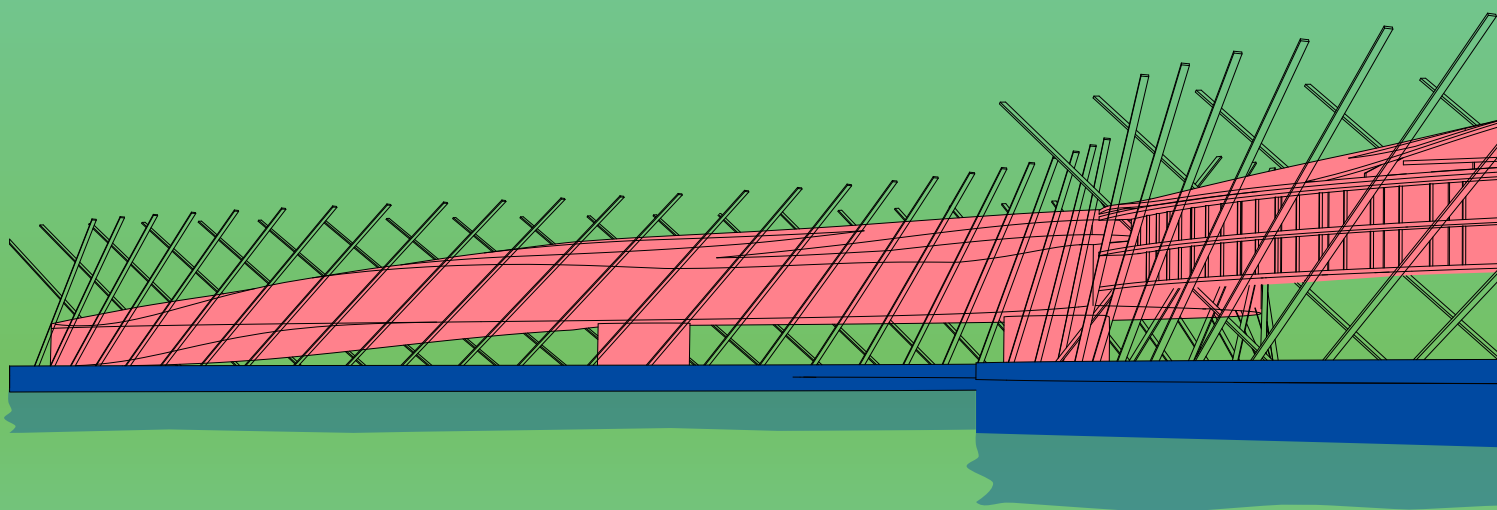


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