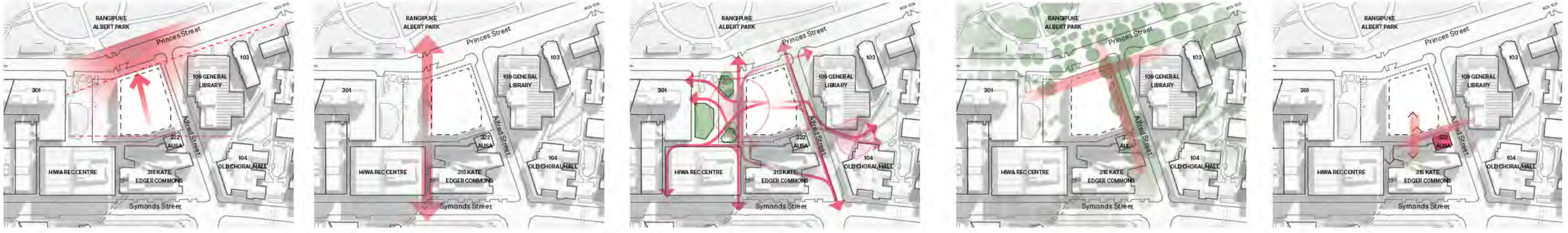
03

Design Proposal

The following diagrams illustrate the masterplan strategies that inform the design response.

This includes the creation of a new city-facing campus gateway, strengthening of key visual and pedestrian connections, and the establishment of a permeable and active ground plane.



01

New Front Door

The Student Centre and Library creates a new gateway to the campus, engaging with the city centre skyline and connections to Rangipuke Albert Park. The building massing steps down along Princes Street, responding to the scale and grain of the surrounding buildings and reinforcing the character of the streetscape.

02

Visual Connections

Strengthen a direct and visually legible connection through Sector 300 from Symonds Street to Albert Park. This supports clear wayfinding through the campus and helps frame the new Tē Tūātea / Plaza space.

03

Permeable, Active Ground Plane

The extended Tē Tūātea / Plaza and Library are arranged to allow the ground plane to move through the site, using existing level changes to create openness and guide movement. A permeable, active ground plane mediates vertical transitions, encouraging social interaction and strengthening connections across the wider campus.

04

Alfred St & Green Connections

The established trees along Alfred Street are integral to the character and setting of the precinct, reinforcing legibility and identity through the definition of edges and movement. The site presents opportunities to create clear visual connections to key green destinations, including Albert Park, campus green corridors, and the Alfred Street green corridor.

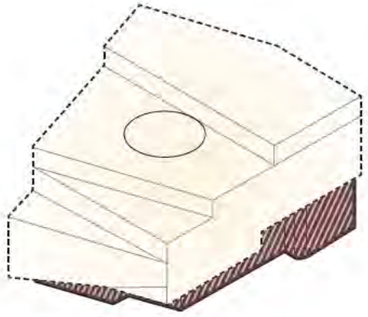
05

Enhancing Connections to Kate Edger & AUSA

The interplay between the new Student Centre and Library, AUSA house, and the surrounding treescape is central to achieving a design that is both respectful of its context and responsive to the site's historic and natural elements. Opportunities exist to enhance connections with Kate Edger and capitalise on the site's level change through the creation of a lower ground plane off Alfred Street.

The following diagrams illustrate the massing strategies that inform the proposed design.

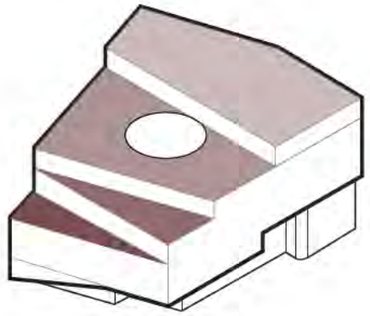
These diagrams outline the key spatial and volumetric principles that guide the development of the building form, including the distribution of built volume, responses to site constraints and relationship to the surrounding context.



01

Grounded Base, Unified Upper

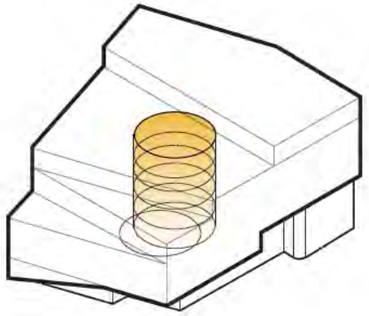
The massing strategy unifies the upper volume to clearly express the library component of the programme as a singular and coherent element.



02

Stepped Volume

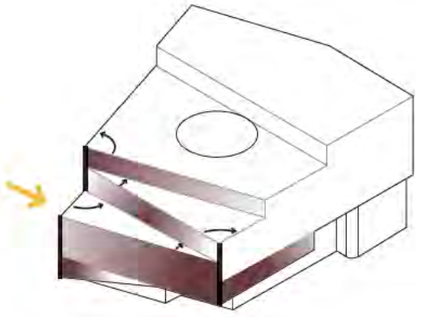
Reduced massing along Princes St to minimise shading across the Tē Tūātea / Plaza and Albert Park whilst creating a form that is sympathetic to the adjacent buildings.



03

Atrium Heart

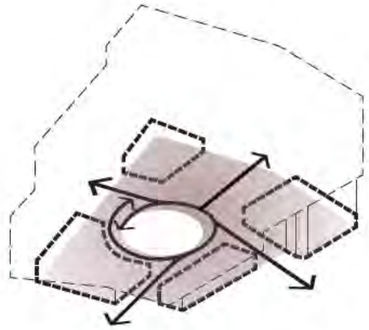
A circular atrium forms the heart of the building, drawing natural light deep into the lower levels. Vertical circulation is arranged around the atrium edge, creating intuitive wayfinding and clear movement through the floor plates.



04

Pivot points

The Symonds Street and Princes Street axis serves as a key organising element within the scheme, informing the composition of the massing as it steps upward.



05

Porous Ground Plane

Key site connections through the building at pedestrian level are essential. The ground plane include entrances from each side, to open up circulation from North, South, East and West.

3.0 **Design Proposal**
Cultural Concept Development

The tauparapara developed by Haumi and Eighty develop the foundation narrative for the project. It defines a whakapapa — an ecological and relational logic — that will be continually referenced to guide the integrity of the design.

This frames Taumata Rangipuke as a place of arrival, gathering, ascent, exchange and return.

Source: Eighty Ltd & Haumi

Te Uru nui

Te Uru roa

Te Urunga Hau Tauira

Koia tēnei ko te hekenga o te wānanga

Tēnei ka rukutia

Kei te tūātea ka kauhautia

Te Wahahukahuka

Te Wahamaremare

Te Wāhi Whakatūtū Puehu

Te Wāhi Whakatau

Whakatau atu

Whakatau mai

Te whakataunga o te kōrero, o te mahara, o te whakaaro

I heke iho mai i te rangi e tū nei

Ka whaia ko Hiwa ki te Rangi

Ki Taumata Rangipuke

Kei te papaangaanga te kai māro

Kei tōnā kauae te tetē o te niho tangata

“Hau mai, Hau atu

Hau atu, Hau mai”

Te Uru nui

Te Uru roa

Te Urunga Hau Tauira

Tēnei ka whakaputaina ki te wheiao ao, ki te ao mārama

Tihē, Mauriora

3.0 **Design Proposal**
Iho - Unifying Idea

Te uru nui, te uru roa, te urunga hau tauira
A place of arrival, a place of becoming



01

Continual Return

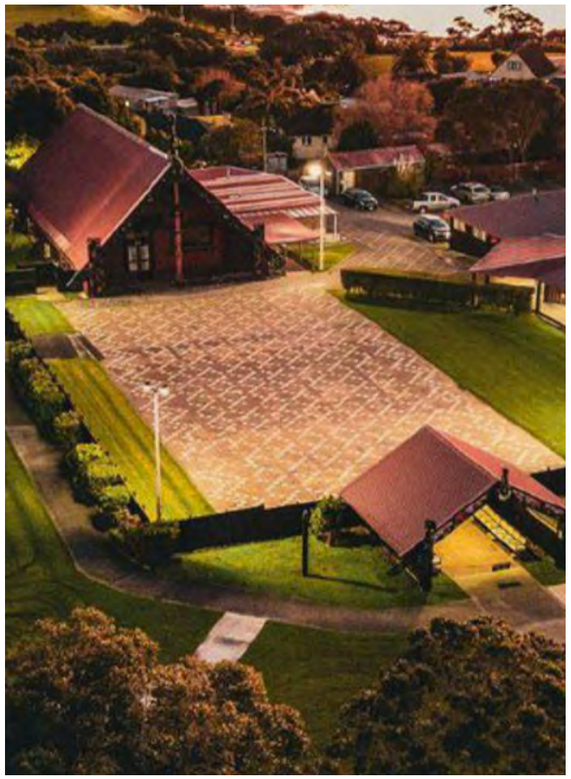
Entry, engagement and return form a cycle that unfolds through learning, support and participation.



02

Confluence of Hau

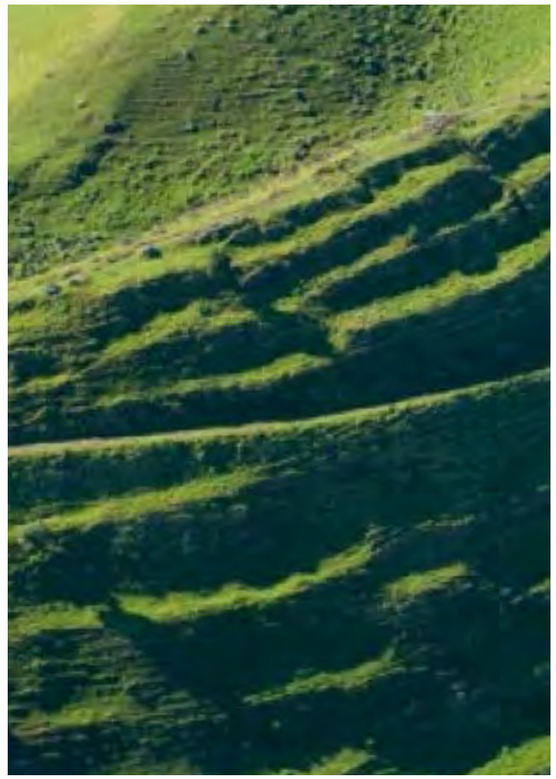
Hau, understood as the wind or life force of a place, meets hau tangata, the energy carried by people. As wind moves through a landscape, students move through the campus carrying intention, momentum and purpose.



