



The Landscape Architecture programme at Victoria University of Wellington is a five-year pathway, professionally accredited by the New Zealand Institute of Landscape Architects. Comprising a Bachelor of Architectural Studies (major in Landscape Architecture) and a Master of Landscape Architecture, the programme is defined by a deep commitment to social responsibility and civic engagement. Our pedagogy is founded on design-led research that actively engages with landscapes of community and culture, fostering a vibrant and inclusive learning environment. A core value is our dedication to Māori knowledge, recognising our partnership under the Treaty of Waitangi and the vital importance of Indigenous knowledge in shaping the future of Aotearoa New Zealand.

This submission showcases this ethos through a series of studio projects that demonstrate a clear pedagogical arc. From undergraduate explorations of regional strategy in partnership with local iwi (tribes) to graduate-level research into urban hydrology and community-led conservation, our students learn to navigate complex, real-world challenges. They are taught to address climate resilience, cultural heritage, and ecological restoration not as isolated problems, but as interconnected systems requiring integrated, multi-scalar thinking. The selected works—from reimagining urban streams through Māori principles to co-designing an ecosanctuary with mana whenua (local Māori with territorial authority)—reflect our mission to produce creative, critically-minded professionals.





Country/City

Aotearoa New Zealand / Wellington

University / School

Te Herenga Waka - Victoria University of Wellington / School of Architecture

Academic year

2024

Title of the project

Whitipoua

Authors

Ananda Acharya



Title of the project	Ko Wairarapa Tātou
Authors	Ananda Acharya
Title of the course	LAND 311 - Landscape Architecture Design Studio III
Academic year	2024
Teaching Staff	Bruno Marques
Department / Section / Program of belonging	Landscape Architecture Programme
University / School	Te Herenga Waka-Victoria University of Wellington / School of Architecture



**Written statement, short description of the project in English, no more than 250 words**

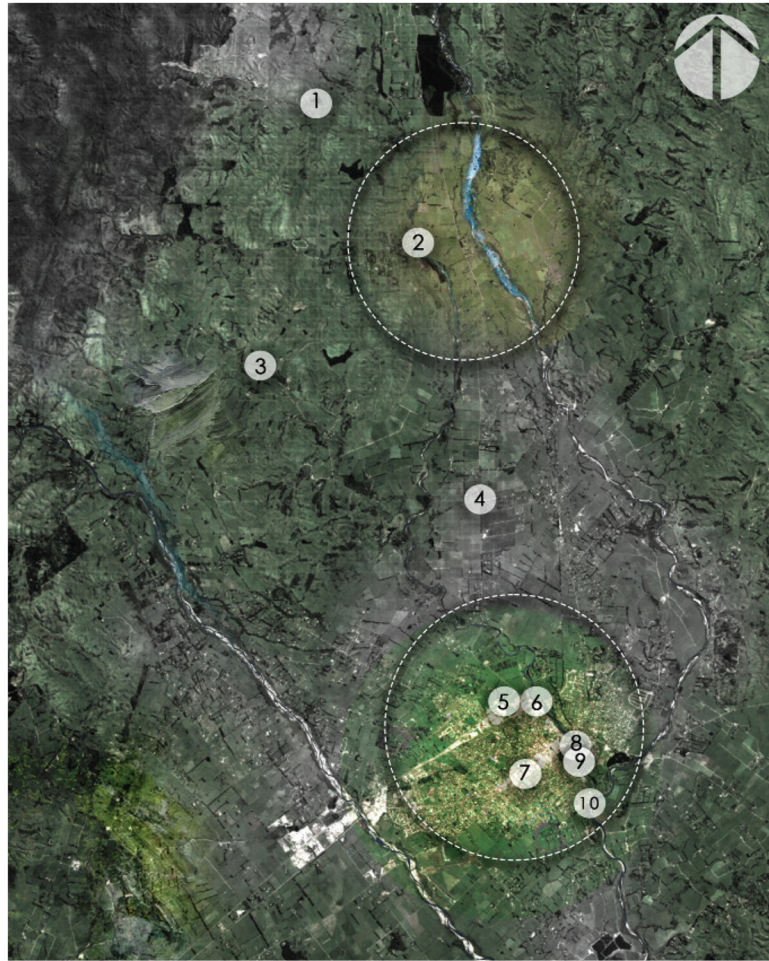
LAND311 is a third-year design studio focused on developing a landscape architecture vision for the Wairarapa region, in partnership with the local Māori iwi (indigenous tribe). Its distinctive learning objectives are to master multi-scalar thinking and adopt an Indigenous worldview. Students begin with a regional analysis to develop a strategic framework, then test this framework on multiple sites at a district level, before selecting one site for detailed design development down to a 1:20 construction scale. This iterative process, moving from broad strategy to detailed resolution and back again, scaffolds students' ability to manage complex, real-world issues like climate change, cultural heritage, and urban growth within a cohesive design narrative. The course project, 'Ko Wairarapa Tātou', challenges students to produce technically resolved and culturally resonant designs. Ananda Acharya's design, *Whitipoua, the Outsider's Journey*, reimagines the Whitipoua Bridge site as a place of cultural rediscovery. Guided by the Te Whare Tapa Whā health and wellbeing Māori model, the design seeks to amplify local Māori narratives and art, weaving history with play. The key idea is to create a multi-layered atmosphere where organic, natural structures encourage reconnection with the land and its indigenous roots. Its distinctive attributes are the powerful, almost mystical quality of the renders, and the successful creation of a dual-purpose space that is both a sacred cultural landmark and a playful community asset.