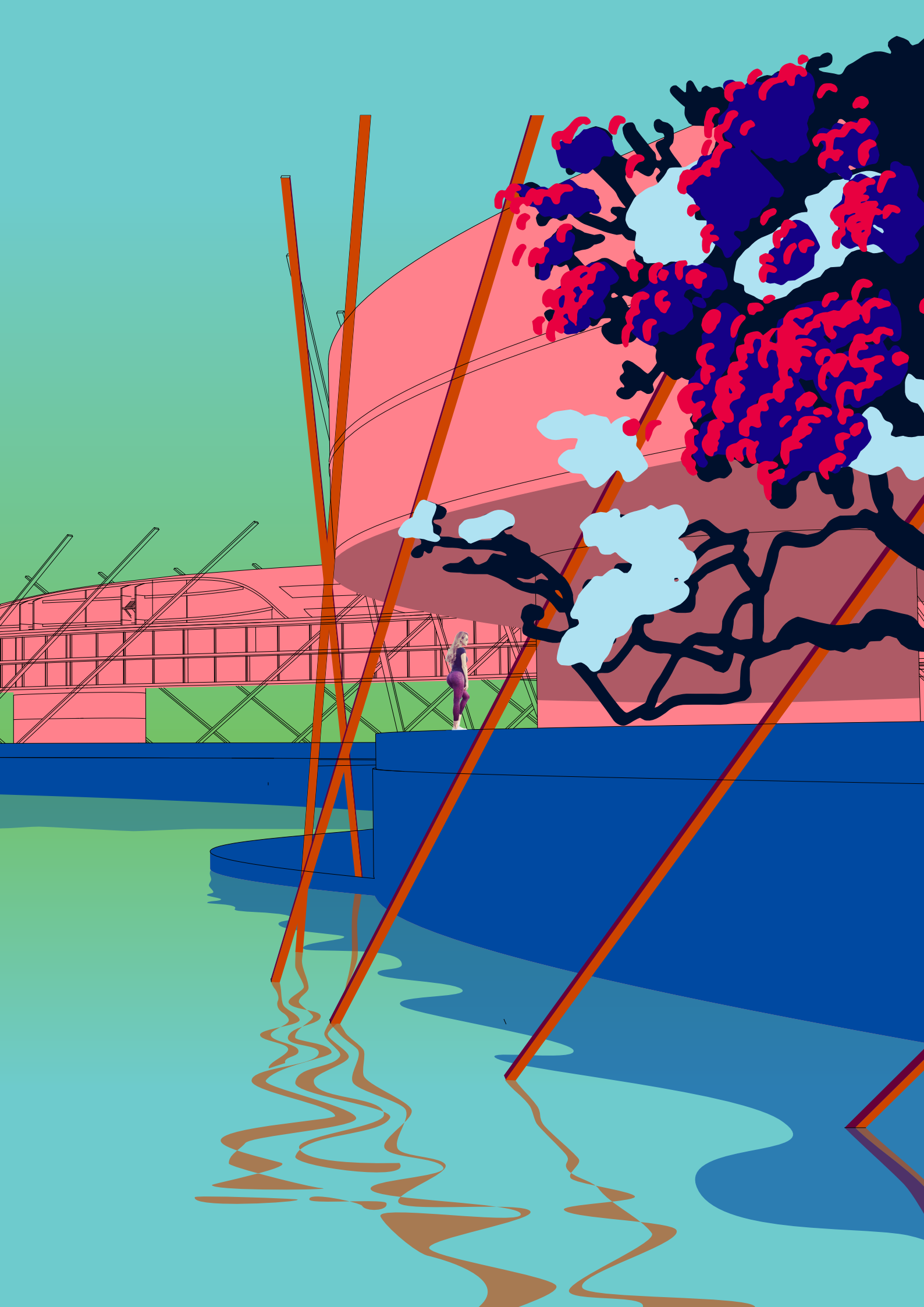
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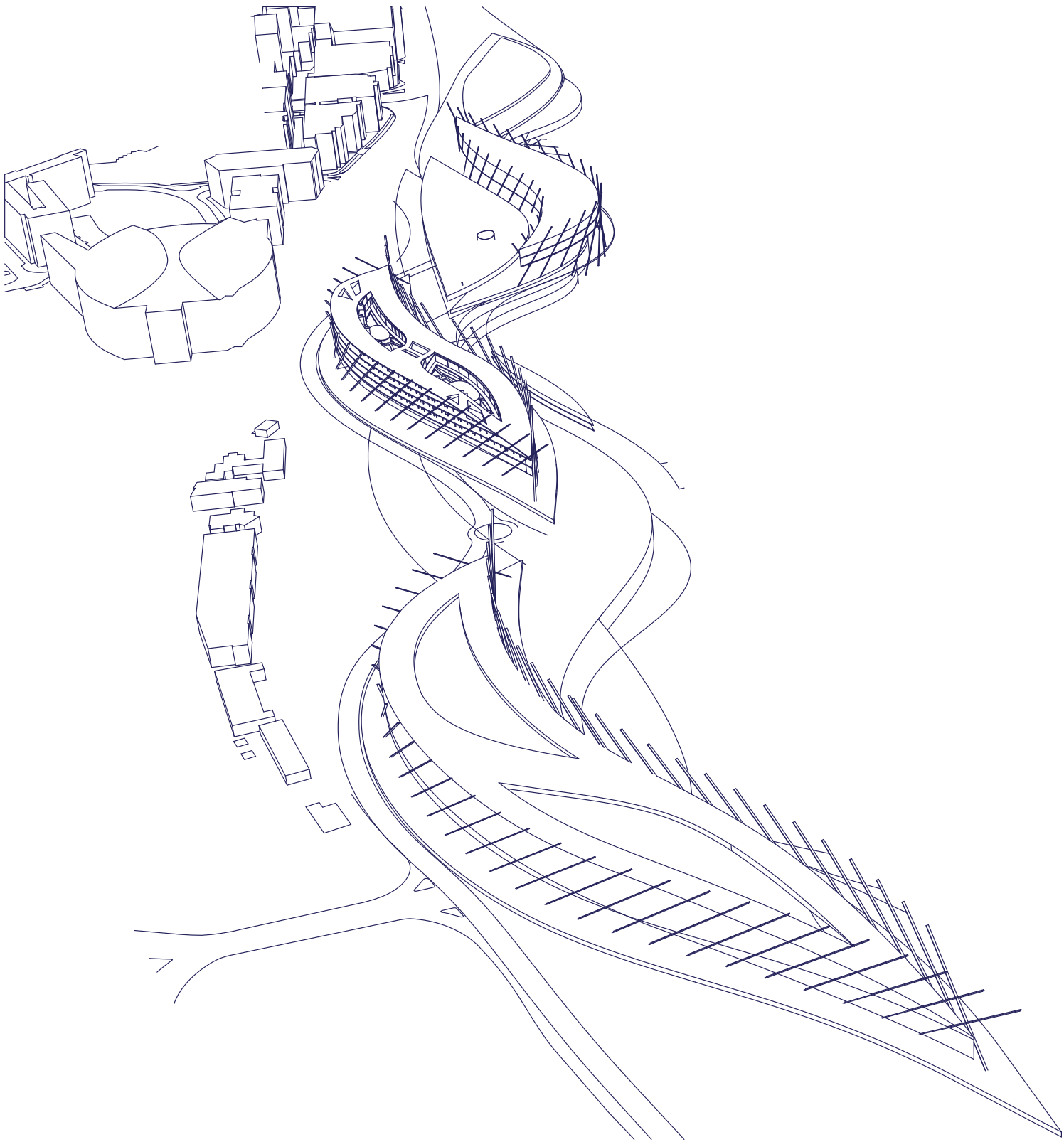


