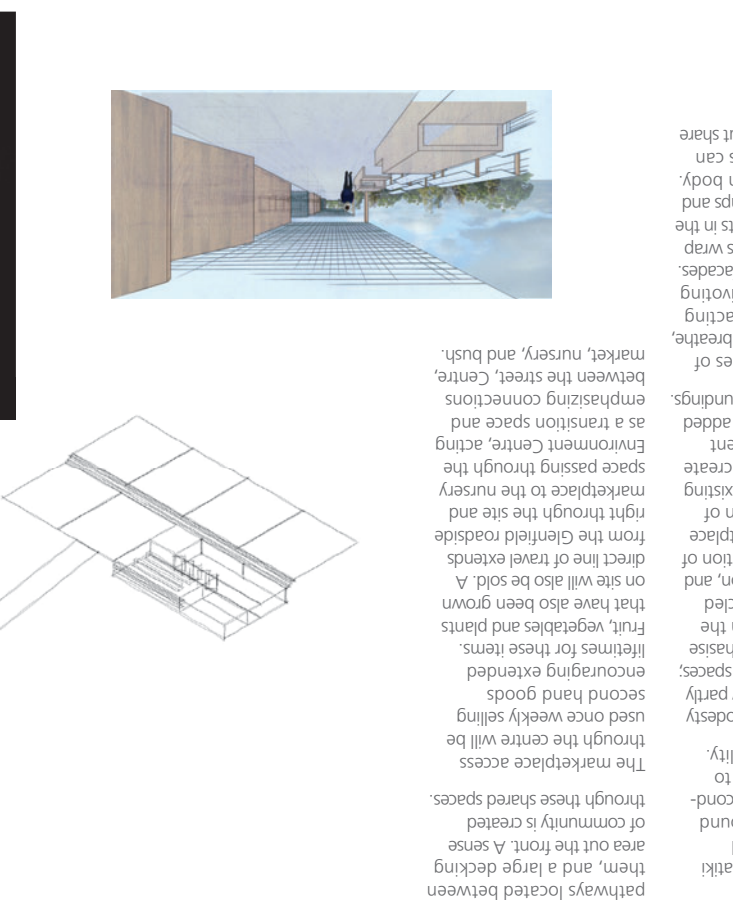
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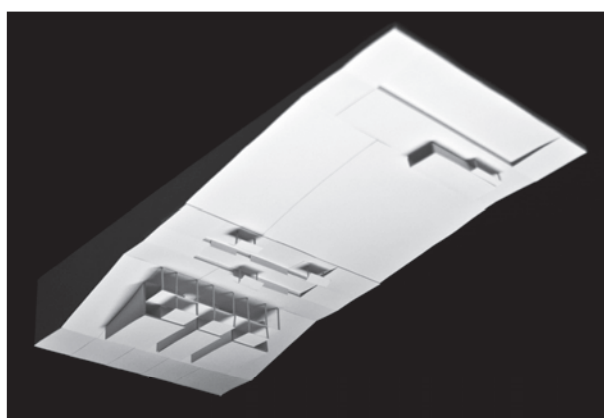
Matt Grueters: Overlap



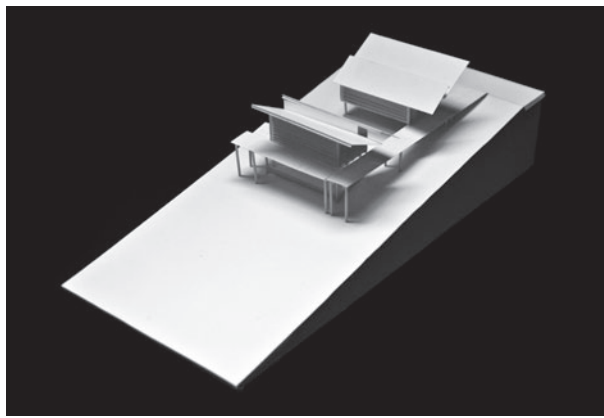
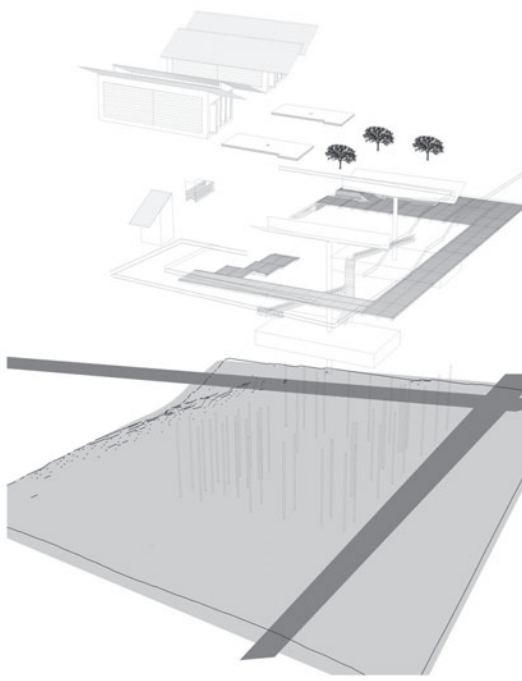
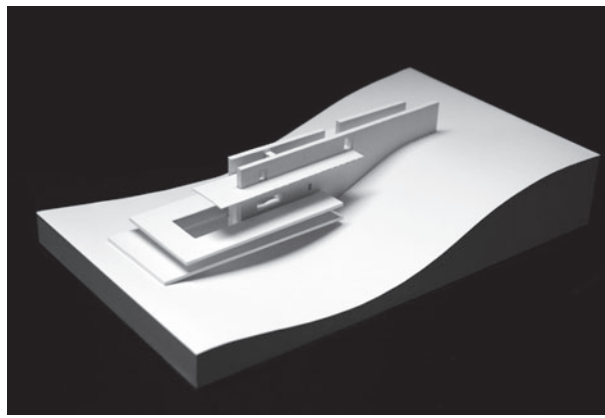
Daily Anderson:



