Taumata Rangipuke

UoA Student Centre & Library
Concept Direction

Haumi eighty

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

Taumata Rangipuke

UoA Student Centre & Library
Concept Direction

He Mihi

Tuia te rangi e tū nei, tuia te papa e takoto nei
Tuia te muka here tangata
Ka rongo te ao
Ka rongo te pō
I te kōrero, i te wānanga
Tihe, mauri ora

Kei te mana whenua, kei te mana tangata, kei te ahi kā. Ngāti Whātua Ōrākei, tēnā koutou.

Ka rere i konei ko ngā mihi ki ngā tāngata, ki ngā whare, ki ngā whakahaere nō reira i pēnei ai te pakari o te kaupapa, tēnā rā koutou katoa.

Tēnā tātou i tēnei ekenga ki te pae e tū nei tātou. Ahakoa te huhua o ngā mahi kua oti kē noa atu i ngā marama kua taha ake nei, he ekenga anō ka taea.

Heoi anō tā tēnei tāpaetanga, he whakawhānui i te tūāpapa e tū ai tō tātou whare, he tāpae hoki i ngā āhuatanga hei whakaaro, hei wānanga mā tātou.

Nā te huritao ko te mōhio, nā te mōhio ko te mārama, nā te mārama ko te ora.

Whakapā mai —
info@haumi.nz

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

Taumata Rangipuke

UoA Student Centre & Library
Concept Direction

The following kōrero establishes the foundation narrative that gives life to this project. It defines a whakapapa – an ecological and relational logic – that should be continually referenced to guide the integrity and fidelity of the concept and its design development.

1. Te Urunga | Bound Connection

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

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

2. Ngā Whakaaro | Key Themes Guiding the Project

The project is structured around four interconnected themes. These remain centred on the student experience but should be understood within a wider relationship between people, place and the taiao.

a) Whakatau – Arrival, Activation, Alignment

Arrival is clear, legible and intentional, establishing kaupapa and orientation. Whakatau is about finding position: within the campus, within the building and within the wider landscape.

b) Tū / Tauira – Student Sovereignty, Support, Security

Students are visible, supported and able to stand confidently within the campus. Tauira also evokes pattern: the recurring movements, exchanges and relationships through which the life of the campus is continually formed.

c) Whakaora – Community, Congregation, Kai

Food, gathering and social connection are integral to wellbeing. Whakaora extends this beyond amenity to consider the conditions that support life: comfort, connection, environmental quality and the restorative capacity of place.

d) Whakaaro – Thinking, Testing, Valued Opinions

Spaces support reflection, experimentation and engagement with knowledge. Learning is understood as active and relational, shaped by encounter with people, ideas and the environment in which knowledge is developed.

3. Pūtake | Background

Located at the prominent corner of Alfred Street and Princes Street, the new Student Centre and Library forms a city-facing entry point to the campus. It is positioned to operate as a highly visible, amenity-rich hub that marks arrival from the city and signals transition into the university environment.

Taumata Rangipuke is the proposed name for this building. Conceived as a critical point of arrival, gathering and learning within Waipapa Taumata Rau, it brings together student life, support services and knowledge resources within a single legible precinct. The project functions simultaneously as a gateway into the campus and a destination in its own right.

The opportunity is not only to accommodate these functions, but to create a place in which students can orient themselves physically, socially and culturally. The partnership between the University of Auckland and Ngāti Whātua Ōrākei should therefore be expressed through the organisation and experience of the project itself – not as an additional narrative layer applied after the architecture has been resolved.

The project sits within the wider cultural and physical landscape of Tāmaki Makaurau, shaped by long-standing movement, occupation and exchange. As the architectural form becomes clearer, the concept must continue to test that form against the deeper aspirations of the kaupapa: that the building belongs to this place, gives the taiao genuine agency, and holds physical, relational and cultural dimensions in balance.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

4. Take Whenua | The Site and Its Context

The site is located on the upper ridge of Rangipuke, which separates the Horotiu, Waipapa, and Waiariki catchments. This ridge has functioned historically as a point of orientation and transition, reinforcing the site's role as a threshold within the campus and the city.