**Barcelona International Landscape Biennial**

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- 1 Large "Huia" Meeting Compass Point
- 2 Small "Huia" Meeting Compass Point
- 3 Cultural Poua posts
- 4 Ki O Rahi Goal Post
- 5 Log plank play area
- 6 Multi Log plank play area
- 7 Picnic Area
- 8 Dense Forest Trail
- 9 Public Carpark
- 10 Waipoua river walkway

"RESPIRE" has been defined as an exploration into constructing a more social and community integrated design focus.



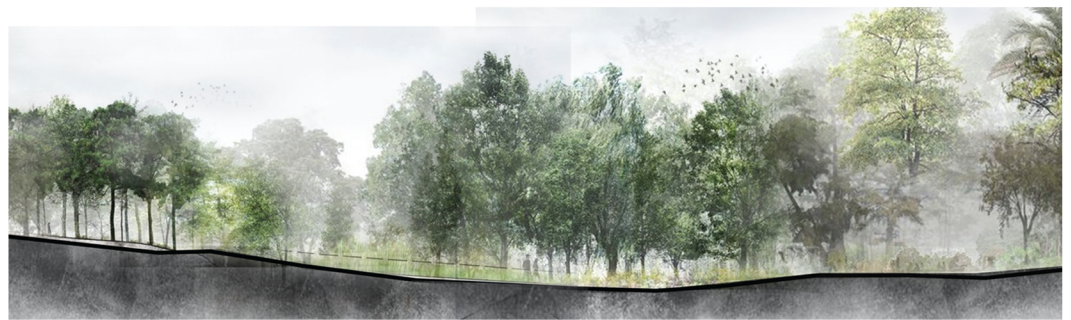
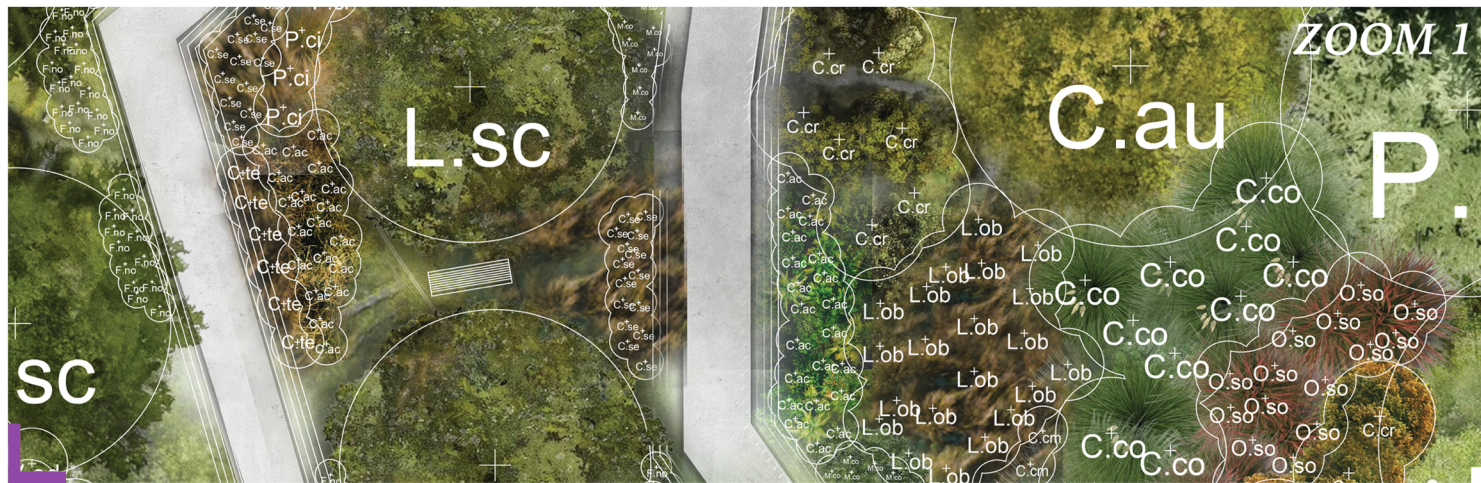
"DECEPTION" has been defined as an exploration into constructing the growth and physical body of the site.