Shiqi Lin



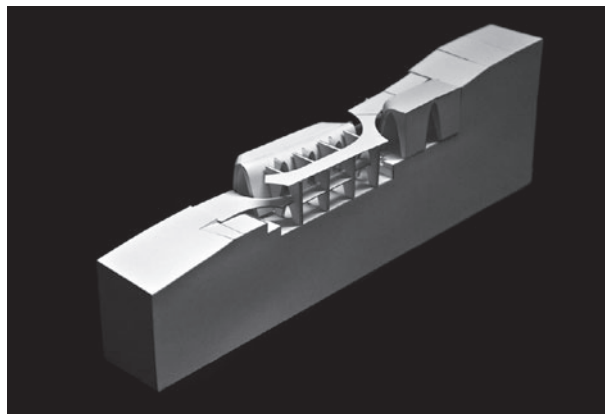
Yun Kong Sung



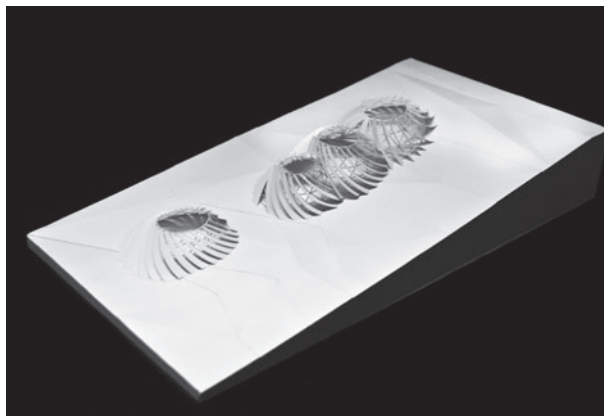
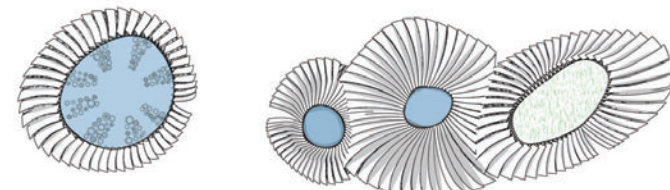
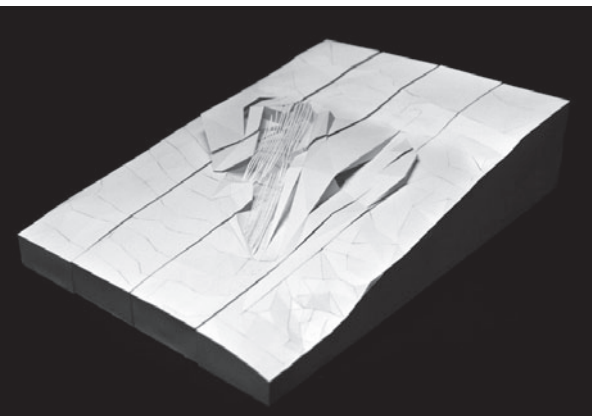
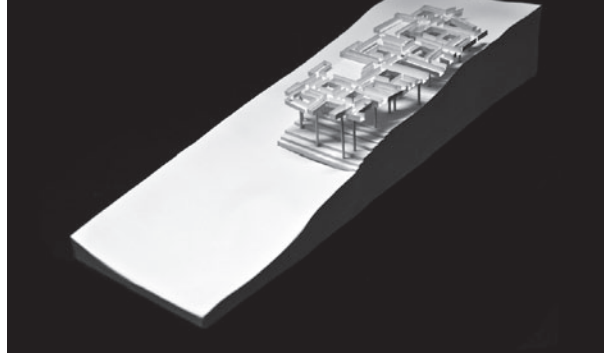
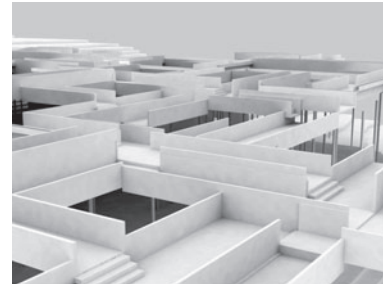
Wasin Janpiam: Making Your Own



Evan Pan: Spira



Dylan Kane



Catherine Lee: Passage to Green

This projects aims to connect the community with the green space of Kaipatiki Reserve and ultimately the "green" experience of a sustainable life. The site is positioned in a gap between the main road and the bush reserve, which for me represents the disconnection between the artificial human world, and the living as a bush. The Environment Centre is conceived as a passage, bridge, or corridor that draws these two together, creating a hybrid space.