In addition to Rangipuke, Horotiu, and Waiariki, key landscape and cultural references informing the site include Waipapa, Waiparuru, Tangihanga / Pūkāea and Te Iringa o Rauru. These are complemented by on-campus narratives associated with Tānenuiarangi, Tāwhakinui a Hema, Te Paepae a Tāne, and Hiwa i te Rangi.

The position of the site on a ridge is significant not only as landform but as environmental structure. Water falls to and moves from this high point into the different catchments, while the puna wai associated with the headwaters of the Horotiu lie beneath and around the site. The whenua is therefore not a neutral platform for the building; it is part of an active system of movement, water, life and memory.

The function of Rangipuke – as a point of orientation – endures. The relationship established by the proposed name should be spatial as well as nominal. Movement, view, threshold, hierarchy and moments of pause should be tested against Rangipuke so that the building and the whenua develop as one proposition rather than as separate narratives.

Together, these layers establish the site as a place of gathering, learning and exchange embedded within a broader cultural and environmental system. The concept should make that relationship legible through experience, not simply through explanation.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

5. Te Whakatinanatanga | Overall Project Structure

The project is organised into three connected parts, experienced as a continuous sequence. Each has a functional role, but together they should also establish a progression of arrival, exchange, orientation and ascent.

a) Te Urunga | Entrance

The arrival point and threshold into the campus from the western edge. Te Urunga establishes clarity, orientation and welcome, marking the transition from the city into the university environment. It should do more than direct movement: it should begin the process of recalibration, helping people locate themselves in relation to campus and whenua.

b) Te Tūātea | The Quad

A central open space for movement, gathering and activation. Te Tūātea operates as the social heart of the precinct, supporting informal congregation, structured events and everyday circulation. It should also be understood as the connective field between building and taiao – open to light, weather, water and seasonal change. In this sense, it is not residual space between built forms, but a place where human and environmental systems meet.

c) Taumata Rangipuke | The Building

A vertically terraced building that consolidates student life, support and knowledge, comprising food, student services, student groups and student support, and library and knowledge resources. Its stepped organisation gives physical expression to progression and ascent, while its relationship with ground, sky, water and Rangipuke ensures that this vertical movement remains connected to place.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

6. Oruatanga | Balance

From a cultural design perspective, the central task is one of balance – between social, environmental, cultural, and architectural needs, and between the physical demands of the project and the wider relationships that give the place meaning.

Architecture necessarily gives the kaupapa physical form through mass, structure, material, threshold, light, movement and occupation. But physical expression is only one dimension of how place is understood. The project must also engage the unseen and interconnected conditions through which people, whenua, whakapapa and the wider environment remain associated.

This can be understood through the relationship between te ao kikokiko – the tangible, material world – and te ao wairua – the unseen, metaphysical world. These are not separate design packages, and balance does not mean giving each the same visual weight. It means allowing each to inform the other, so that the building is materially resolved while remaining in relationship with that which cannot be reduced to form alone.

The risk is that cultural expression becomes confined to naming, artwork, pattern or symbolic reference, while the underlying architecture continues to operate from a different logic. The stronger opportunity is for cultural understanding to shape the project itself: how people arrive, how thresholds operate, how spaces gather or release, how the building orients to Rangipuke, and how environmental systems participate in everyday life.

The kaupapa therefore needs to be felt as well as understood. Cultural expression is not only what the project says about itself; it is expressed through the quality of relationship it establishes between people, whenua, water, sky, building and time. Balance is achieved when these relationships are not treated as separate considerations but are allowed to work together as one coherent environment.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

7. Manaaki Tangata, Manaaki Taiao | A Regenerative Position

One way to test this balance is through the proposition of manaaki tangata, manaaki taiao – loosely translated as caring for people and caring for the environment – as a way of framing regeneration. The important question is not simply whether both people and the taiao are represented, but whether each has genuine agency within the project.