THE SITE'S LOCATION FLANKING THE CENTRAL CITY MAKES IT PROMINENT IN VIEW WHEN APPROACHED BY SEA, AS THE PRIMARY IMAGE PRESENTED TO VISITORS TO THE CITY, DEVELOPMENT ON THE SITE SHOULD SPEAK TO AUCKLAND'S IDENTITY.

OVERSEAS VISITORS UNFAMILIAR WITH THE CITY ARE LIKELY TO CITE THE ALL BLACKS, THE LORD OF THE RINGS, AND KANGAROOS AS NZ IDENTIFIERS, BUT HOW DO WE IDENTIFY OURSELVES?

AUCKLAND IS A RAPIDLY EXPANDING, DIVERSE, CONTEMPORARY CITY WITH A SHORT AND TURBULENT HISTORY OF WAR AND COMMERCE, ACROSS A NARROW ISTHMUS BETWEEN THE TASMAN SEA AND THE PACIFIC OCEAN. CAN ARCHITECTURE PROVIDE FOR AUCKLANDERS A DISTILLATION OF THE CITY?

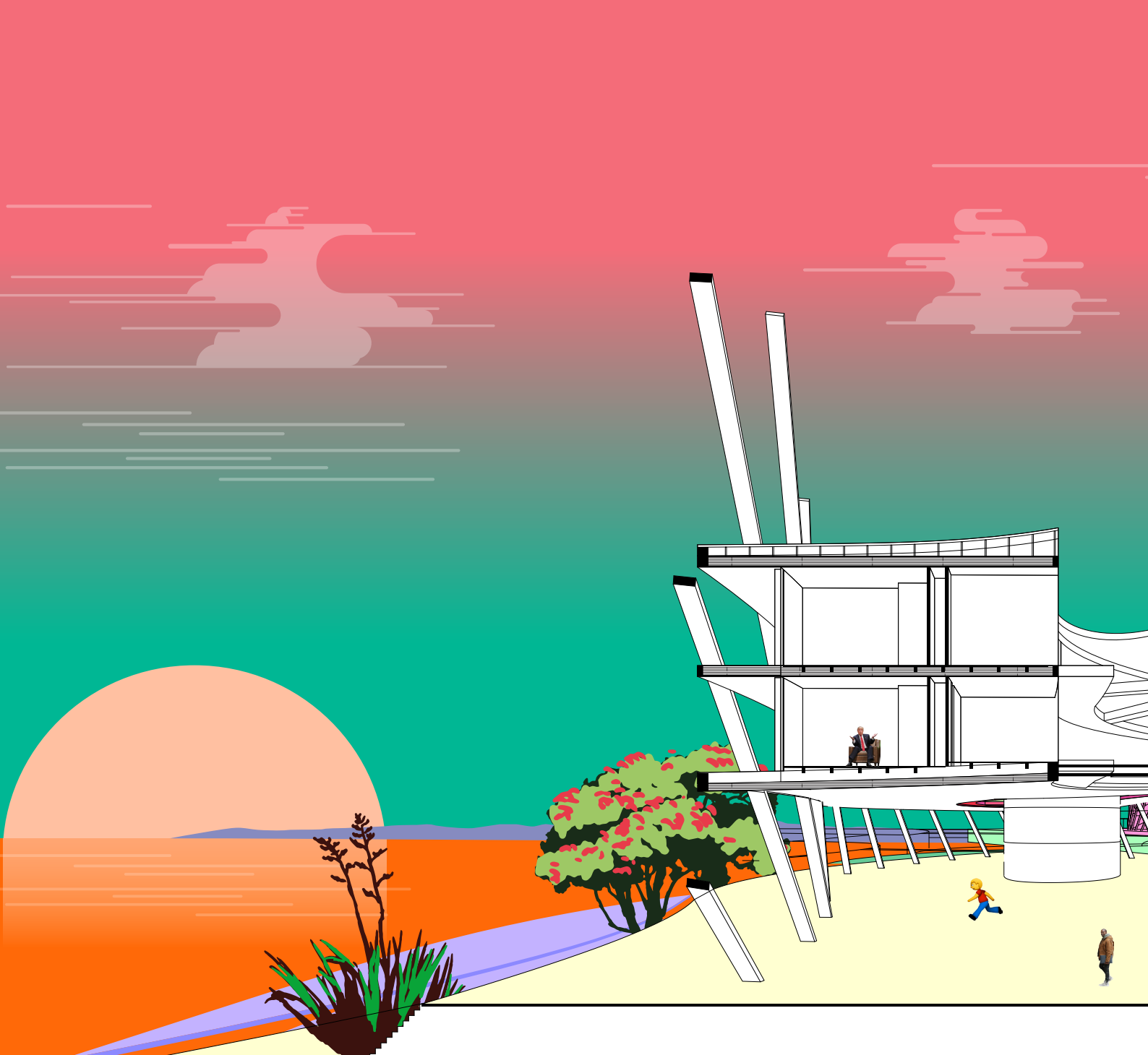




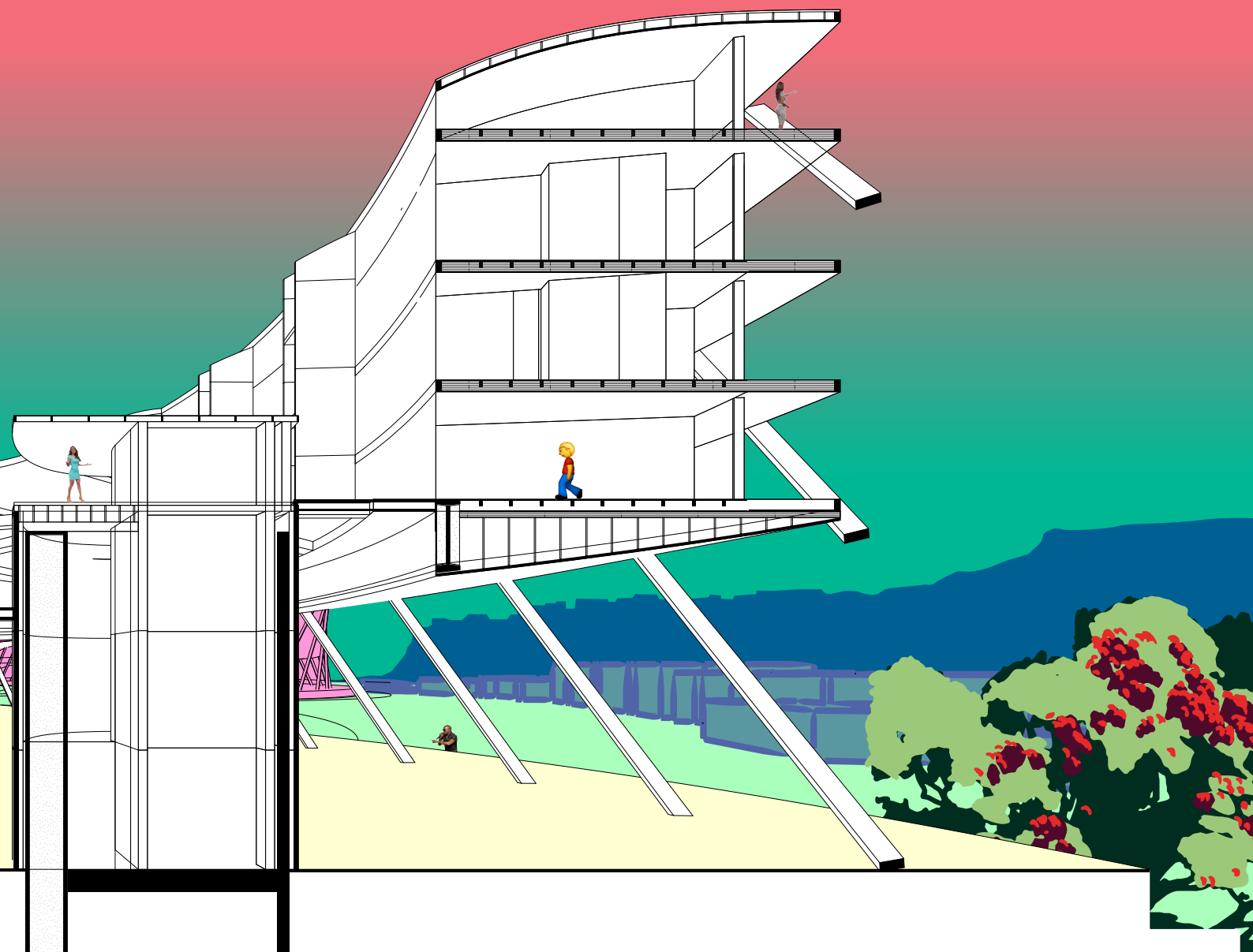
TE HERE TANGATA IS AN ALTERNATE DESCRIPTION OF GENEALOGY TO WHAKAPAPA, LITERALLY 'THE ROPE OF MANKIND', IT CAN BE IMAGINED AS BEING GRASPED BY A HAND IN THE PRESENT DAY AND STRETCHING INTO THE PAST, WOVEN FROM THE STRANDS OF ANCESTRY AND STRETCHING INFINITELY INTO THE FUTURE. THE BUILDING CONCEPTUALLY TAKES THE FORM OF THIS ROPE, TWISTING AND COILING AROUND THE BAYS AND HEADLANDS, LASHING THE LAND AND THE SEA TOGETHER. THE ROPE IS ALSO REFLECTED IN THE ARCHITECTONICS OF THE BUILDING, ELEMENTS OF STRUCTURE BECOME STRANDS THAT FROM DIFFERENT ANGLES INTERLACE, TETHERING THE BUILDING TOGETHER. THE LANGUAGE OF ROPE AND LASHINGS IS PREDOMINANT IN POLYNESIAN BUILDING VERNACULAR AND CONTINUES TO BE INTERPRETED IN CONTEMPORARY ARCHITECTURE IN THE PACIFIC.