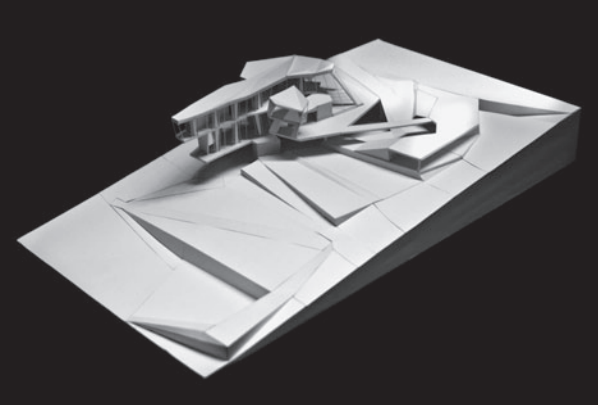
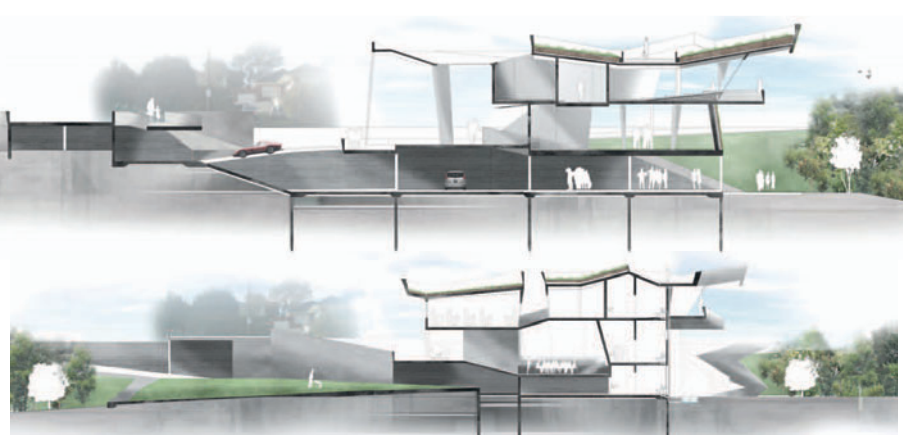
(personal engagement in these activities).

A luminous community hall hangs out over the footpath, providing shelter to the bus-stop below. A terrace garden leads to views of the reserve, and ramps lead down to a vegetable shop and courtyard cafe, and meeting spaces below. At ground level the centre opens out to a nursery and planting area.



The proposal consists of four stages: movement (the integration of passing pedestrians and bus traffic), time (providing a space that rewards waiting and delay), visualisation (visual connections to the activities of the Centre and the Kaipatiki Project), and experience

Waiting for the bus... the sound of rainwater reminding me to fill my bottle... the sight of hanging tomatoes... the smell of coffee in the courtyard... a group of giggling children carrying spades... a bag of vegetables... I need to come back!

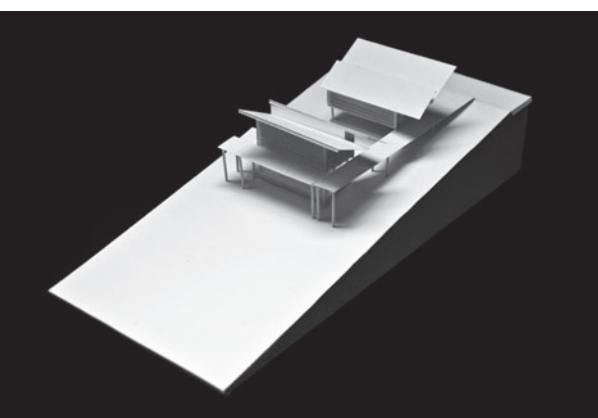
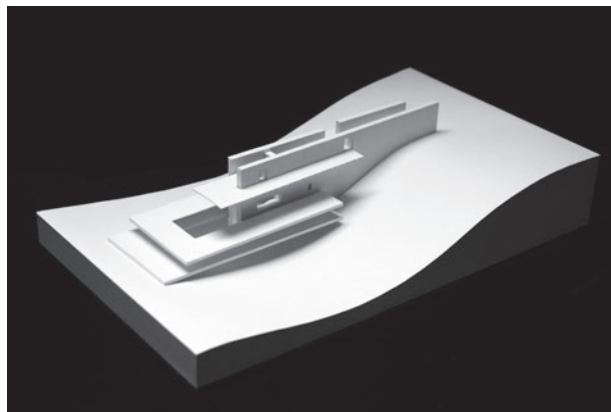


Yun Kong Sung

A simultaneous exploration of intuition and conscious suspension of personal prepositions about site, scale, and programme allowed the project to progress unhindered. Methodology and play were held closest to my process.

children discovering hidden nests tucked behind the membrane.