03

Thresholds of Becoming

Uru refers to entering or arriving. In this context, it defines a threshold into the campus and acknowledges the western approach as the primary point of entry. Importantly, uru implies intention: arrival as an active decision to engage, rather than a passive act of passing through.



04

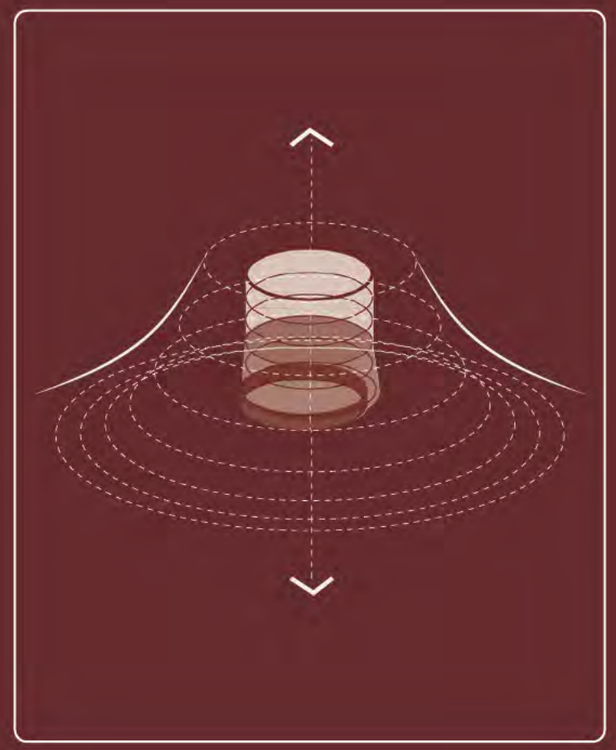
A Landscape of Ascent

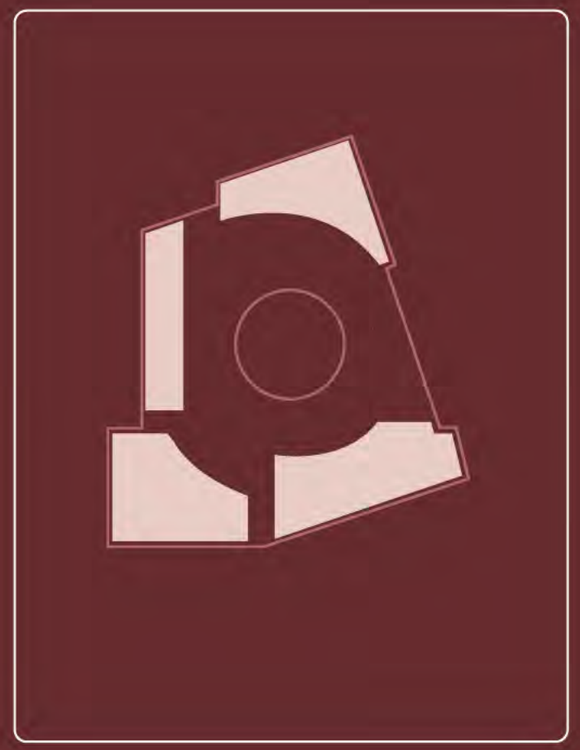
Tauira holds dual meaning: both pattern and student or teacher. It acknowledges that people shape the campus through their movement and use, just as natural forces shape the land. The campus, in turn, structures and reflects these patterns

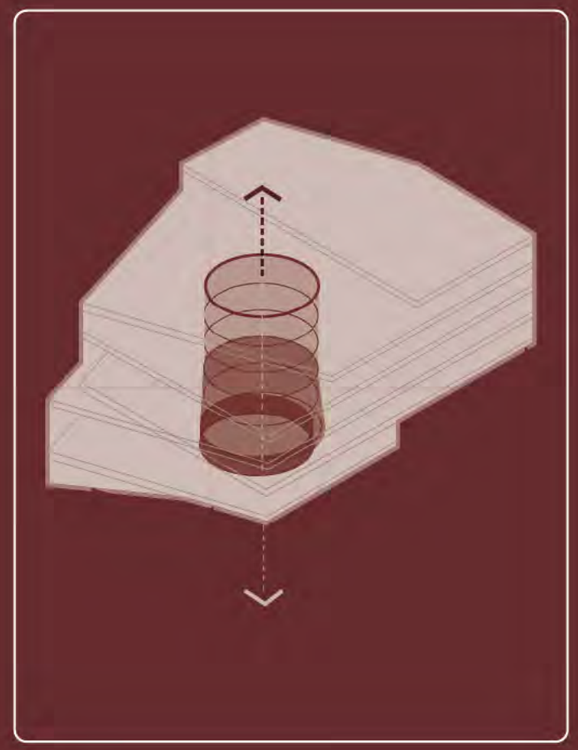
3.0 Design Proposal
Iho - Unifying Idea

Te uru nui, te uru roa, te urunga hau tauira

A place of arrival, a place of becoming







01
A Landscape of Ascent

The concept of Taumata Rangipuke will be integrated through terraced forms, rising circulation, framed views and connections to Rangipuke and the wider volcanic landscape. The journey upward will embody progression through learning, grounding student achievement within the whenua and the many peaks of Waipapa Taumata Rau

02
The Confluence of Hau

The building will bring together the diverse energies, cultures, knowledge and experiences carried by students. These different currents will converge within shared social, learning and gathering spaces, particularly the central atrium, creating a living environment shaped by exchange, expression and continual movement.

03
Thresholds of Becoming

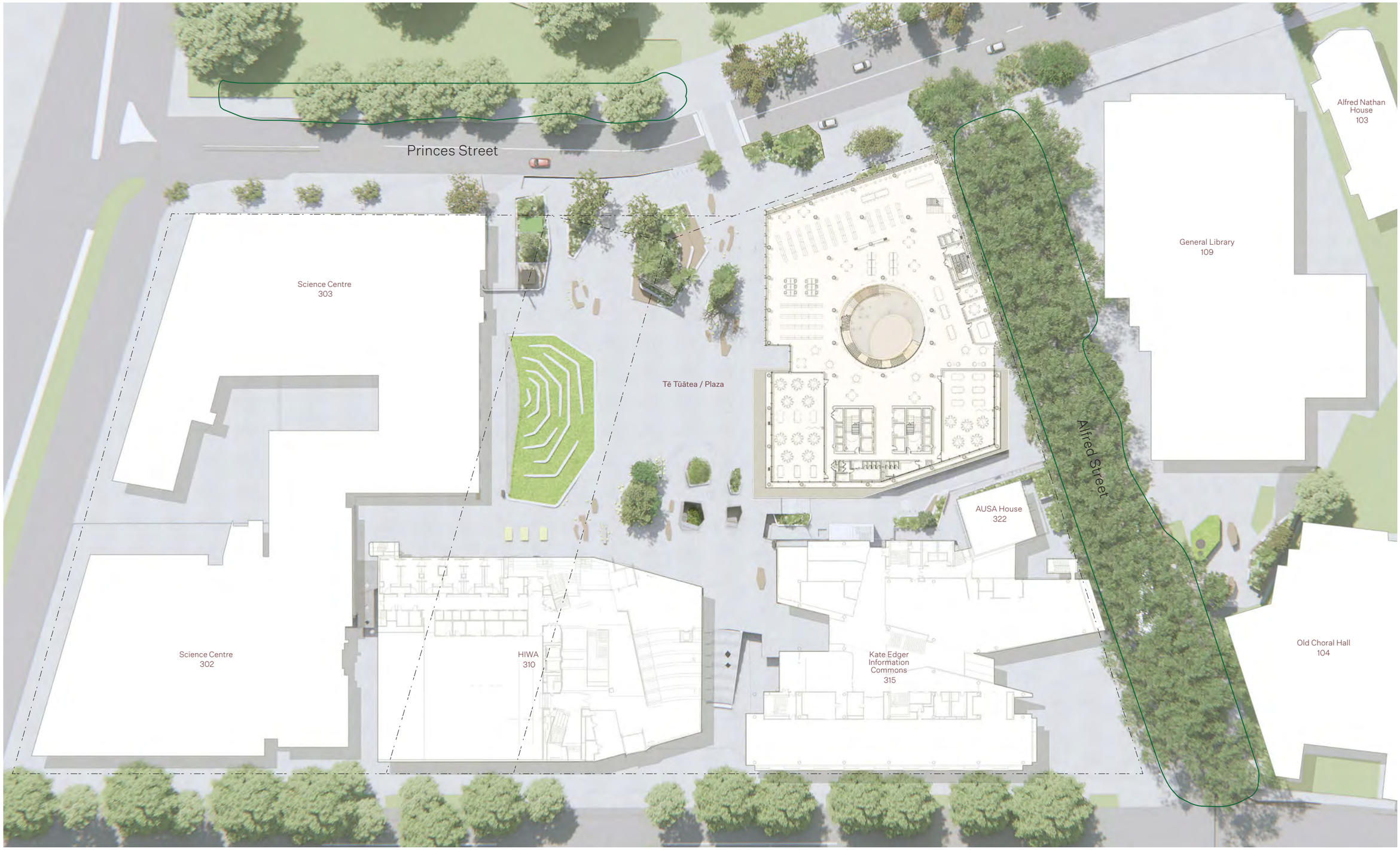
Cultural concepts of arrival, transition and transformation will be expressed through a sequence of thresholds from Te Urunga, through Te Tūātea, and into Taumata Rangipuke. Changes in light, material, sound and scale will mark the movement from city to campus, gathering to learning, and arrival to becoming.