"Ambience" has been defined as an exploration into constructing the growth, consciousness and physical body of the site.



"Whakapapa" has been defined as an exploration into constructing and integrating the identity, heritage, environment, beliefs and values into a design.







Country/City

Aotearoa New Zealand / Wellington

University / School

Te Herenga Waka - Victoria University of Wellington / School of Architecture

Academic year

2024

Title of the project

Walk the line

Authors

Michelle Ferreira



Title of the project	Walk the line
Authors	Michelle Ferreira
Title of the course	LAND 312 - Landscape Architecture Design Studio IV
Academic year	2024
Teaching Staff	Victoria Chanse
Department / Section / Program of belonging	Landscape Architecture Programme
University / School	Te Herenga Waka-Victoria University of Wellington / School of Architecture



**Written statement, short description of the project in English, no more than 250 words**

Cities globally face climate change and increased stormwater challenges. Urban streams and sponge cities are key solutions. Growing cities must tackle stormwater, flooding, and biodiversity loss while integrating nature-based design and local knowledge like Mātauranga Māori (indigenous knowledge). LAND 312/2024 explored the application of a sponge city approach while re-imagining the hydrology of Te Whanganui-a-Tara Wellington. Students explored buried streams, their catchments, and the influence of policies and community input on design and planning. They mapped and analysed the underground streams, identifying areas of opportunity for design strategies at the macro and micro scales, focusing on climate change resilience and seismic issues. During the design process, students engaged with several organizations that provided a strong technical, social, and cultural foundation for the students' designs. Michelle Ferreira's design *Walk the line*, navigates through the juxtaposition of the conflicting demands of urbanisation and the natural environment. Her design proposes utilizing an indigenous approach as a method to attain this balance. THE LINE follows the course of the Waimapihi awa (stream) and stretches through Aro Valley and Te Aro to Te Whanganui-a-Tara Wellington harbour. The goal is to enhance hydrological, geological, ecological, and socio-cultural connectivity along the daylighted stream, using the Māori principles of whakapapa and mauri to inform design.

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**TIAKI (to guard) TERRACES**  
Bio-retention Terraces in the upper reaches of the catchment foster native bio-diversity & provide protection against downstream flooding. It also features pockets for rest & bird watching.