Birds are a necessity in the continual flourishing of fauna. The co-dependency of plants and birds distinguished the function of the elevation. It was a bird observation deck and also allows the bush and nursery to converge, creating different microclimates on the wall by controlling the convergence effectively. Reserve ground and vegetative conditions are transplanted onto the wall providing mass dugouts for avian habitat. Selected plants synchronous with bird migratory cycles are inserted through the shelter to breed beneficial insect diversity and fruit. Materiality emerged to satisfy function, light conditions and surface of contact between the observer and the processes of insects and birds, reflected in the layers of burrowing into lens, students watching the feeding of birds and



Wasin Janpam: Making Your Own

This proposal centres around a typically New Zealand space: the deck. Often ad-hoc and built from materials, inexpensive materials, decks are sites of informal DIY activity and social connection.

A massive deck will be the first thing the public sees. These kauris will provide shelter for indented seating areas. These kauris will overcome the straight bold lines of the man-made deck, warping, even cracking it over time. A boardwalk leads to two copy-and-paste boxes with steeply pitched roofs for rain-collection. The one closest to the public area acts as a watchtower, from which Kaipatiki Project workers can keep an eye on the reserve. At the same time their activities are visible to the public from the deck. The second box, slightly

down the slope, is dedicated to involving the community with the bush. There is a working area and a shaded greenhouse below the west-facing boardwalk, which keeps workers sheltered from sun and rain. On the ground between the two boxes is a central courtyard for general use.

The Centre I propose will not alienate people and will not intrude on the site. It is a structure that will get engulfed by nature but at the same time hold its ground. It will need creative input and hard work for it to shape into what it can be: the community will determine the final outcome of the structure. Conversations, arguments, and daily activity will add up to the final product.

Heather Cooper: Sustaining Play

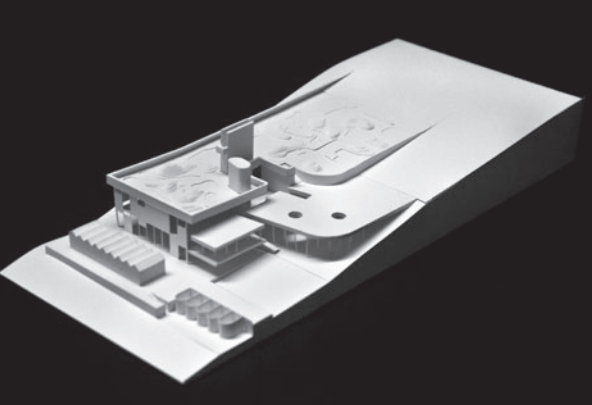
For the Kaipatiki Environment Centre I have proposed an arrangement of spaces that welcome and build the local community through the guiding principle of play. Play is a fun, spontaneous activity that supports social and learning functions. There is a particular focus on getting children into the centre. A child who grows up with an attachment to the centre will most likely become a lifelong member—a sustained volunteer.

and large sliding doors opening onto decks.

The Welcome Centre provides information about Kaipatiki and leads to areas for learning, offices for Kaipatiki Project staff, and extra office space to be shared with sympathetic community groups. A cafe provides a connection to the street. A number of "play-scapes" have been incorporated on the site. These use the formation of the land and natural elements to create an area for children (and adults) to enjoy imaginative, wild, physical play.

This is a design for a centre that will become a hub for community groups, formal and informal, that bring with them their experience, ideas and volunteer hours, to continue the sustainable behaviours and values of the Kaipatiki Project.

The Environment Centre is designed with a number of buildings that provide specific but overlapping functions. The volumes stack and collide with one another, creating shared spaces for learning, playing and relaxing. There is always a connection to nature through windows framing views of the trees

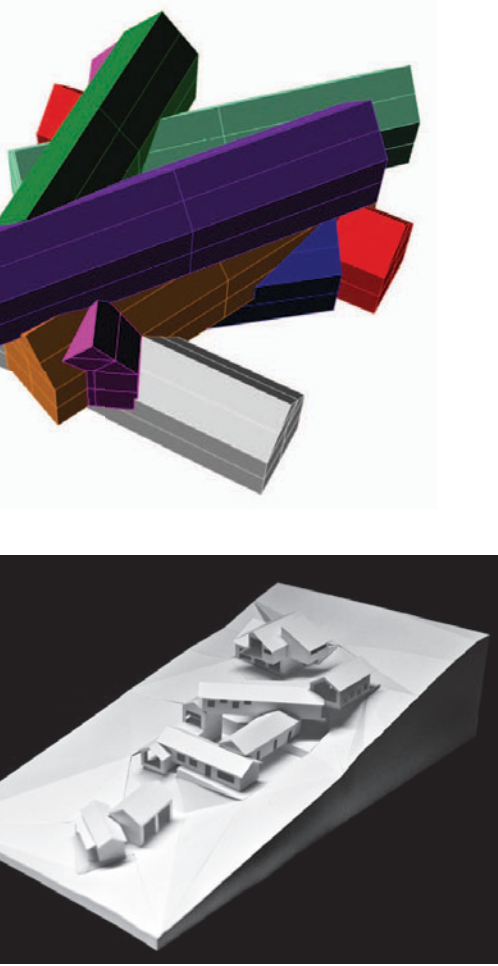


Frances Cooper

The design proposition for the Kaipatiki Environmental Centre emerged through the production of making and drawing. Reflective drawing over, as a means to analyse what the drawings, and models could afford the project as a set of values, was a most generative task. Through the overlay of different drawing types, opportunities for integration and re-articulation of space came to light. The miniature golf course green roof affords a multiplicity of surfaces and micro-climatic conditions. Here the ground is seen as a medium of exchange and the surface treatment is articulated in such a way as to make most of the systems at work within the immediate surface and the substrates. Significant to Kaipatiki is the need for patrons to relate to and observe these natural systems in operation. The input is composed of elements found both adjacent to the building and within the wider

local environment; the natural micro-local-conditions thus created offer the potential for passive and active learning.