3.0 Design Proposal
Site Plan

NTS

Notable Trees

Site Boundary



3.0 Design Proposal
Cross Section



Below: View looking towards the Student Centre and Library, across the extended Tē Tūātea / Plaza



Below: View looking towards the Student Centre and Library, from Princes Street.

Right: View looking towards the Student Centre and Library, South West corner.







Above: View looking towards the Student Centre and Library, Tē Tūātea / Plaza entrance.

Right: View looking towards the Student Centre and Library, across the extended Tē Tūātea / Plaza



Right: View looking towards the Student Centre and Library & Laneway, from Alfred Street.

Below: View looking towards the Student Centre and Library, from Alfred Street & Symonds Street intersection





What makes a great student centre?

A high-quality student centre is more than just a building; it is the social and functional heart of a university campus. It should support learning, wellbeing, and community, while being flexible, engaging, and responsive to student needs. The following six principles define the key qualities that make a student centre successful and well-used.



Hiwa, Waipapa Taumata Rau - University of Auckland, Architects: WAM

01
Open Invitation

A great student centre should be immediately welcoming and accessible to all students, with clear entries, intuitive wayfinding, and spaces that feel open and safe. Inclusive design principles should be embedded throughout, ensuring accessibility for people of all abilities, cultural backgrounds, and identities. The centre should foster a sense of belonging and provide a comfortable environment for both individual use and group activity.



Commercial Bay - Te Toki i te Rangi, Precinct Properties, Architects: WAM

02
Porous Ground Plane

A porous ground plane creates a student centre that is open, accessible, and well connected to its campus context. Multiple entry points, clear circulation routes, and strong visual connections encourage intuitive movement through the building. Transparent façades, active retail frontages, and direct links to key campus pathways enhance engagement, support activation, and create a vibrant ground-floor experience.



Waipārūrū Hall, University of Auckland, Architects: WAM

03
Integrated Amenity

A student centre should consolidate key student services to create a convenient, one-stop destination for academic, wellbeing, and administrative support. A diverse mix of retail tenancies, visible and accessible frontages, and extended operating hours will support commercial viability, drive repeat visitation, and help activate the student centre.



Hiwa, Waipapa Taumata Rau - University of Auckland, Architects: WAM

04
Identity and Purpose

A successful student centre reflects the character and values of its campus community. Design elements should celebrate student diversity and provide opportunities for student expression, such as display areas or adaptable spaces that can be customised. This sense of ownership helps students feel connected to the building and reinforces its role as a shared, memorable place on campus.



B201, Waipapa Taumata Rau - University of Auckland, Architects: Jasmax

05
Flexible Student Focused Spaces

The building should provide a variety of spaces that support quiet study, group collaboration, informal socialising, and organised events. Flexibility through adaptable layouts and movable furniture ensures that spaces remain relevant and responsive to changing student needs over time.



Graduation Ceremony, Waipapa Taumata Rau - University of Auckland

06
Social Hub

As a central gathering place, the student centre should actively support social interaction and community building. Spaces should encourage chance encounters, group meetings, and engagement with student organisations. Visibility of student life through events, displays, and activities helps reinforce the centre's role as a hub for campus culture and connection.



Above & Right: View of the Alfred Street entrance

Te uru nui, te uru roa, te urunga hau tauira

A place of arrival,
a place of becoming

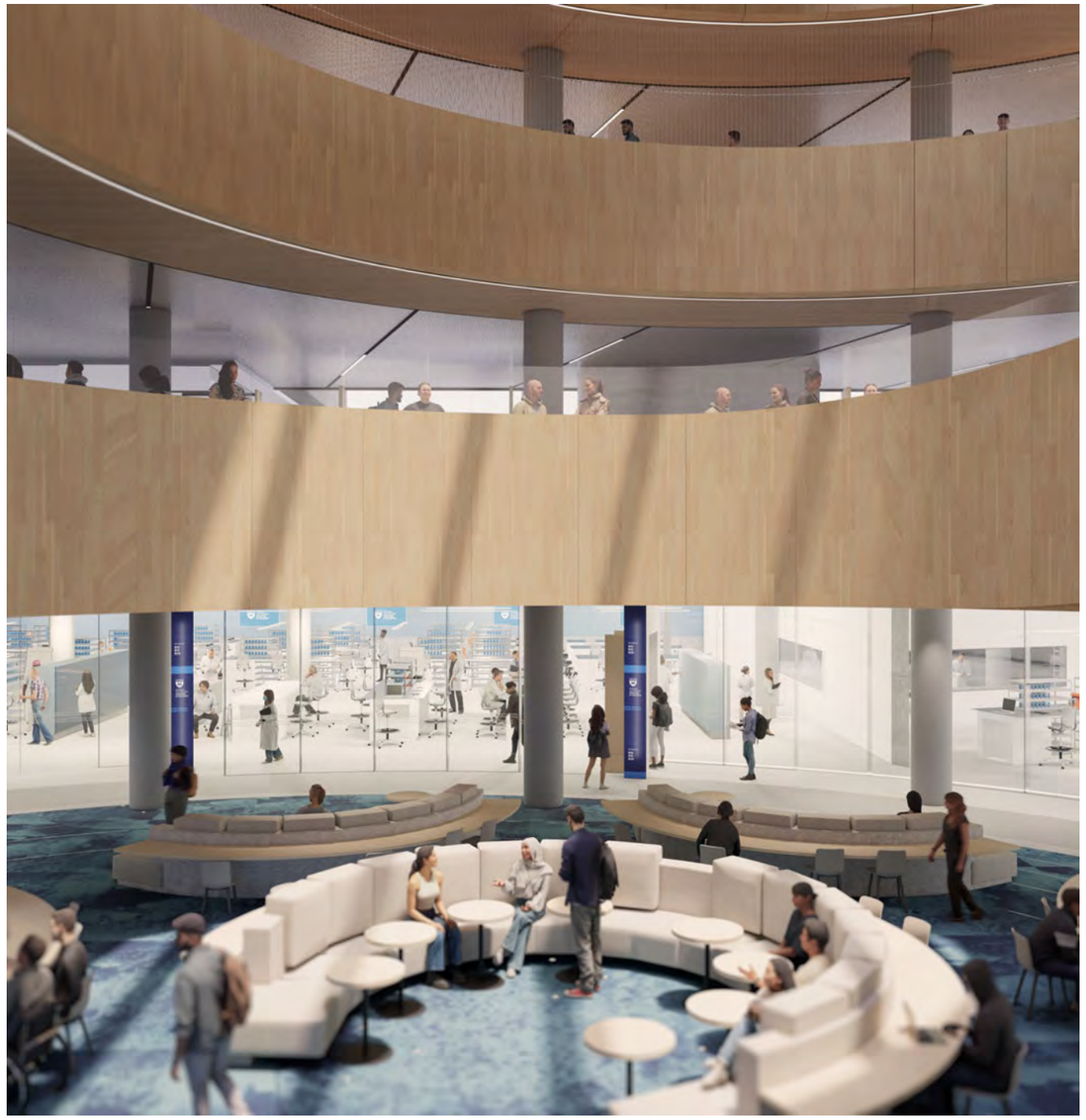




Right: View from ground floor, looking towards the visitor centre and stair.

Below & Right: View of lower ground superlabs





What makes a great library?

A great library goes beyond housing books—it is a carefully designed environment that inspires, supports, and connects its users. By creating spaces that foster a sense of belonging, spark curiosity, tell stories, and have clear identity and purpose, a library becomes more than a place to study: it becomes a hub for learning, community, and personal growth. The following principles highlight the key qualities that make a library a meaningful and engaging space.



IOC Headquarters, The International Olympic Committee, Architects: 3XN

01

Sense of wonder and delight

A great library sparks curiosity and inspires exploration, offering experiences that go beyond functional study. Thoughtful architecture, engaging interiors, inspiring collections, and creative displays can surprise and delight users, encouraging them to linger, explore, and discover. By fostering a sense of wonder, the library becomes a place of inspiration, creativity, and lifelong learning.

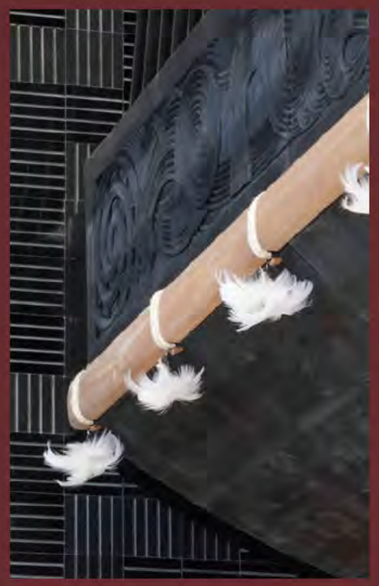


Waimarie - Lincoln University Sciences North, Architects: WAM

02

A sense of belonging

A great library goes beyond providing resources—it creates a space where all users feel welcome, included, and part of a community. Thoughtful design, accessible facilities, and inclusive programming help students, staff, and visitors connect with the space and with one another. By fostering a sense of belonging, the library becomes a hub for engagement, collaboration, and shared learning, strengthening its role as the heart of campus life.



Te Whare o Rehua Sarjeant Gallery, Whanganui District Council Architects:WAM

03

Storytelling

A great library communicates its history, purpose, and identity through its spaces, design, and collections. Architectural elements, curated displays, and interpretive features can narrate stories of knowledge, culture, and community, creating a rich and engaging environment. By embedding storytelling into the library experience, users feel connected to the space, its heritage, and the broader intellectual journey it represents.