Within much of the built environment, human needs are prioritised, while land, water, climate, and ecological systems are treated primarily as resources to be managed in support of occupation. If the taiao is understood as the tuakana, the design question changes. Rather than asking only how the environment can support the building and its users, the project must also ask how the existing life, rhythms and systems of the site might set terms for the architecture itself – influencing how it sits, performs, changes and is experienced over time.

This does not require every response to be resolved at concept stage, but it does require a clear position. Environmental systems should not sit beside the cultural concept as technical matters to be addressed later. Water, planting, weather, exposure, material performance and maintenance can all become part of how the kaupapa is made tangible.

Human wellbeing and environmental wellbeing are therefore not separate outcomes. A place that helps students orient, gather, focus and recover should also strengthen their awareness that they are occupying a living system. The relationship is reciprocal: people are supported by the environment and, through the way the place is designed, used and cared for, become more conscious of their responsibilities within it.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

8. Te Huringa Wai | Water as Connection

Water provides the clearest environmental pathway through which this cultural position can be given practical and experiential form. The huringa wai – hydrological cycle – establishes a continuous relationship between sky, whenua, water and life. Within a Māori understanding it can also be read genealogically: wai descends from Ranginui as roimata enters and moves through Papatūānuku, gathers beneath the whenua, and eventually rises, flows and returns again.

This is particularly significant at Taumata Rangipuke because the puna wai associated with the headwaters of the Horotiu lie beneath and around the site. Even when it is unseen, it is part of the site's underlying structure.

Rather than treating rainfall, stormwater, groundwater, planted systems and building services as separate technical matters, the huringa wai offers a framework through which they can be understood as parts of one living cycle. Rain arriving from Ranginui, water entering or moving across the whenua, the presence of the puna beneath the site, and its eventual movement back into the wider catchment can become both an environmental strategy and an expression of whakapapa.

The opportunity is not simply to make water visible or to create a symbolic water feature. It is to allow the building and landscape to participate consciously in the actual movement of water. As design develops, roofs, terraces, thresholds, ground surfaces, planting and infrastructure can be tested as parts of a coordinated system in which water is received, slowed, absorbed, revealed or returned according to the needs of the place.

Where appropriate, this cycle may also become perceptible through sound, reflection, planting response and seasonal change. These elements are not an end in themselves. Their value is that they allow people to sense the environment as active and to understand the building as part of a wider system rather than as an object standing apart from it.

The huringa wai therefore connects the physical and relational dimensions of the concept. Hydrology remains practical and measurable, while the same movement expresses a deeper relationship between sky, whenua, puna, people and time. It is one of the clearest ways for the project to find balance through the environment itself.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

9. Āhua | Design Approach

The design approach should translate the cultural position into architecture, landscape and environmental performance as one integrated proposition. The aim is not literal representation. It is to allow the relationships identified by the concept to influence how the project works, feels, and changes over time.

The building form should continue to support clear arrival, circulation and vertical movement. The concept broadens the meaning of that movement. Progression through the project is not only functional; it is a sequence of orientation and reorientation – from city to campus, open to enclosed, social to focused, ground to upper levels, and from individual movement to collective exchange.

Key characteristics to carry forward include:

- Tiered and terraced massing that organises the building into clear layers while maintaining a legible relationship with the landform and the idea of ascent.
- Stepped forms, inclines and level changes that support accessibility and circulation, while allowing movement through the building to register as a progression rather than a series of disconnected floors.
- A clear western arrival from the city, combined with deliberate opportunities to orient towards Rangipuke and beyond so that entry and place-reference work together.
- A ground-to-upper-level gradient in which public and socially active functions sit in productive relationship with quieter spaces for focus, learning and reflection.
- Thresholds and pauses that allow people to reorient between states rather than moving through the building as a continuous flow without distinction.
- Landscape, planting, water and building systems treated as active design participants, with the huringa wai providing a primary framework for linking architecture to the environmental life of the site.
- Material and detail developed as part of the same logic, with cultural integrity expressed through relationship, performance, weathering and care rather than through applied motif alone.