Relationships established between ground and internal spatial layout of the building makes for a series of parallel interactions. Through the operation of the building, realms of vertical and horizontal planes are interrogated for both passive and active internal use. The small foot print of the building is achieved through layering programme and seeing potential in adjacencies of programme. The design of external circulation served as a driver for integrating landscape with internal components of the building. Crucially, the design proposition has become a collection of explorations to offer Kaipatiki in the future.

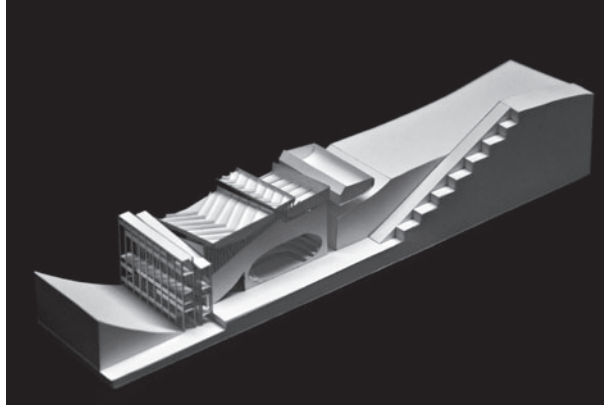
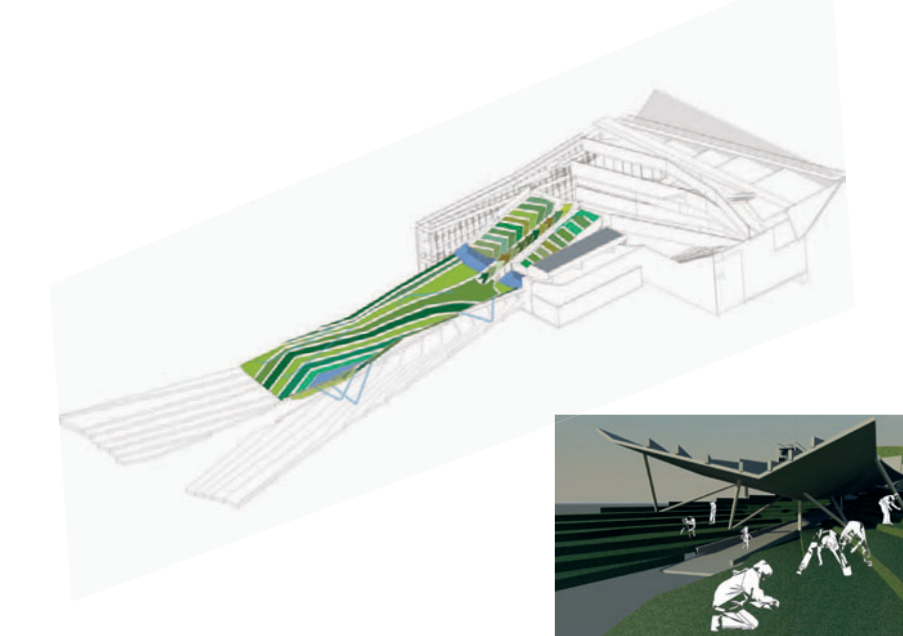


Matt Grueters: Overlap

My approach to this project was to densely spatial function through overlap. Context, topography, programme and circulation dictate the form of the architecture: the design features a series of distinct but connected floor plates that mimic the surrounding topography which slopes from a residential roadside into native bush.

The building lacks a single center; it is a network of multiple centers, multiple paths, edges and lines. It provides a series of cascading platforms—separate in function but allowing for an overall "openness" in your office, creating a kind of generous efficiency. The centre will be active and constantly changing.

Kaipatiki's purpose is to care for the reserve as well as educate the community. This project emphasises interaction with the local and regional public. My proposition gives half the site to the public, with a park, car-viewing station, winter garden and cafe, with the intention of creating a welcoming environment. Public space is concentrated at the roadside, permitting a greater degree of privacy for the Kaipatiki Project's workspaces. I wanted to provide the possibility of inclusion without commitment, creating a degree of comfort for the public that would hopefully encourage more in-depth interaction.