B302, Waipapa Taumata Rau - University of Auckland, Architects: Architectus

04

Identity and Purpose

A great library has a clear identity and sense of purpose that guides its design, programming, and user experience. Every space—from study areas to social hubs and resource zones—is intentional, supporting learning, research, and community engagement. By creating spaces with a distinct character and defined function, the library becomes a recognisable and meaningful hub that resonates with its users and reinforces its role at the heart of campus life.



National Library of New Zealand, Architects: WAM

05

Flexible Multi-Use Spaces

Modern libraries must cater to a wide range of activities, from quiet individual study to collaborative group work, workshops, and events. Spaces should be adaptable, with movable furniture, modular layouts, and rooms that can serve multiple functions. This flexibility ensures the library can respond to changing needs, support evolving learning practices, and remain relevant over time.



Teaching and visualization classroom, James B. Hunt Library

06

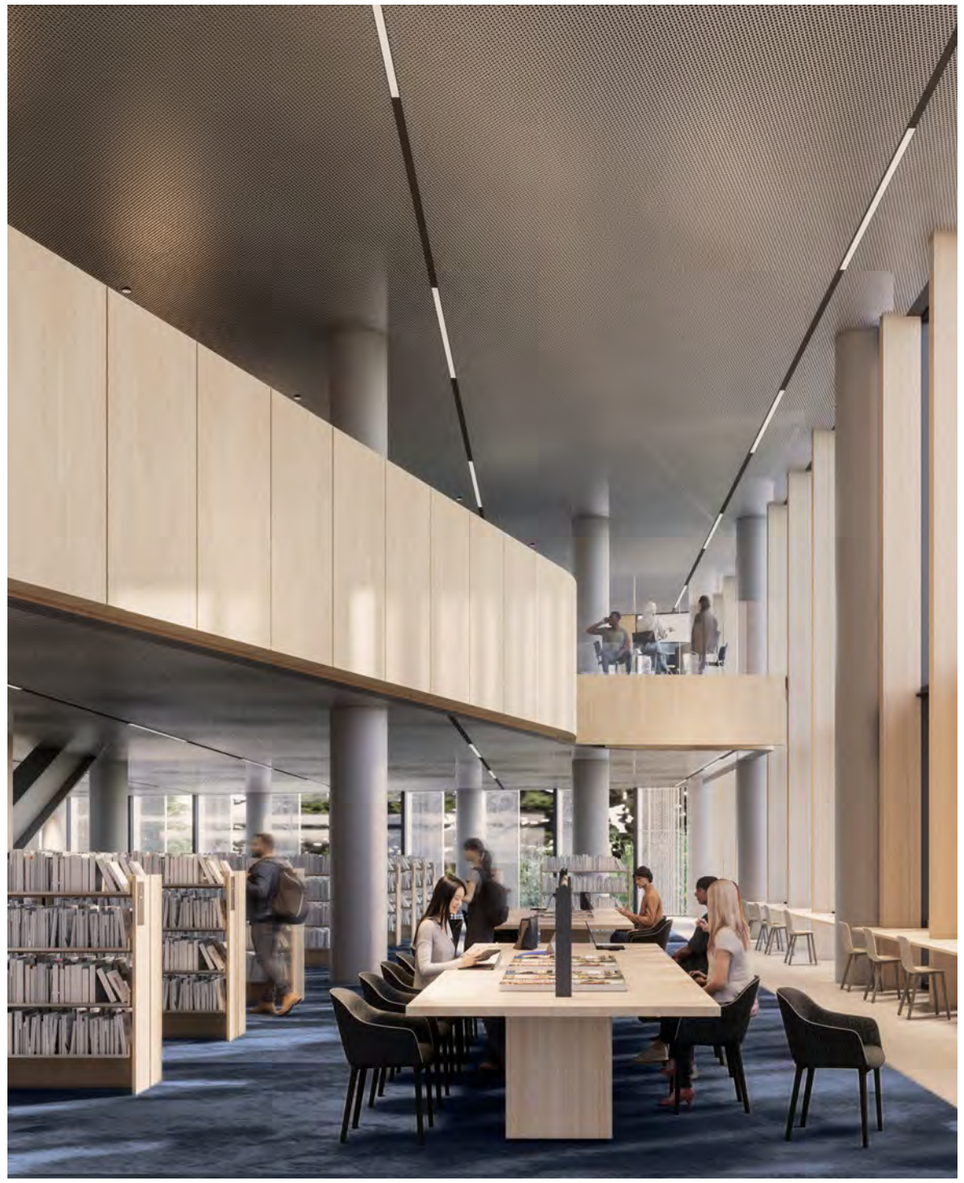
Technology

Reliable technology is essential for modern learning. Libraries should provide robust Wi-Fi, ample power outlets, and access to digital tools that support research, collaboration, and remote study. Technology should enhance, not overwhelm, the user experience, making it easier to find, create, and share knowledge.

Below: View across the atrium from a library floor







Above & Right: View of the double-height library reading room

What type of building will create a great public space?

Buildings that are thoughtfully designed at the human scale, with active frontages, transparent ground floors, and clear connections to their surroundings, can activate public spaces and foster social interaction. By integrating flexibility, visual interest, and a strong sense of identity, these buildings create spaces that are welcoming, engaging, and memorable. The following principles highlight how building design can enhance the experience and success of public spaces.

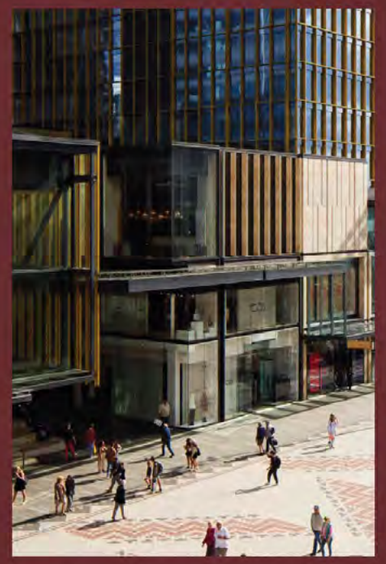


Wynyard Quarter Innovation Precinct, Precinct Properties Architects: WAM

01

Human Scale

Buildings should relate to the human body and everyday experience, with proportions, entrances, and façades that feel approachable. A human scale fosters comfort, wayfinding, and a sense of belonging, making the surrounding public space feel usable and inviting.



Deloitte Centre - Te Kaha Architects, Precinct Properties, Architects: WAM

02

Activation

Active, glazed ground floors with visible entrances and connections encourage interaction between the interior and exterior. Transparency allows passers by to see activity inside, drawing them into the public space and creating a seamless flow between building and open space.



Wynyard Quarter Innovation Precinct, Precinct Properties Architects: WAM

03

Shade and Shelter

Façade articulation, setbacks, terraces, and canopies create variety and interest, providing visual cues and spaces for interaction. Thoughtful articulation encourages movement, creates micro-spaces for social engagement, and strengthens the identity of the public space.

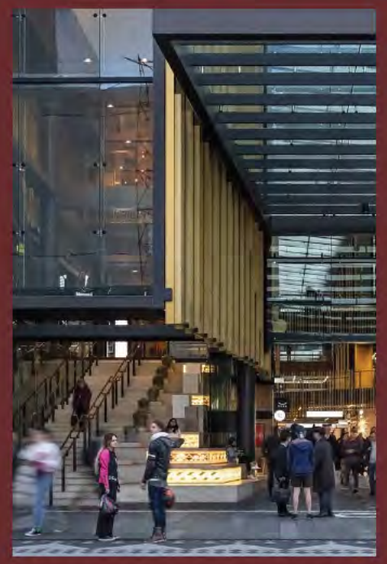


Hiwa, Waipapa Taumata Rau - University of Auckland, Architects: WAM

04

Strong connections to context

Buildings should integrate seamlessly with streets, pathways, and the broader urban or campus environment. Clear circulation, multiple entrances, and sightlines link interior and exterior spaces, enhancing accessibility and making the public space feel connected and coherent



Commercial Bay - Te Toki i te Rangi, Precinct Properties, Architects: WAM

05

Flexible and Adaptable Frontages

Buildings should accommodate diverse uses at the edges of public spaces, such as cafés, retail, pop-up markets, or cultural displays. Flexible frontages allow the space to adapt over time, activating it throughout the day and supporting multiple types of activity



Te Whare o Rehua Sarjeant Gallery, Whanganui District Council, Architects:WAM

06

Identity and Story

Buildings that express purpose, history, or cultural narratives enrich the public space experience. Materiality, architectural features, and interpretive elements communicate character and meaning, making the space memorable and emotionally engaging.