YES IS MORE, THE TITLE OF BJARKE INGELS ARCHI-COMIC, POSITS THE IMPORTANCE OF STRIVING FOR THE IDEAL IN THE ENVIRONMENTS WE BUILD FOR OURSELVES, OTHERWISE KNOWN AS PRAGMATIC UTOPIANISM. PRAGMATIC UTOPIANISM ALLOWS THE ARCHITECT TO WORK CONCURRENTLY WITH THE BIGGEST PROBLEMS AND THE BIGGEST POTENTIAL IN A PROJECT. THROUGH QUESTIONING CONVENTIONAL APPLICATION OF ARCHITECTURAL TYPOLOGY, SIMPLE AND ESSENTIAL CONCEPTS CAN CREATE NEW AND DIFFERENT FORMS OF INTERACTION IN THE BUILT ENVIRONMENT. THIS PROJECT OUTLINES THE BIGGEST PROBLEMS TO BE ACCESS TO THE WATER AND THE HIERARCHY CREATED BY QUAY STREET, AND THE DEFICIENCIES OF THE AUCKLAND HOUSING STOCK.

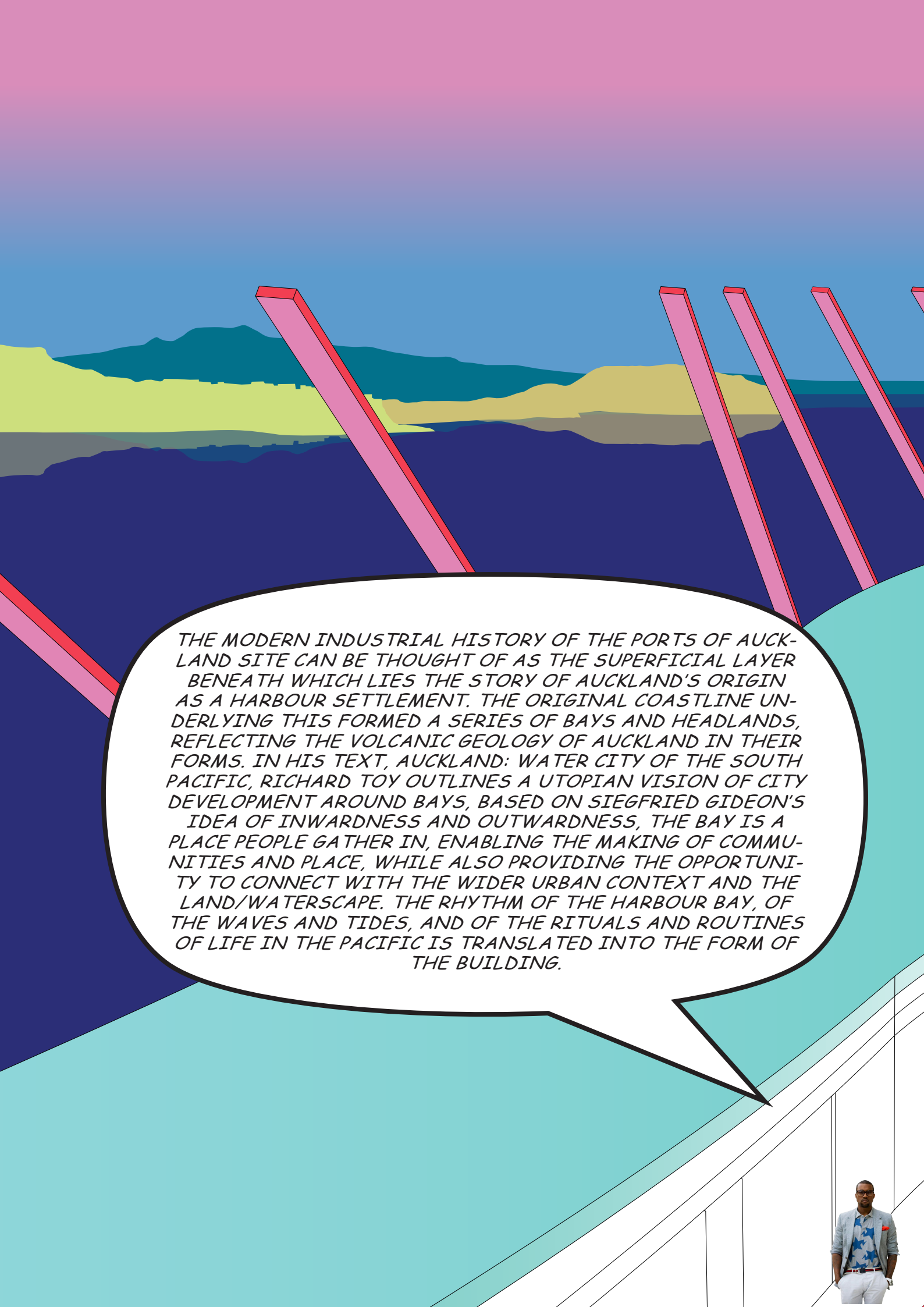




ENGAGEMENT WITH THE HARBOUR, THE WATER'S EDGE - A CONNECTION TO WATER IN A PHYSICAL AND VISUAL SENSE IS ESSENTIAL TO THE IDEA OF AN IDENTITY FOR AUCKLAND, AND THE CONCEPT OF A PRIMAL CONNECTION BETWEEN PEOPLE AND WATER INFORMS THE RELATIONSHIP BETWEEN THE BUILDING AND THE HARBOUR. WHERE POSSIBLE, THE BUILDING HAS BEEN DESIGNED IN A WAY TO FACILITATE THE