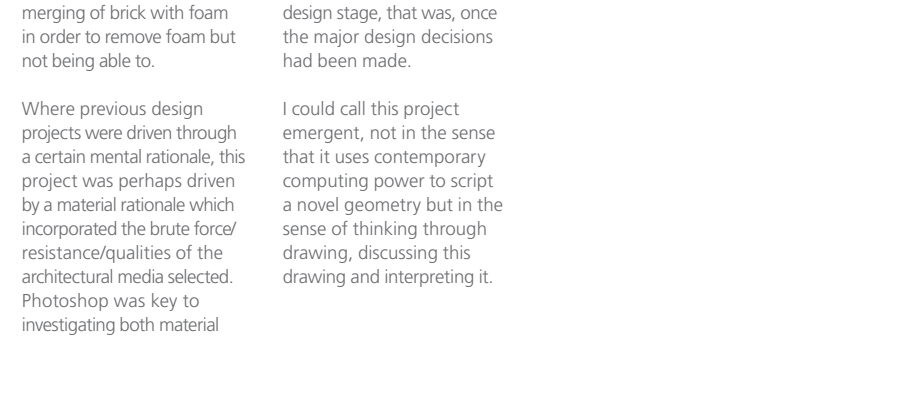
Adrian Kumar

The design project emerged through both intentional and accidental means. For example, the discussion of the vault began with observers misunderstanding a drawing intended to represent a void. It was noted that a vault. This happy accident informed a decision to place the now vault-focused project underground where their performance might be expressed. Other accidents occurred in the making of physical modeling: the weaving patterns generated from my foam cutter not having enough tension; the shadows generated from taking pictures of my drawings rather than scanning them; and the merging of brick with foam in order to remove foam but not being able to.

and light, while abstracted physical models aided in understanding the complexities of space and shape. Work with software such as Rhino challenged my own preconceptions of pure forms and double curved surfaces. My fascination with geometry which is inherently difficult to visualize was challenged by the grey canvas of the software, a condition which made the spaces even harder to distinguish.

Where previous design projects were driven through a certain mental rationale, this project was perhaps driven by a material rationale which incorporated the brute force/ resistance/qualities of the architectural media selected. Photoshop was key to investigating both material

I could call this project emergent, not in the sense that it uses contemporary computing power to script a novel geometry but in the sense of thinking through drawing, discussing this drawing and interpreting it.



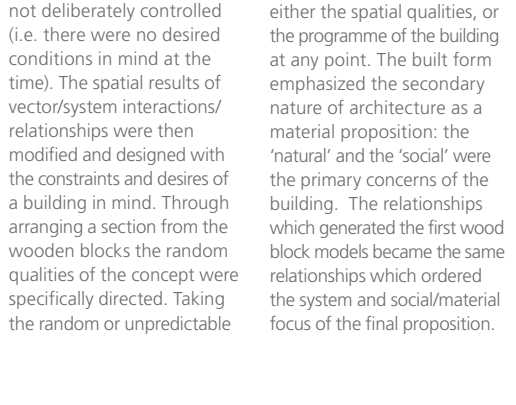
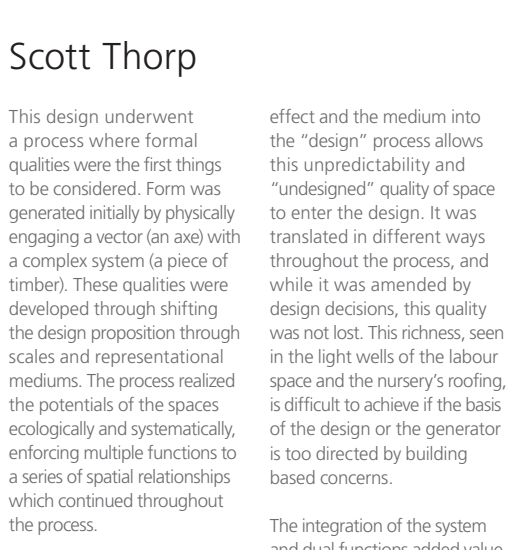
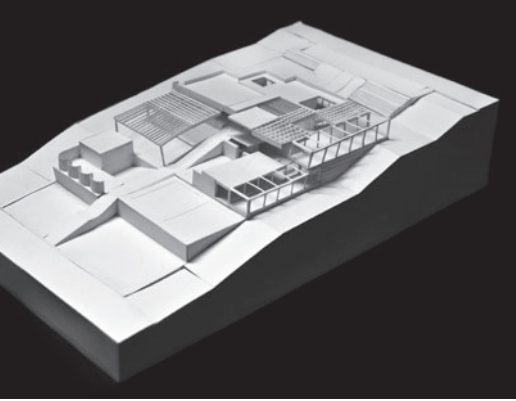
Scott Thorp

This design underwent a process where formal qualities were the first things to be considered. Form was generated initially by physically engaging a vector (an axis) with a complex system (a piece of timber). These qualities were developed through shifting the design proposition through scales and representational mediums. The process realized the potentials of the spaces ecologically and systematically, enforcing multiple functions to a series of spatial relationships which continued throughout the process.