3.0 Design Proposal
Basement

1:400 @ A3

L5



L4



L3



L2



L1



G

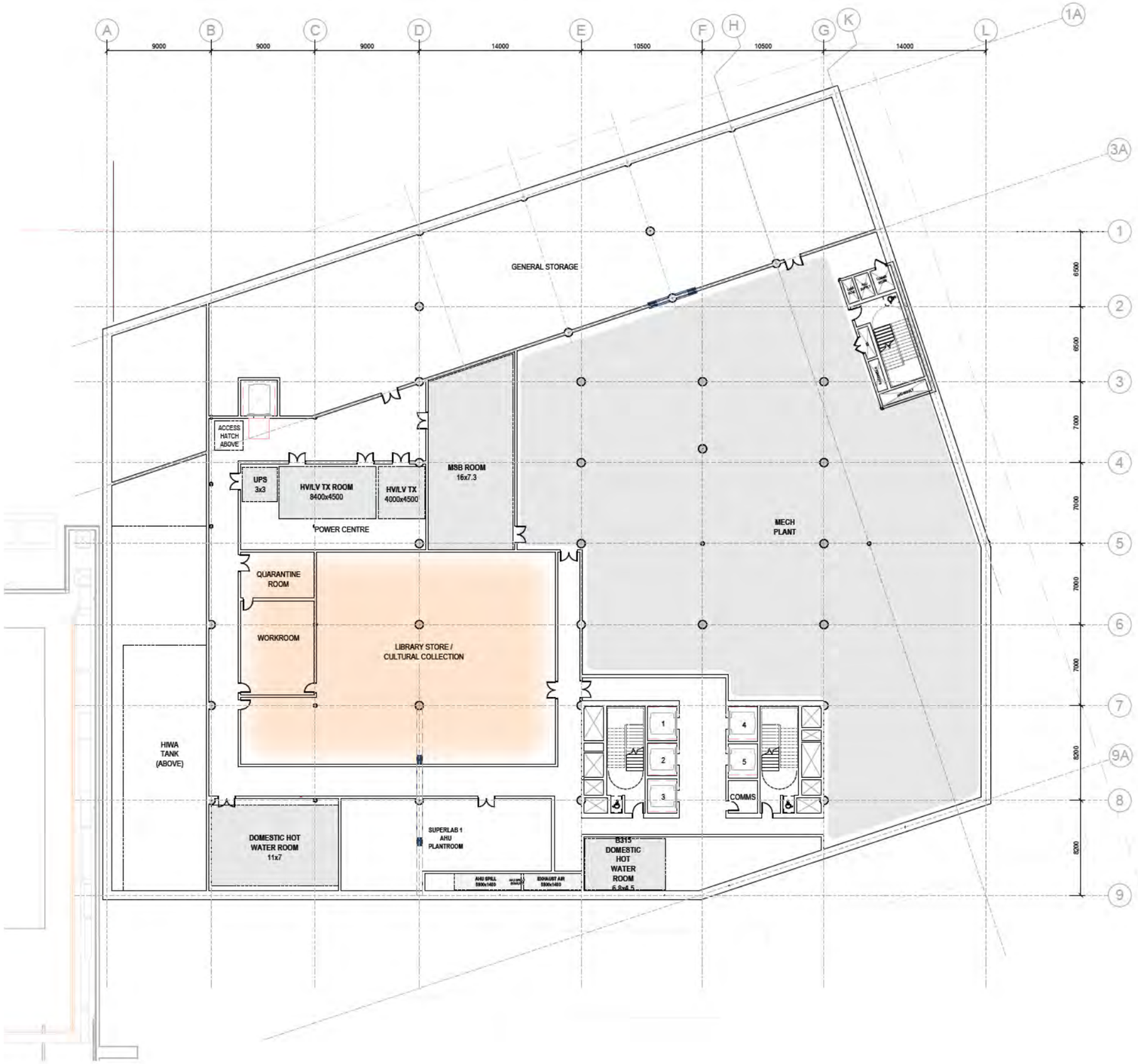


LG



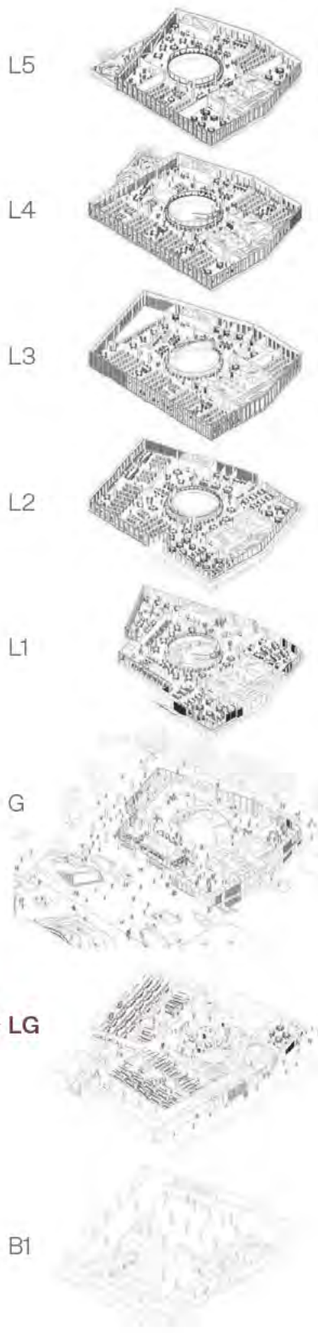
▶ B1





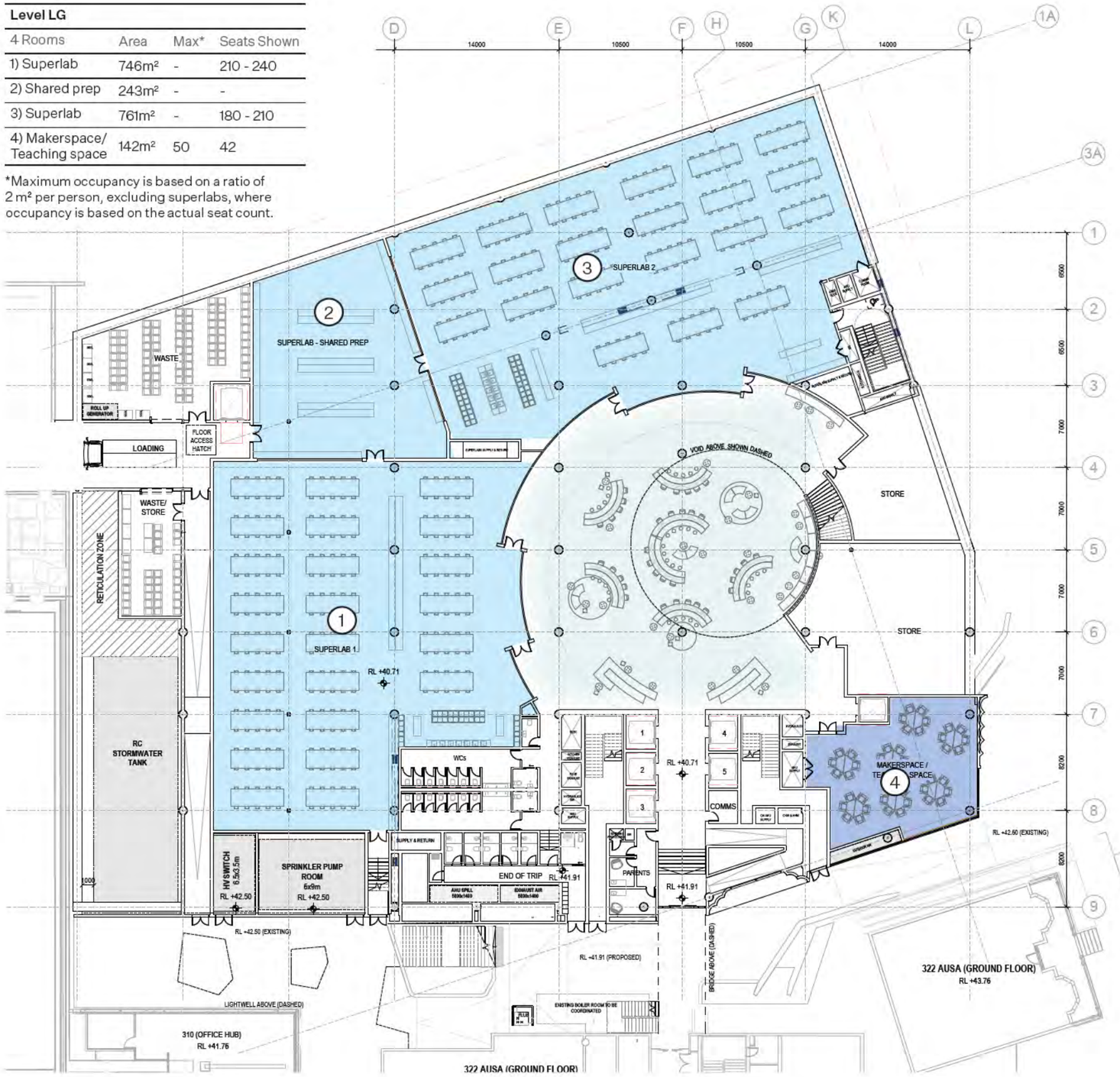
3.0 Design Proposal
Lower Ground Floor

1:400 @ A3



Level LG			
4 Rooms	Area	Max*	Seats Shown
1) Superlab	746m²	-	210 - 240
2) Shared prep	243m²	-	-
3) Superlab	761m²	-	180 - 210
4) Makerspace/ Teaching space	142m²	50	42

*Maximum occupancy is based on a ratio of 2 m² per person, excluding superlabs, where occupancy is based on the actual seat count.