**TARUNA (to be connected) STREETS**  
Cascading Raingarden Streets form the thread connecting the series of unique sites along THE LINE.

**THE KAURANGA (crossing place)**  
A pedestrian bridge crosses over SH1 into the first daylighted stream section on Abel Smith St. The form and planting of the bridge represents an elevated Waimapihi awa, demanding attention from pedestrians and vehicle users alike.

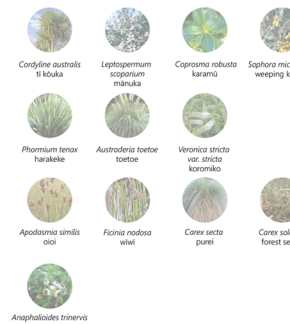
**HAPORI (community) PLACE**  
The second daylighted stream section is next to the Z-station on Vivian St. A space with grass areas next to the Waimapihi awa, ample seating, and skatepark where people can connect to the wider community.

**WHAKAPŌTURI (slow down) THOROUGHFARE**  
The fourth daylighted section is at the lower end of Cuba St. The pedestrian priority section of Cuba St. is extended in this site with the daylighted stream forming the centre-piece with ample steps and seating along its length, providing opportunities to rest and engage.

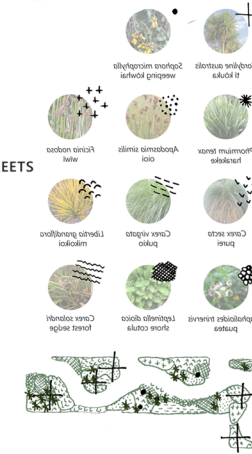
**NOA (unrestricted) SQUARE**  
The third daylighted section is on the corner of Ghuznee & Leeds St. Communities can come together over a meal from food trucks and interact with the stream at a variety of levels including a splash pad (supplied with purified water).

**TANGAROA (atua of the sea) TREASURE**  
The line ends at a constructed estuary. In a sense the site is returned to Tangaroa, restoring the cultural, ecological, and hydrological significance to the meeting place of fresh-and-salt water.

#### TIAKI TERRACES



#### TARUNA STREETS



13 350 m<sup>2</sup>  
Increase in Permeability  
1680 m  
Raingardens

6  
Unique Community Spaces  
6  
Daylighted Stream Sites

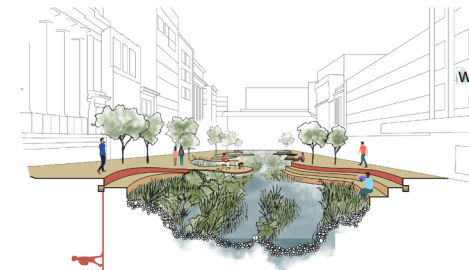
Reduced Infrastructure Costs  
Attract Businesses & People

Social Cohesion  
Increased Ownership

#### HAPORI PLACE



#### WHAKAPŌTURI THOROUGHFARE



#### TANGAROA TREASURE



#### NOA SQUARE



#### LEGEND: (left & above)

- Stormwater Network
- Open Streams
- Historic Waimapihi Awa
- Intake from Stormwater Network
- Stormwater Connection Invert (or as indicated)
- Under-ground Storage
- Pump Line
- HC - Habitat Connection\*
- Bio-retention Terraces
- Cascading Raingarden Streets
- Stream Daylighting
- Wetland
- Constructed Estuary

(\*Refer to Treatment Train)

#### LEGEND: (right)

- Low Water Level
- High Water Level
- Underground Detention Tanks
- Water Movement
- Pump Line
- Stormwater Network Connection
- Habitat Connection
- Overflow
- Raingarden Overflow
- Controlled Flow to Raingarden





Country/City	Aotearoa New Zealand / Wellington
University / School	Te Herenga Waka - Victoria University of Wellington / School of Architecture
Academic year	2024
Title of the project	Ecosanctuary and heritage reserve at Mātai Moana
Authors	Lauren Kendon and Zoe Mason