VISUAL CONNECTION BETWEEN THE INSIDE OF THE BUILDING AND THE WATER, THIS IS DONE BY TWISTING THE BUILDING FORM AND DISSOLVING THE VERTICAL PLANES OF THE STRUCTURE. CONCEPTUALLY THE BUILDING FORM AND ARCHITECTONICS EVOKE THE LANGUAGE OF THE MARITIME. THE SCALE OF THE SITE ON THE AUCKLAND WATERFRONT MEANS THAT IT HAS THE POTENTIAL TO ENACT TANGIBLE OUTCOMES FOR THE REMEDIATION OF THE CITY'S STORM WATER RUNOFF, TO CONTRIBUTE POSITIVELY TO AN EXISTING COASTAL ECOLOGY.



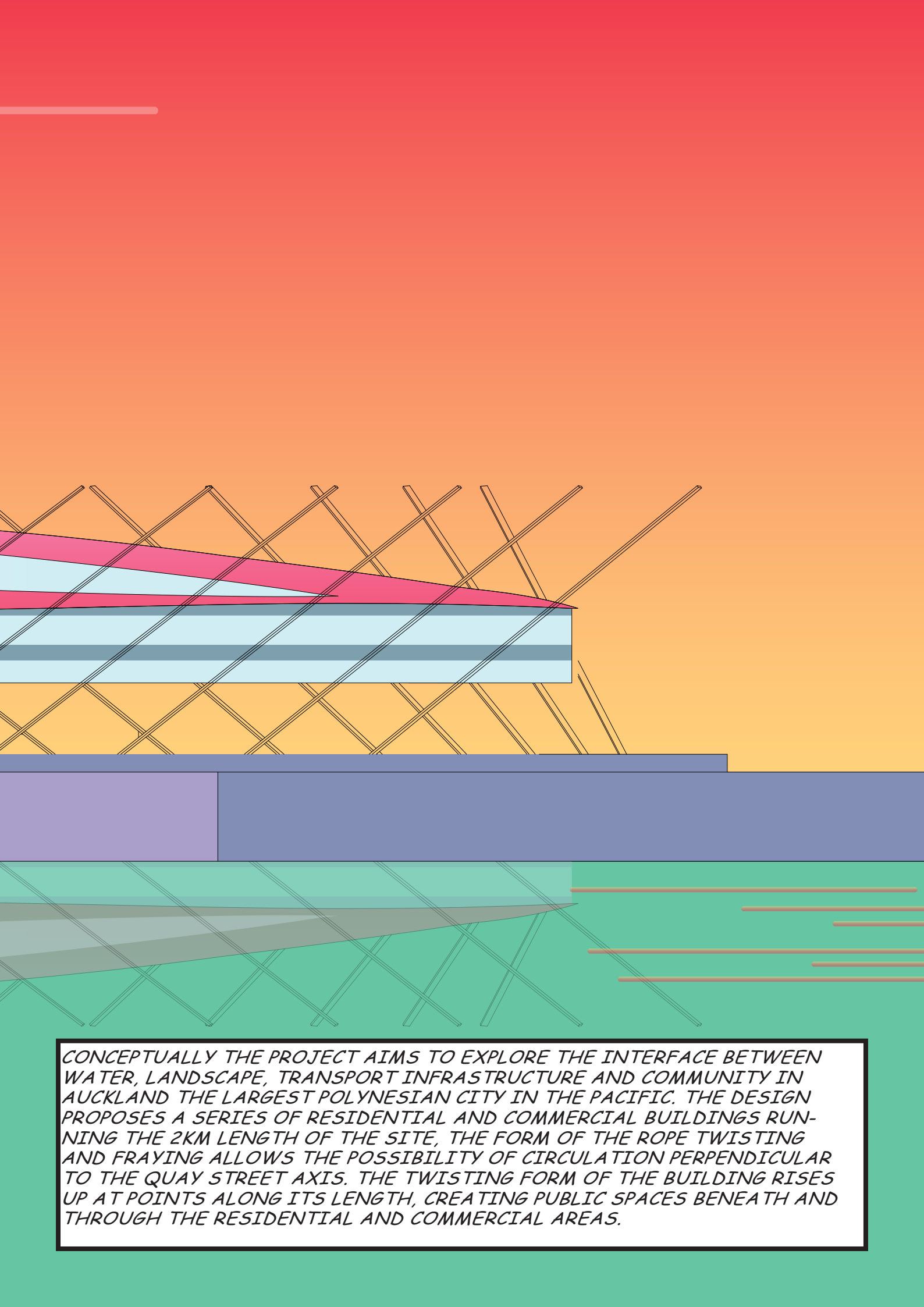
AUCKLAND IS RATED AMONG THE MOST LIVABLE CITIES IN THE WORLD, BUT WHAT DOES THIS MEAN FOR ITS RESIDENTS? CURRENTLY IN THE THROES OF A HOUSING CRISIS, HOW CAN AUCKLAND, AND SPECIFICALLY THE SITE ON THE FORMER SITE OF THE PORTS OF AUCKLAND ALLOW THE CITY TO PROVIDE A TRULY WORLD CLASS LEVEL OF PUBLIC AMENITY, ENGAGING CIVIC AND RECREATIONAL SPACE AND, GOD WILLING, AFFORDABLE HOUSING FOR THE EVER EXPANDING POPULATION THAT CALLS AUCKLAND HOME. THIS PROJECT PROPOSES A HOUSING MODEL BASED ON EQUITY AND OPENNESS, QUALITY OF LIVING AND COMMUNITY.