3.0 Design Proposal
Ground Floor

1:400 @ A3

L5



L4



L3



L2



L1



▶ G

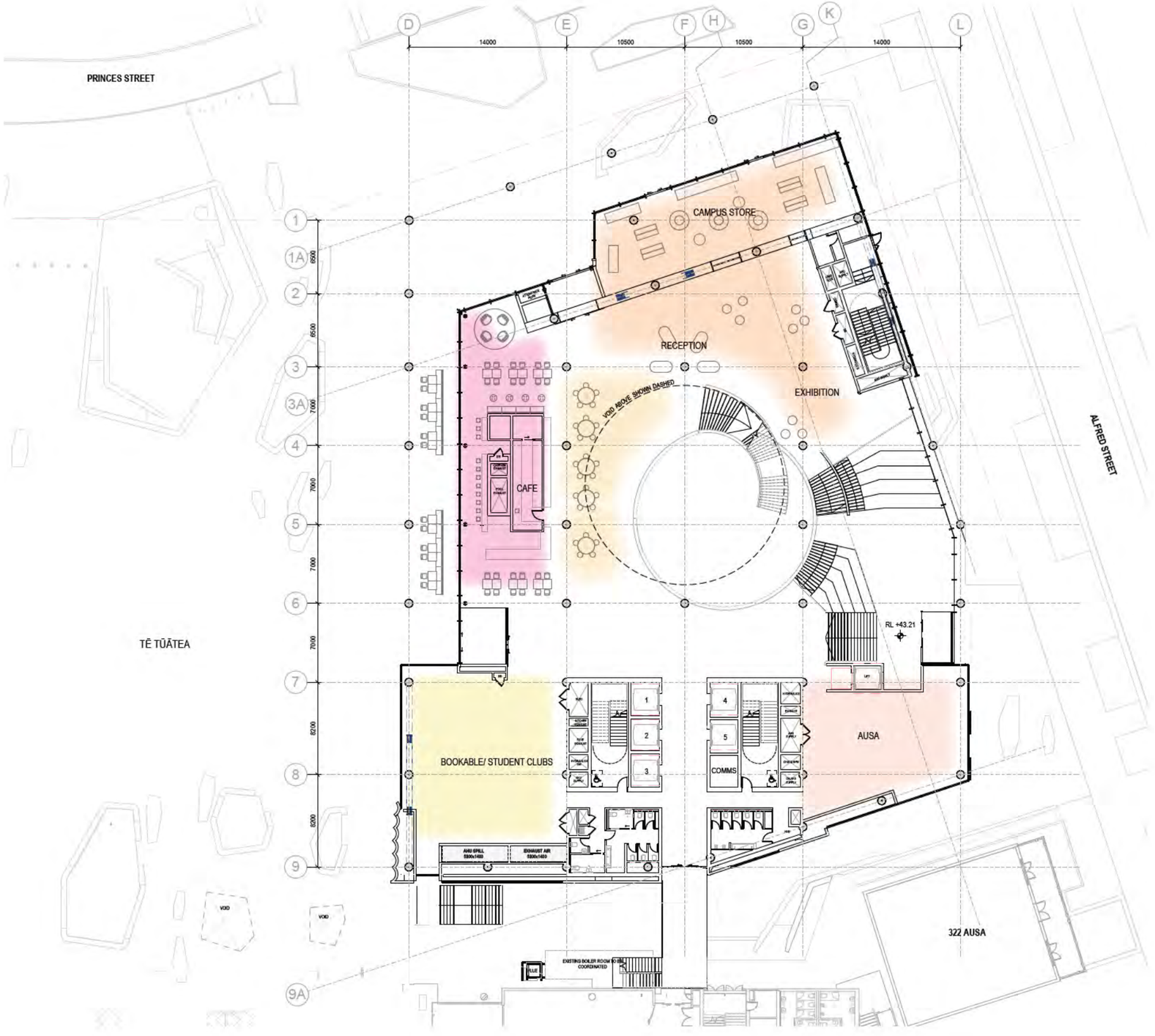


LG



B1





3.0 Design Proposal
Level 01

1:400 @ A3

L5



L4



L3



L2



▶ L1



G



LG

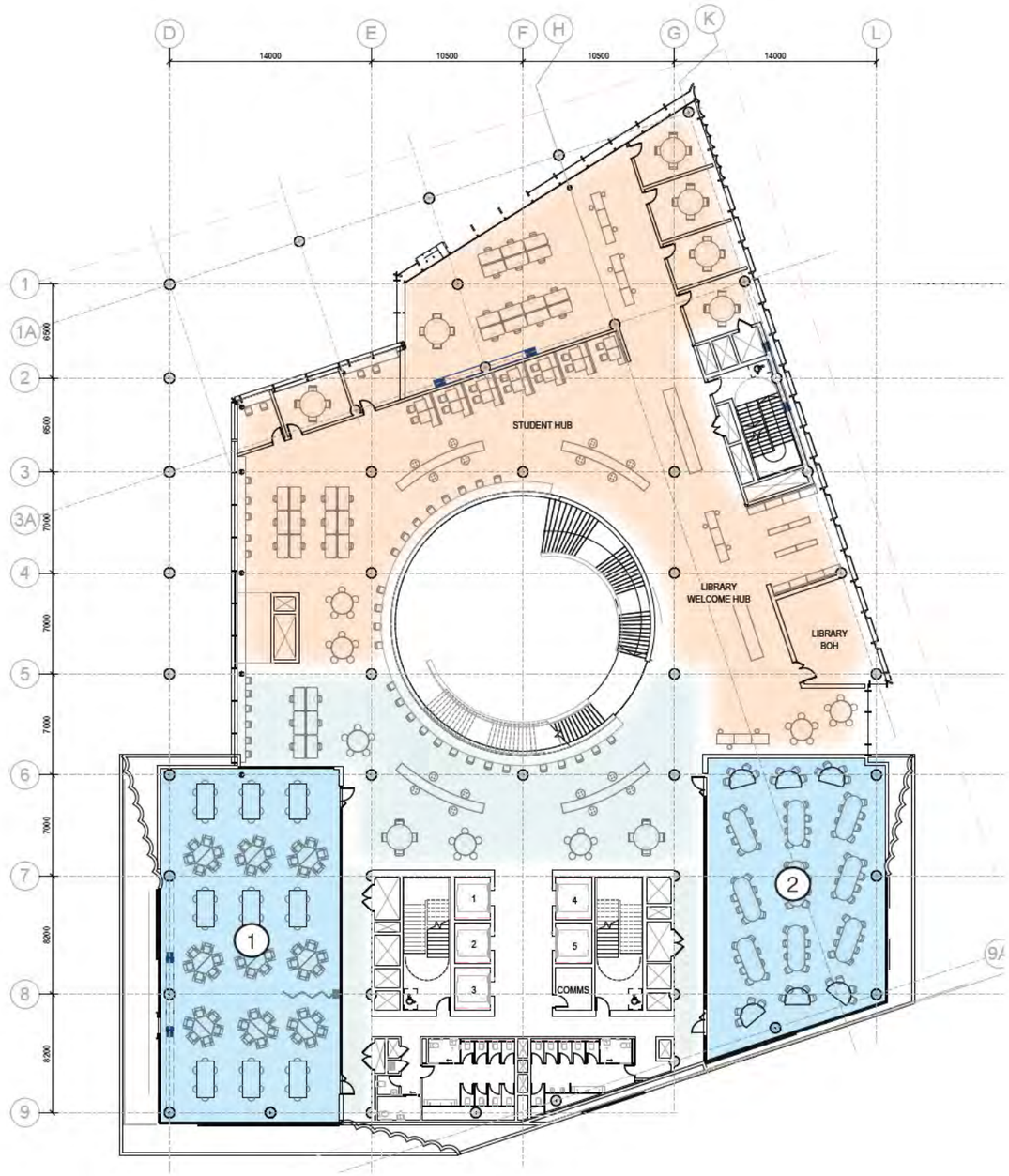


B1



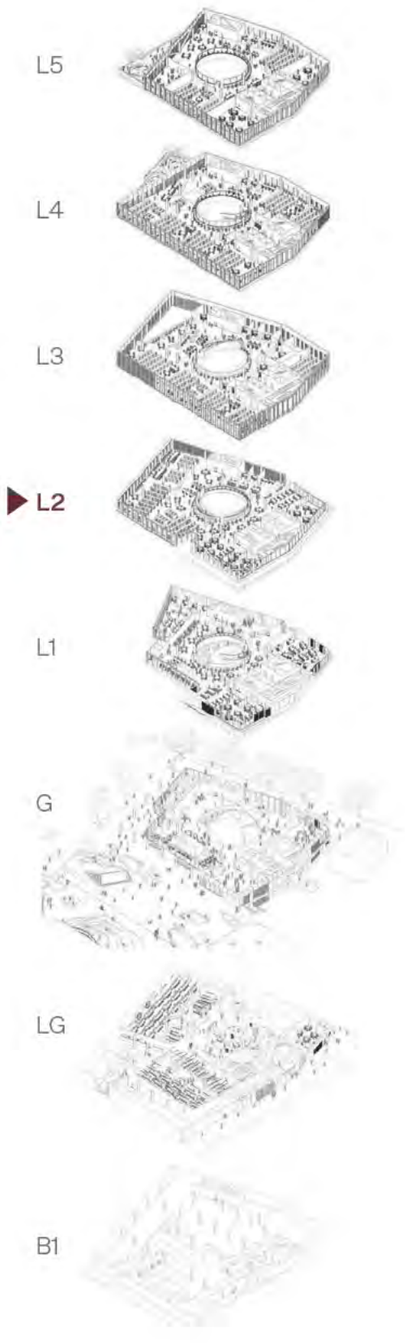
Level 01			
2 Rooms	Area	Max*	Seats Shown
1) Teaching/ Bookable	304m²	152	108
2) Teaching/ Bookable	234m²	117	96

*Maximum occupancy is based on a ratio of 2 m² per person, excluding superlabs, where occupancy is based on the actual seat count.