Title of the project	Ecosanctuary and heritage reserve at Mātai Moana
Authors	Lauren Kendon and Zoe Mason
Title of the course	LAND 411 - Landscape Architecture Design Studio V
Academic year	2024
Teaching Staff	Carles Martinez-Almoyna
Department / Section / Program of belonging	Landscape Architecture Programme
University / School	Te Herenga Waka-Victoria University of Wellington / School of Architecture



**Written statement, short description of the project in English, no more than 250 words**

LAND411 explores how landscape design can respond to sites affected by a multifaceted array of social, cultural, political, and environmental factors. Thanks to its extinct military use and strategic location, Mātai Moana holds immense ecological and historic value, particularly Māori. To contribute to the debate around the future of the whenua (land), a participatory project was facilitated by LAND411/2024. Many locals, as well as representatives from 22 different community groups and mana whenua (indigenous people who have historic and territorial rights over the land), participated in a series of site visits, seminars, workshops, and reviews. The goal was to collectively design different master plans for the whole area, as well as a wide range of site-specific interventions. The students' designs were grounded on site knowledge, community aspirations, and mātauranga Māori (indigenous knowledge). The participatory project continued once the course was over with the goal to define a final consensus design to influence land protection and drive a gradual transformation of the area. Lauren Kendon & Zoe Mason's design *Whakaora i te Mauri o te Whenua* focuses on the reconnection of people, history, and nature to restore the mauri (life force) of the land through ecological restoration and community engagement. This is achieved through the reconnection of key Māori concepts into the landscape. These concepts include Whakapapa (the lineage between people and the land), Mauri (the life force in ecosystems), Kaitiakitanga (duty of guardianship towards the environment), Whenua (spiritual and cultural significance of the land), Kotahitanga (interconnected relationships within communities) and Whanaungatanga (cultural resilience and harmony with nature).

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Reconnection of Whakapapa in the Landscape



Matariki Lookout

Matariki marks the beginning of the Māori New Year and signals the time for reflection, celebration and the start of planting season. This lookout faces the direction that Matariki rises, providing a space for the community to gather for this event. Pōu are placed in the formation of the constellation.



Puhirangi Pā

Puhirangi Pā is the oldest Pā in the Northern District. It was first occupied by Ngāti Tara in the 1500's. A story from this iwi is about Te Ihunui o Tonga (Mother) and Te Rangī Tūpewa (father), who lost their daughter Rangī, who was a child. Te Ihunui o Tonga composed a waiata tangi (song of mourning) while sitting inside Puhirangi Pā. This design creates a space to sit and reflect while looking out to the view to represent where Te Ihunui o Tonga would have composed the waiata.



Kau-whakāra-waru Pā and Kainga

Kau-whakāra-waru Pā and Kainga were occupied first by Ngāti Tara then Ngāti Ira. Stories from Ngāti Ira include a story about Te Hiku-Tawatawa a Rangī, who experienced family conflict and reconciliation. This is represented in the design of the Pā site through an explorative pathway as shown below.

Reconciliation / Rest Spot

Conflict / Explorative Pathway

Reconciliation / Rest Spot

Kau-whakāra-waru Kainga was a Māori settlement at this site. The name translates to "bathe in the summer". This design creates a destination area to play and swim in the sun. The design also restores the stream and coastal edge.



Buried Waka Site

This is the site that a Waka was buried by an iwi. This design includes a sculptural waka to represent the buried waka alongside a rest area for people to learn about the history and reconnect with the Whakapapa of the Landscape.