THE MODERN INDUSTRIAL HISTORY OF THE PORTS OF AUCKLAND SITE CAN BE THOUGHT OF AS THE SUPERFICIAL LAYER BENEATH WHICH LIES THE STORY OF AUCKLAND'S ORIGIN AS A HARBOUR SETTLEMENT. THE ORIGINAL COASTLINE UNDERLYING THIS FORMED A SERIES OF BAYS AND HEADLANDS, REFLECTING THE VOLCANIC GEOLOGY OF AUCKLAND IN THEIR FORMS. IN HIS TEXT, AUCKLAND: WATER CITY OF THE SOUTH PACIFIC, RICHARD TOY OUTLINES A UTOPIAN VISION OF CITY DEVELOPMENT AROUND BAYS, BASED ON SIEGFRIED GIDEON'S IDEA OF INWARDNESS AND OUTWARDNESS, THE BAY IS A PLACE PEOPLE GATHER IN, ENABLING THE MAKING OF COMMUNITIES AND PLACE, WHILE ALSO PROVIDING THE OPPORTUNITY TO CONNECT WITH THE WIDER URBAN CONTEXT AND THE LAND/WATERSCAPE. THE RHYTHM OF THE HARBOUR BAY, OF THE WAVES AND TIDES, AND OF THE RITUALS AND ROUTINES OF LIFE IN THE PACIFIC IS TRANSLATED INTO THE FORM OF THE BUILDING.