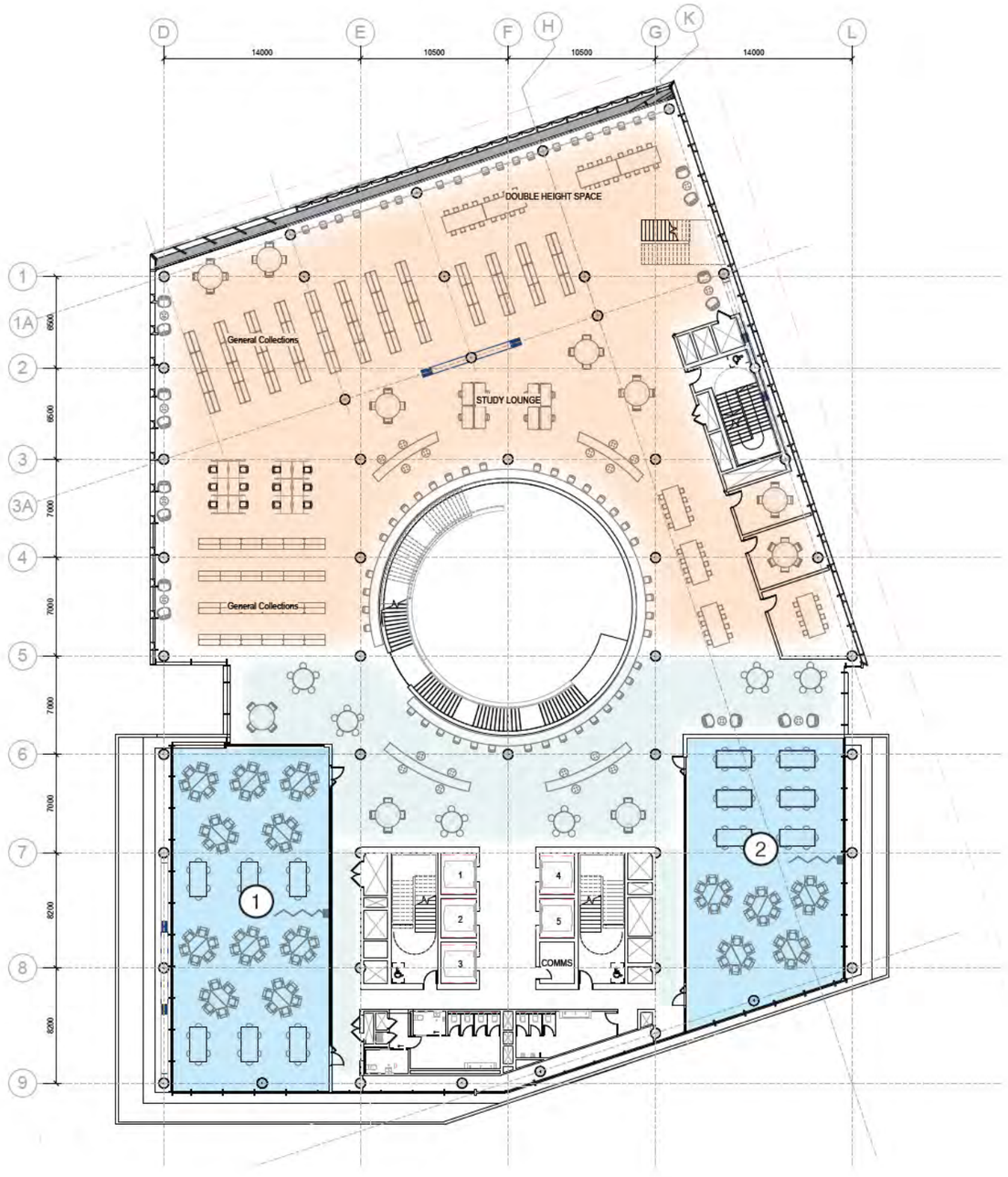
3.0 Design Proposal
Level 02

1:400 @ A3



Level 02			
2 Rooms	Area	Max*	Seats Shown
1) Teaching/ Bookable	258m²	129	96
2) Teaching/ Bookable	196m²	98	66

*Maximum occupancy is based on a ratio of 2 m² per person, excluding superlabs, where occupancy is based on the actual seat count.