Te Mata ki Kai Poinga Pā

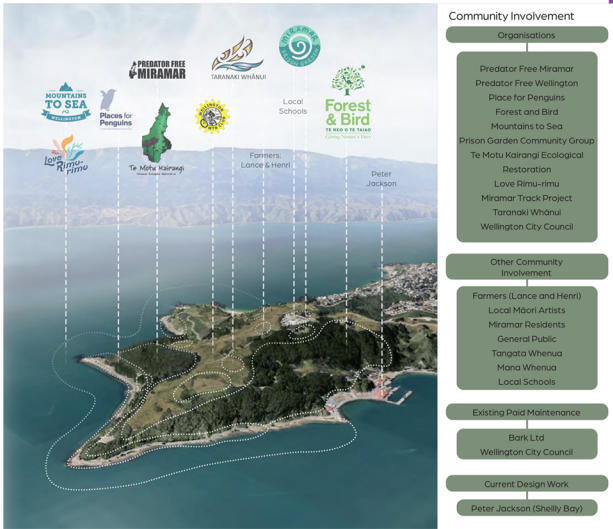
The pathways in this design are inspired by the story of Tūhūniri, from Kai Tahu. He was attacked from one side and escaped out the other. This is represented through the use of multiple pathways leading up to this site. This is also part of a stone wall that remains from this Pā. Another pathway follows this wall to highlight this historic feature.



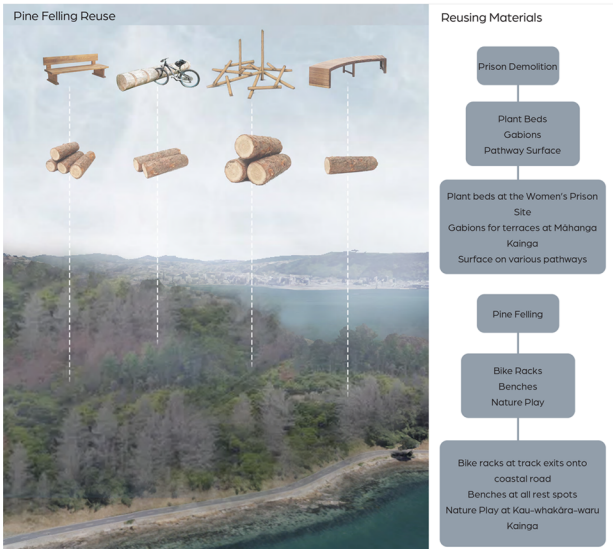
Point Halswell Battery

The Halswell Battery structures offer a unique experience on the site with the large bunkers that can be used to rest and enjoy the 180 views of Wellington Harbour. The planting and pathways are designed to make this historic experience more accessible.

Facilitating Kotahitanga and Whanaungatanga through Community Connections



Reconnecting with Kaitiakitanga for Sustainable Land Management



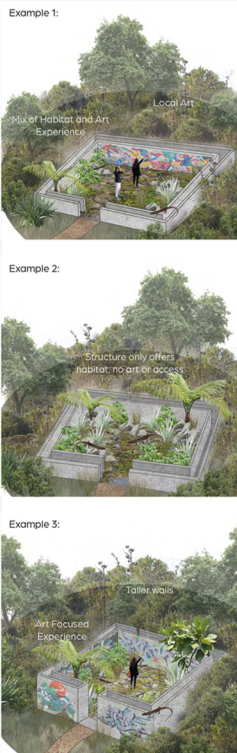
Entrances

Māori waharoa (entrances) will be designed by a local Māori Artist to represent Whaitaitai, the Taniwha who created this peninsula.