The introduction of formal complexity by a vector was not deliberately controlled (i.e. there were no desired conditions in mind at the time). The spatial results of vectorsystem interactions/ relationships were then modified and designed with the constraints and desires of a building in mind. Through arranging a section from the wooden blocks the random qualities of the concept were specifically directed. Taking the random or unpredictable

effect and the medium into the "design" process allows this unpredictability and "undesigned" quality of space to enter the design. It was translated in different ways throughout the process, and while it was amended by design decisions, this quality was not lost. This richness, seen in the tight webs of the labour space and the nursery's roofing, is difficult to achieve if the basis of the design or the generator is too directed by building based concerns.

The integration of the system and dual functions added value to the project by not setting itself up in competition with either the spatial qualities, or the programme of the building at any point. The built form emphasized the secondary nature of architecture as a material proposition: the "natural" and the "social" were the primary concerns of the building. The relationships which generated the first wood block models became the same relationships which ordered the system and social/material focus of the final proposition.



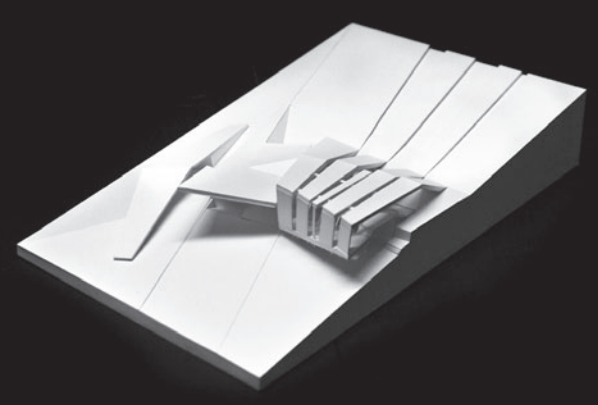
Sally Anderson: Extended Lifetime

My initial concept for the design of the Kaipatiki Project Environmental Centre was based around the concept of the "second-hand" linked directly to notions of sustainability.

I wanted to create a modesty of form emphasised by partly burying less important spaces, and furthermore emphasise sustainability through the incorporation of recycled materials in construction, and through the incorporation of a second-hand marketplace on site. Full immersion of the building into the existing native bush works to create a sheltered environment whilst also creating an added awareness of the surroundings.

area out the front. A sense of community is created through these shared spaces.

The marketplace access through the centre will be used once weekly selling second-hand goods, encouraging extended lifetimes for these items. Fruit, vegetables and plants that have also been grown on site will also be sold. A direct line of travel extends from the Glenfield roadside right through the site and marketplace to the nursery space passing through the Environment Centre, acting as a transition space and emphasising connections between the street, Centre, market, nursery, and bush.



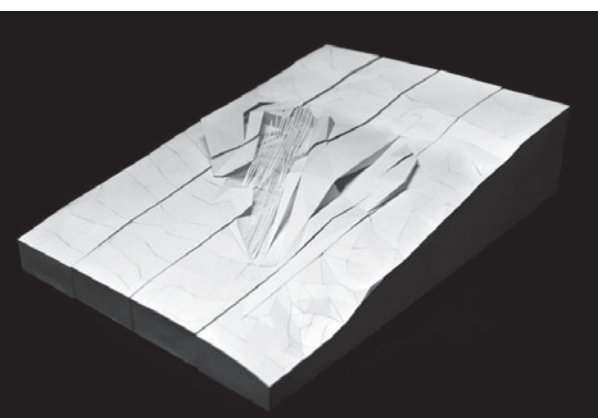
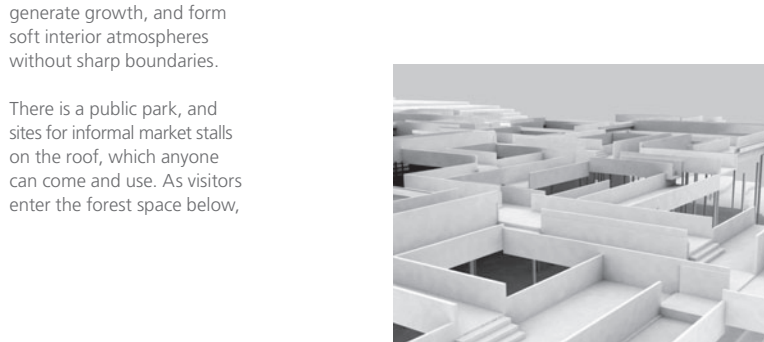
Amy Song: Forest

Most people think of consumerism in a negative way, because it generates a lot of waste and rubbish, and of nature in a positive way, as if it only generated good effects for us. This is a black-and-white theory of existence that overlooks the potential benefits of production and consumption, and overlooks non-beneficial effects of nature. In fact, we are living amongst more subtle boundary conditions.

They encounter the cafe and gallery, spaces that put them at ease and welcome them. As they move deeper into the forest, where offices, meeting rooms and classrooms are being freely constructed from pull-down blinds, and sunlight penetrates from above, they get to know the range of actuals and happenings inside and participate, generating community. As the forest opens to the hill, there is a public stepped deck that can serve as an open meeting space and lead people down to the nursery.

The forest becomes a figure for the subtleties expressed in my proposal for the Kaipatiki Project. Forests recycle their own waste to generate growth, and form soft interior atmospheres without sharp boundaries.