3.0 Design Proposal
Level 03

1:400 @ A3

L5



L4



▶ L3



L2



L1



G

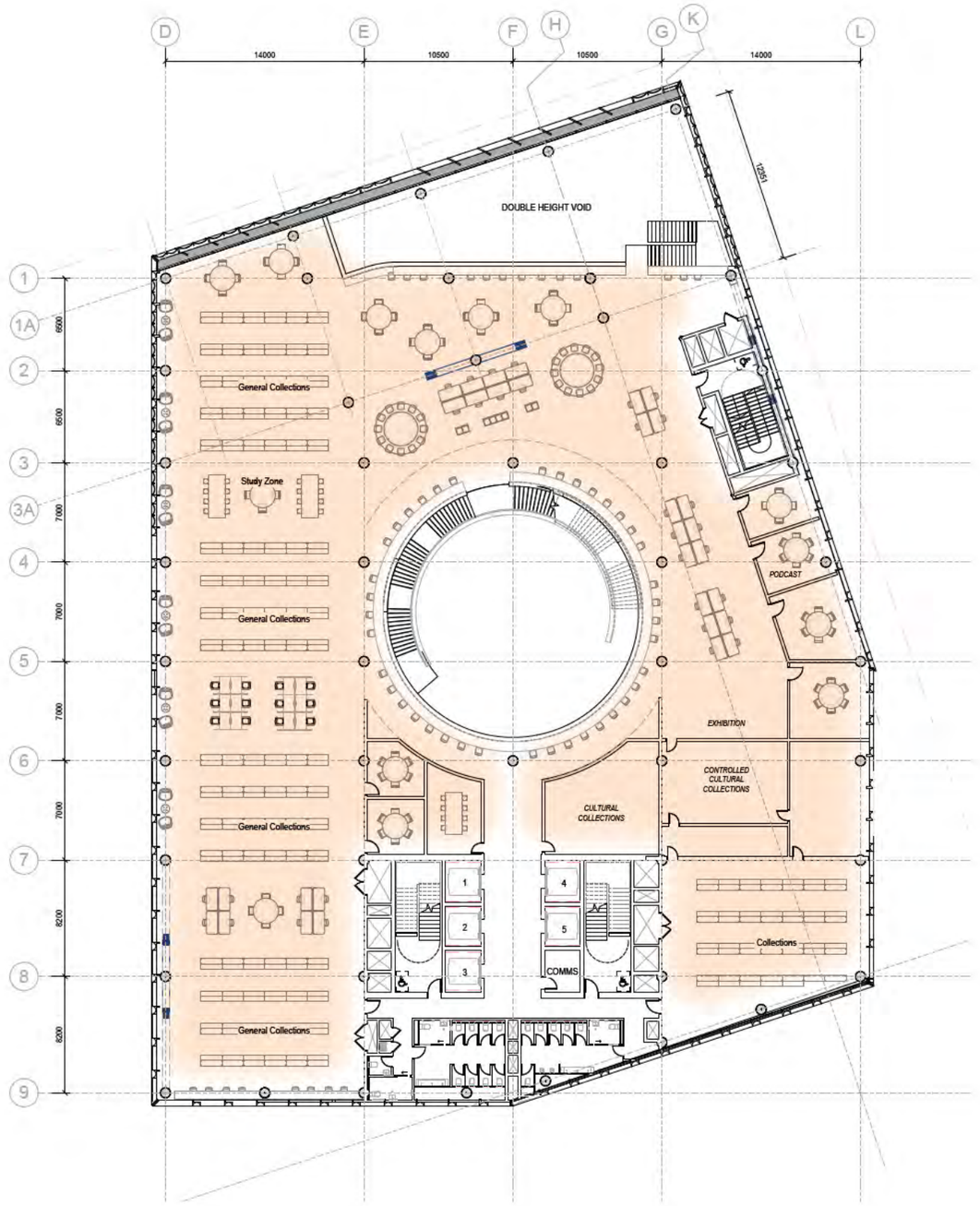


LG



B1





3.0 Design Proposal
Level 04

1:400 @ A3

L5

L4

L3

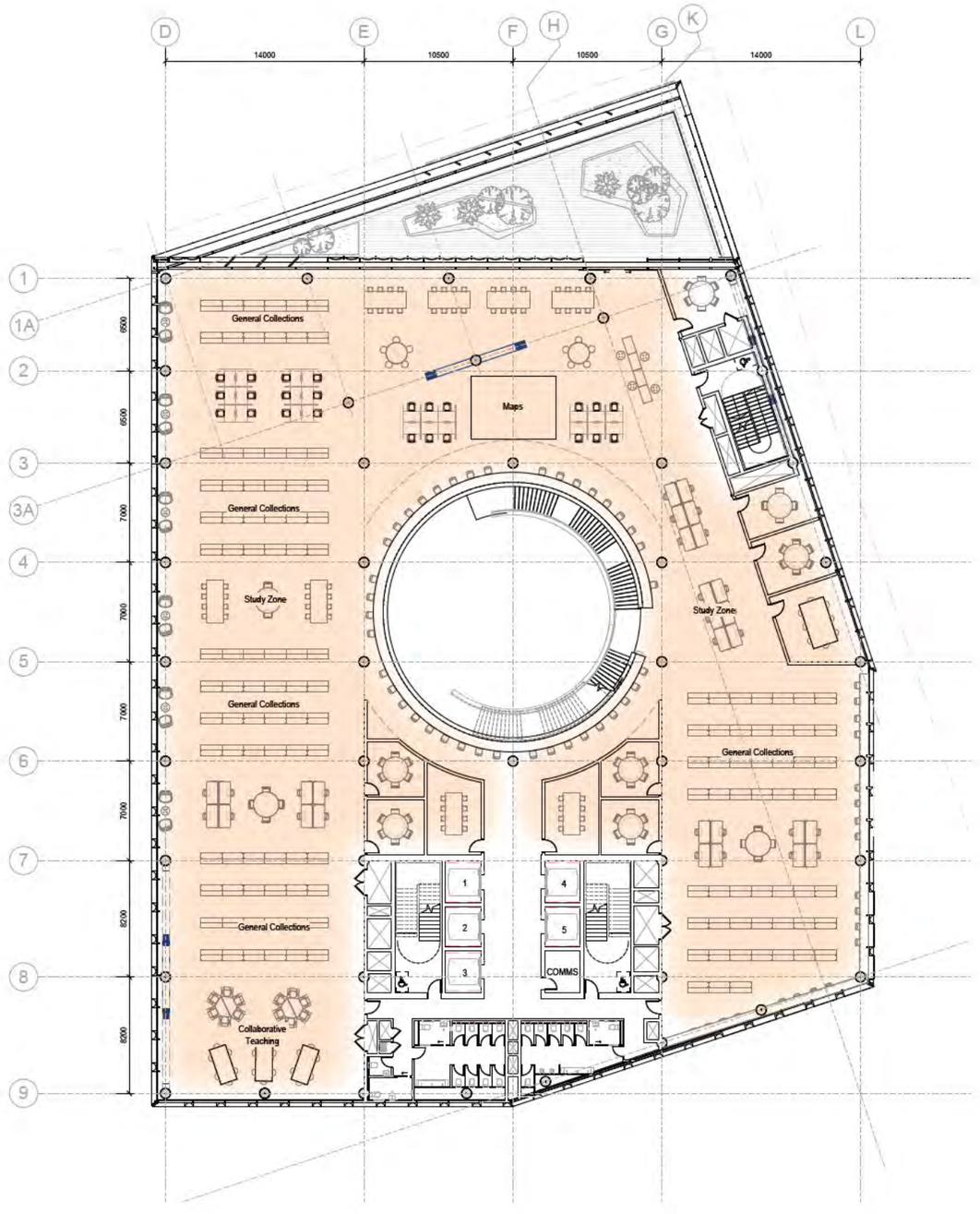
L2

L1

G

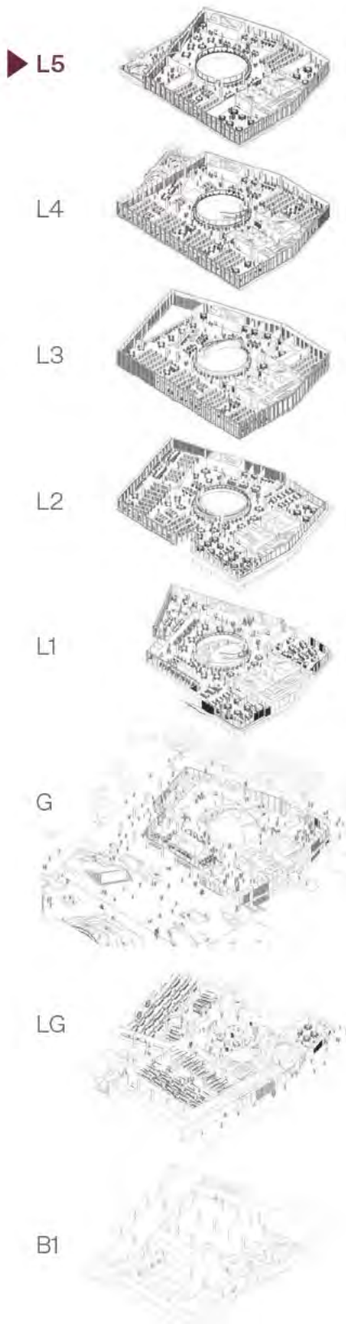
LG

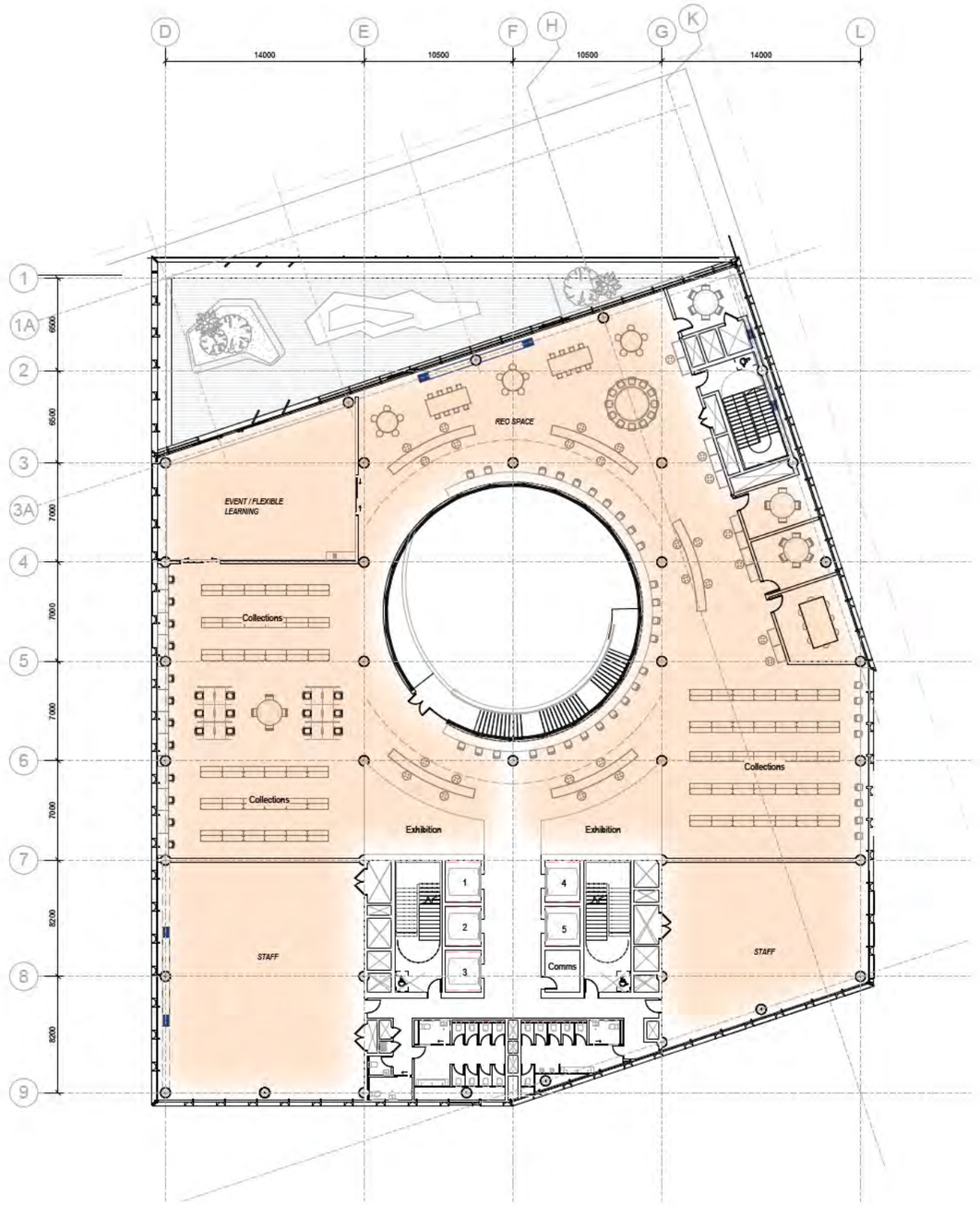
B1



3.0 Design Proposal
Level 05

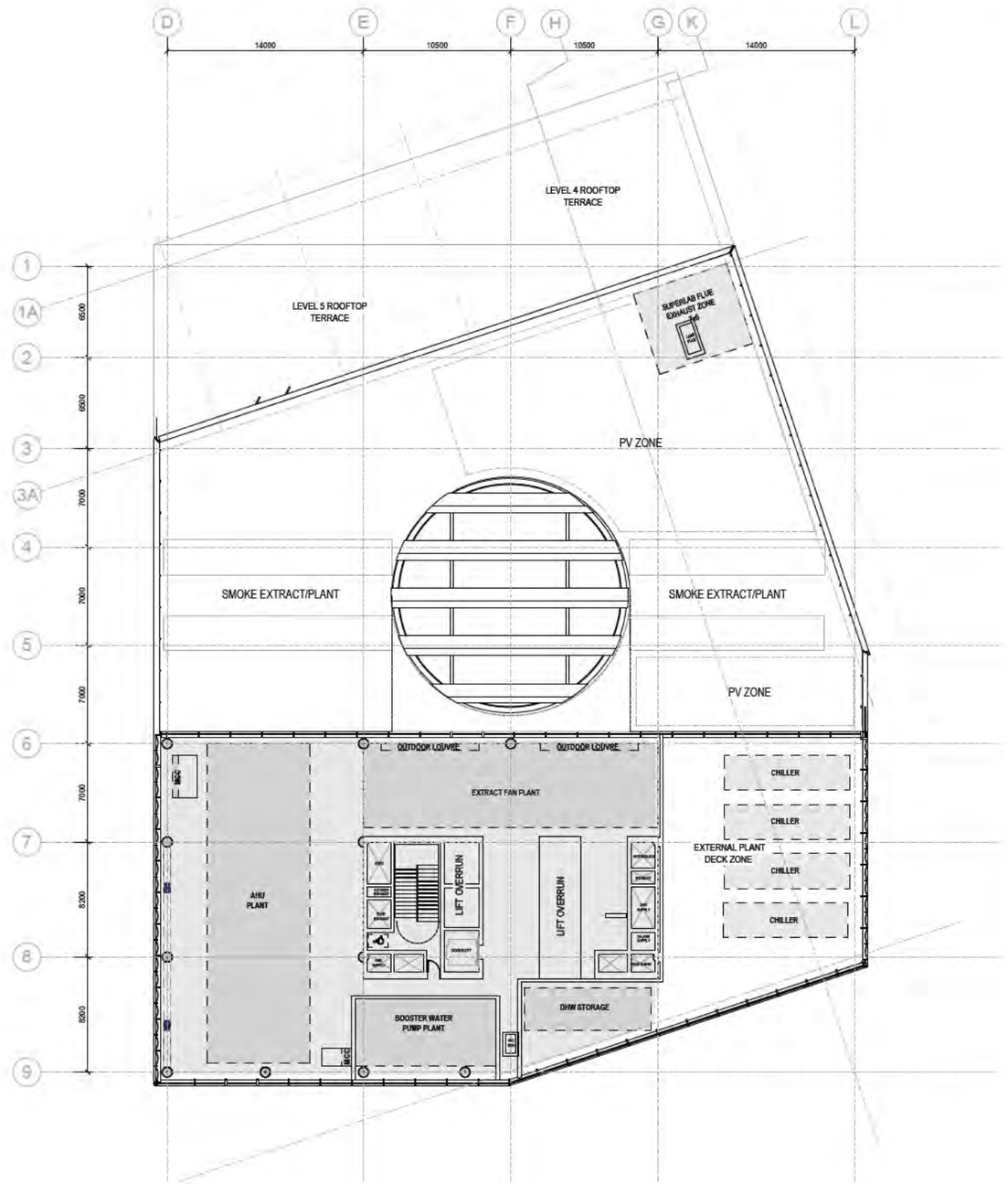
1:400 @ A3





3.0 Design Proposal
Level 06

1:400 @ A3



3.0 Design Proposal
Roof

1:400 @ A3