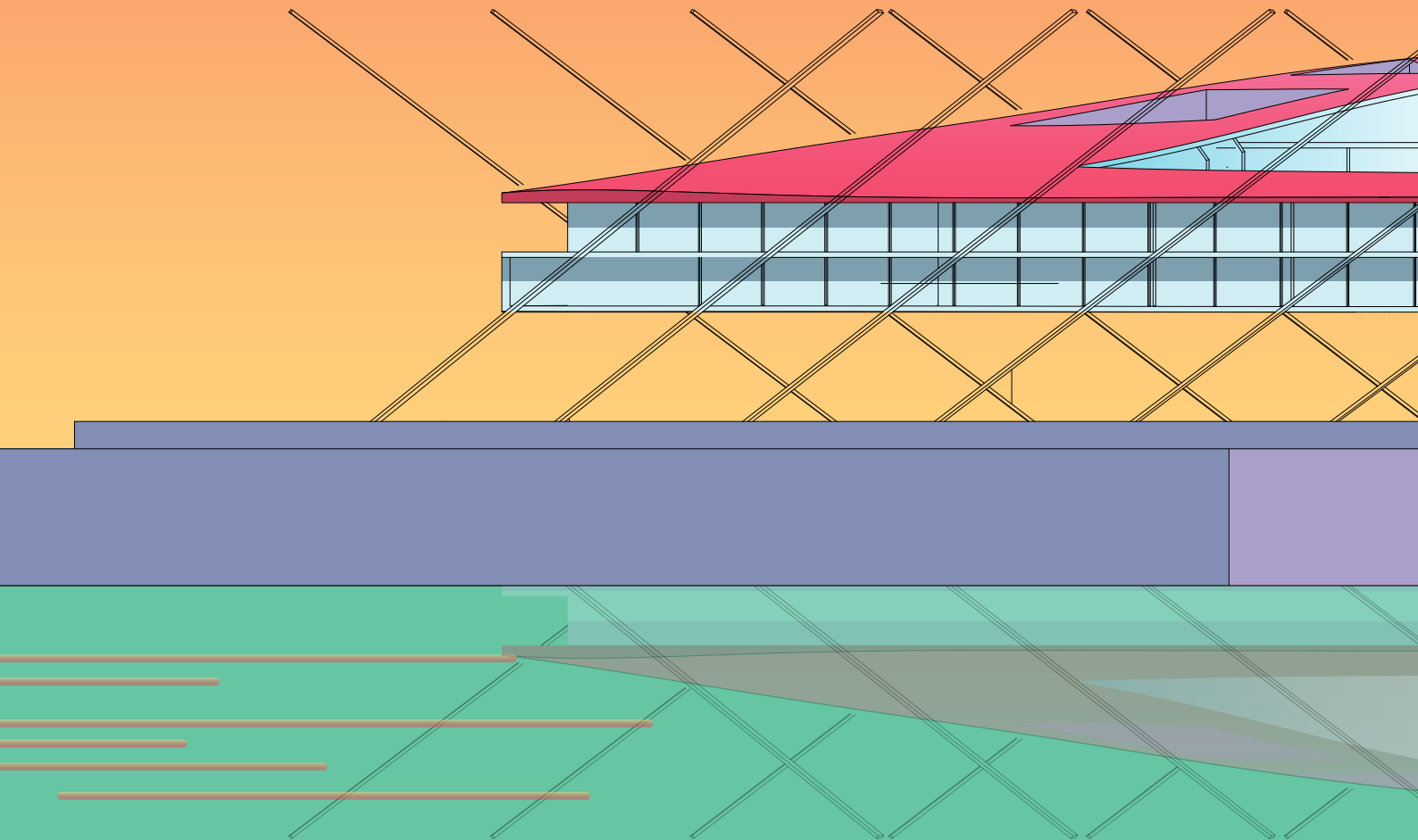






CONCEPTUALLY THE PROJECT AIMS TO EXPLORE THE INTERFACE BETWEEN WATER, LANDSCAPE, TRANSPORT INFRASTRUCTURE AND COMMUNITY IN AUCKLAND THE LARGEST POLYNESIAN CITY IN THE PACIFIC. THE DESIGN PROPOSES A SERIES OF RESIDENTIAL AND COMMERCIAL BUILDINGS RUNNING THE 2KM LENGTH OF THE SITE, THE FORM OF THE ROPE TWISTING AND FRAYING ALLOWS THE POSSIBILITY OF CIRCULATION PERPENDICULAR TO THE QUAY STREET AXIS. THE TWISTING FORM OF THE BUILDING RISES UP AT POINTS ALONG ITS LENGTH, CREATING PUBLIC SPACES BENEATH AND THROUGH THE RESIDENTIAL AND COMMERCIAL AREAS.

IN ITS CURRENT FORM, SYMBOLIZED BY THE RED FENCE, QUAY STREET ACTS AS A BARRIER BETWEEN THE URBAN MORPHOLOGY AND THE WATER'S EDGE. QUAY STREET IS PART OF A MAIN ROADWAY LINKING THE CITY CENTRE WITH EASTERN AUCKLAND AND THE PORTS OF AUCKLAND SITE WITH GREATER AUCKLAND. WITH THE PORT SITE VACATED, THE TRAFFIC COULD BE RE-ROUTED, PEDESTRIANIZING QUAY STREET, RETURNING IT TO THE DOMAIN OF THE PUBLIC CITY AND RETURNING THE SITE TO THE DOMAIN OF THE HARBOUR. THE BUILDING PROPOSAL RUNS THE LENGTH OF QUAY STREET AND FACILITATES A NEW URBAN CONDITION WHERE VEHICLES ARE LESS PREDOMINANT, AND ACCESS TO THE WATER'S EDGE IS ENCOURAGED.



THE PROCESS OF DESIGN INCLUDED A SERIES OF ARCHI-COMICS, AS A MEANS OF RATIONALIZING ELEMENTS OF THE SITE AND CONTEXT, FRAMING STEPS IN A LOGICAL NARRATIVE OF THE DESIGN PROCESS. BECAUSE OF THE MEDIA COVERAGE AROUND THE IDEA OF PUBLIC AND PRIVATIZED SPACE IN THE CITY ON THE SITE, THE COMICS AND OTHER IMAGERY ALSO EXPLORED THE IDEA OF MASS MEDIA, CIRCULATION OF IMAGES AND MESSAGES. WORKING WITH THESE FORMS OF IMAGERY HELPED TO CLARIFY, PRIORITIZE AND DISTILL THE COMPETING POTENTIALS OF THE SITE, IN THE SAME WAY THAT A MEDIA HEADLINE OR SCAPEGOAT IS SYMPTOMATIC OF POPULAR OPINION ...