There is a public park, and sites for informal market stalls on the roof, which anyone can come and use. As visitors enter the forest space below,



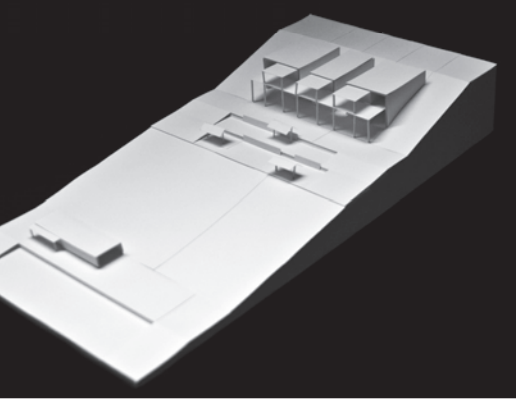
Shiqi Lin

A set of prescribed exercises created confusion and lead to a tentative start to the design process. This confusion resulted in a sensitivity and serious exploration of design strategies suggested through the act of drawing and making. The design process henceforth became a series of iterative drawings and models that are processed through analogue and digital mediums. Vigorous editing upon reflection distilled a cluttering of shaping elements into a focused outcome.

Light defined spaces and programmes were grouped into separate definitive volumes, and the built form's negotiation with the dual slopes of the site were fundamental components which were derived, explored and edited. Light penetrates the building through narrow sections running along the ceiling. This intense flooding of linear light replaces walls as the definer of the edges and thresholds of spaces.

The exterior landscaping filters through to the interior, suggesting paths of voyage and defines the levels of privacy within each space.

The building hinges from half way down the reserve, preserving the park-like landscape below the main road, acting as a buffer between the suburbia and this new development. Volumetrically, the building lifts up towards the reserve while the interior mediates the lateral slope as an enclosed extension of the landscape. Separate leafing and lifting volumes sink towards the north, maximizing solar exposure to plants that are to be placed atop them. This building is a gateway, a zone that reconciles the built, civilized and controlled with the wild that is the Birkenhead Domain.



Design Proposals for the Kaipatiki Project Environment Centre

10–20 October 2011
St Paul Street Gallery Three

A collaboration between The University of Auckland School of Architecture and Planning and the AUT University Department of Spatial Design.

7 postgraduate students selected from the Advanced Design 1 programme at The University of Auckland School of Architecture and Planning: Erica Austin, Frances Cooper, Dylan Kane, Adrian Kumar, Shiqi Lin, Yun Kong Sung, Scott Thorp.

7 undergraduate students from the AUT University Department of Spatial Design: Sally Anderson, Heather Crawcour, Matt Grueters, Wasin Janpam, Catherine Lee, Evan Pan, Amy Song.

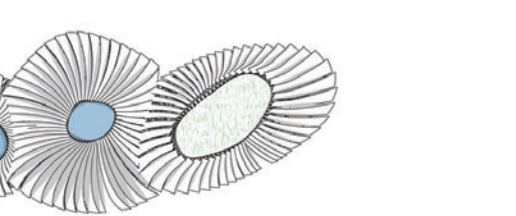
With critical texts by Michael Davis, Carl Douglas, Fleur Palmer, Kathy Waghorn, and Elvon Young.



My initial concept comes from an experience of sunlight in the bush. The sun is filtered through the trees creating pools of light that cause us to pause. The site for the new Environment Centre is proposed by the bush, and propose the bush be allowed to grow right up to the centre so it is set closely within it. The buildings in relation to the site are to be experienced as a kind of landscape rather than a collection of individual buildings. Each building has its own mixed function and relates to all the others. The spatial design of each building is a skirt-like form, with an open interior, creating large internal volumes. These conical forms emerge through the bush signalling the presence of the Centre

without dominating the site. The spiral fins that form the skin are solar surfaces that store energy and admit sunlight through tapering slit gaps. Solar energy is used throughout the building.

A community center and playground give an environment for both young and old locals to understand and learn about sustainability. The greenhouse provides a space for the locals. Pedestrian paths connect these spaces. In relation to context, space and function, the building complex is designed in such a way as to inspire communities to live sustainably.



Dylan Kane

The Kaipatiki Project presented a unique opportunity to shape a public reserve into an architectural suggestion. It needed to manage an area which was reserved for conservation while also implanting a building and new function, a seemingly contradictory proposition.

The sense of adjacency between the different programmes is reinforced through the singularity of the external form—a collection of spaces blanketed by a single surface. The surface treatment also allows the reserve to be implanted in stages. While it leaves pedestrian traffic routes through the park open, it allows the rest to be planted over with a green roof.

A number of more invasive strategies were considered before the current treatment was settled on. What was needed was a typology which integrated the site with a new programme while catering for the existing public usage. A contiguous, contoured surface laid over the park allowed for the continued public use of the reserve while volumes embedded beneath accommodate the programme.

The building needed to cover a number of programmatic factors for the Kaipatiki Project. These were articulated via a fragmentation and vertical tectonic shift. Terracing the programmes internally allowed for a series of separated spaces that were visually connected through an interior material palette consisting of a combination of glass and wooden slats.

The building presents a collective front to the public while providing for the discrete operation of the Kaipatiki Project. It contributes to the site's strengths while integrating it with a new function.