Together, these approaches should ensure the building remains easy to navigate, functionally efficient and adaptable, while also becoming more particular to its place. The measure of success is not simply whether cultural references are visible, but whether architecture, landscape, services and experience operate from a coherent centre.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

10. Taumata Rangipuke | Name Rationale

Taumata Rangipuke is the recommended name for the Student Centre and Library. The name positions the building as a place of attainment, orientation, and confluence within the campus.

Taumata refers to elevation and standing, drawing on the metaphor of maunga – a defining characteristic of the Tāmaki landscape – to describe achievement reached through progression, effort and support. The use of taumata also draws reference to the name Waipapa Taumata Rau. In this context, attainment is understood as something developed over time rather than conferred.

Rangipuke references the pā in Albert Park that the site faces, grounding the building in its immediate cultural and geographic setting. It recognises the ridge as both a physical marker and a cultural threshold shaped by longstanding movement and occupation.

Together, Taumata Rangipuke describes a place where students arrive, gather and progress through learning – enabled by place and oriented toward excellence. The name also creates a design obligation. The relationship with Rangipuke should be spatially legible through orientation, movement, view and hierarchy, so that the building does not simply carry the name but develops in active relationship with it.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

11. Iho | Unifying Idea

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

This iho describes the campus as a place shaped by purposeful arrival, shared exchange, transformation and continual return. It frames the project not as a fixed destination, but as an active system defined by movement, learning, relationship and use over time.

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.

Te uru nui describes arrival at scale. Students arrive from many directions and along many paths, converging in shared spaces where arrival is collective, visible and social. The site is also continually entered by environmental forces – light, wind and water – which remind us that human occupation is only one form of movement acting upon the place.

Te uru roa extends this idea across time. Arrival is not limited to a single moment but occurs repeatedly across a student's journey. Entry, engagement and return form a cycle that unfolds through learning, support and participation.
The environmental life of the site is also cyclical, with the huringa wai establishing a recurring movement between sky, whenua, puna and the wider catchment.

Te urunga hau tauira completes the sequence by recognising the meeting of energies. Hau, understood as wind or vitality, meets hau tangata, the energy carried by people. Tauira holds dual meaning as both pattern and student or teacher. 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.

Within this system, Te Tūātea receives these movements as a place of exchange. Taumata Rangipuke holds and organises them through knowledge, support and community. The huringa wai maintains connection to sky, ground and catchment. These are not the same movements, but they share a common logic of arrival, passage, exchange and return.

The concept therefore brings student experience and environmental life into relationship without collapsing one into the other. Architecture gives these relationships physical expression; te taiao provides the living systems through which connection, balance and continuity can be experienced. "Hau mai, hau atu / Hau atu, hau mai" becomes not only a description of people moving through the campus, but a wider principle of reciprocity: receiving, contributing and returning.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

12. Te Ara Whakamua | Design Direction

These positions do not prescribe a final architectural answer. They establish the centre from which the next phase of design should develop. As the scheme is tested and refined, the concept can be used as a practical set of questions:

- Balance: Does each major design decision strengthen the relationship between the tangible physical project and the unseen, relational dimensions of place?
- Rangipuke: Is the relationship with Rangipuke spatially real, or does it exist only through naming and narrative?
- Taiao: Do environmental systems have genuine agency in shaping the architecture, landscape and experience, or are they treated primarily as services to human occupation?
- Huringa wai: Are rainfall, groundwater, planting and water infrastructure understood as one connected cycle, and can that relationship be experienced appropriately within the project?
- Tauira: Does the building help students arrive, orient, gather, participate, focus and return with greater confidence and connection?
- Integration: Do architecture, landscape, services, cultural expression and environmental performance reinforce one another, or are they developing as parallel layers?

By answering these questions, we ensure Taumata Rangipuke is shaped around student functions and operates as a place in which people, learning, whenua and environmental systems are held in balance; where architecture gives the kaupapa form and the taiao keeps that form connected to the wider living system.

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026

Hei konā mai
i roto i ngā mihi

Whakapā mai —
info@haumi.nz

Haumi (NZ) Ltd.
and Eighty Ltd.©
Confidential 2026