Prison Demolition Reuse



Reconnection of Key Ecosystems in the Landscape to Restore Mauri



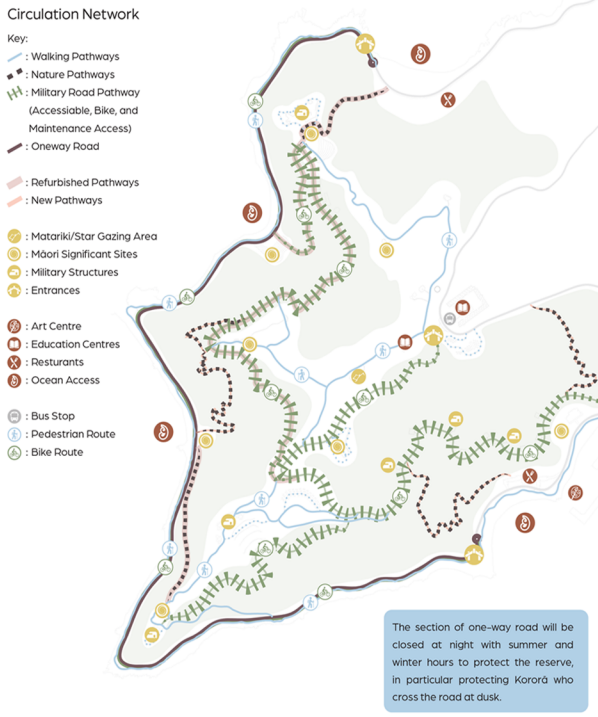
Micro-Ecosystem Project: Historic Ammunition Stores

Along the Military Road Pathway there are a series of ammunition storage structures from when the Military occupied the site. These large concrete structures have the potential to be repurposed by removing the roofs and breaking up the concrete flooring, native plants can grow within the cracks to create a micro-ecosystem aimed to support native gecko and skink species. The design also offers art opportunities for the concrete walls to have murals painted by local artists or school kids. Each building offers a different experience to enjoy.

Planting Palettes

Splash Zone	Coastal Fringe	Riparian	Ridgeline	Inland Coastal Bush
These plants are positioned along the coast in the most exposed areas to ocean spray. These species are very tolerant to salt and wind and offer habitat support to the coast.				
This is mixed planting between the coast and inland forest. This fringe offers protection to the inland species from salt spray, while establishing cover and habitat for shorebirds species.				
Riparian species are planted along the stream edges, these species can handle wet conditions and offer filtration, stabilisation, and habitat for freshwater dragonflies species.				
This palette is used along ridgeline designed areas such as Pā and Kainga sites and Military Bunkers. These species are low enough to see over to offer view points and some coverage.				

Reconnecting People with their Whenua



The section of one-way road will be closed at night with summer and winter hours to protect the reserve, in particular protecting Kororā who cross the road at dusk.







**Country/City**

Aotearoa New Zealand / Wellington

**University / School**

Te Herenga Waka - Victoria University of Wellington / School of Architecture

**Academic year**

2024

**Title of the project**

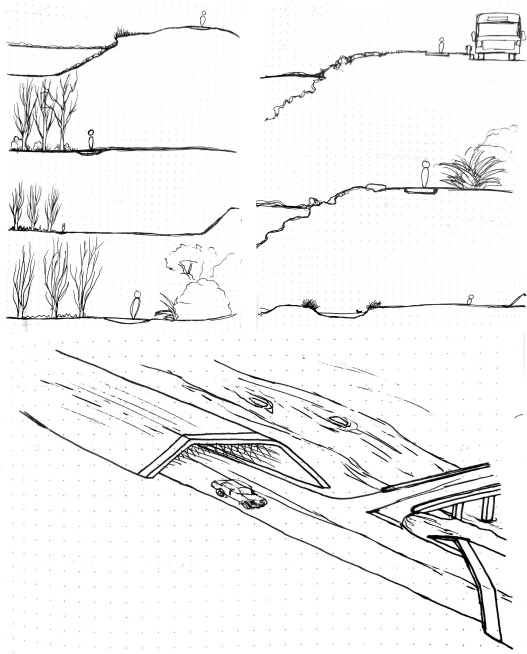
Te Hono ki te Awa: Reweaving River and Life. Designing for Interconnection.

**Authors**

Zoe Mason



Title of the project	Te Hono ki te Awa: Reweaving River and Life. Designing for interconnection.
Authors	Zoe Mason
Title of the course	LAND 412 - Landscape Architecture Design Studio VI
Academic year	2024
Teaching Staff	Peter Connolly
Department / Section / Program of belonging	Landscape Architecture Programme
University / School	Te Herenga Waka-Victoria University of Wellington / School of Architecture



**Written statement, short description of the project in English, no more than 250 words**

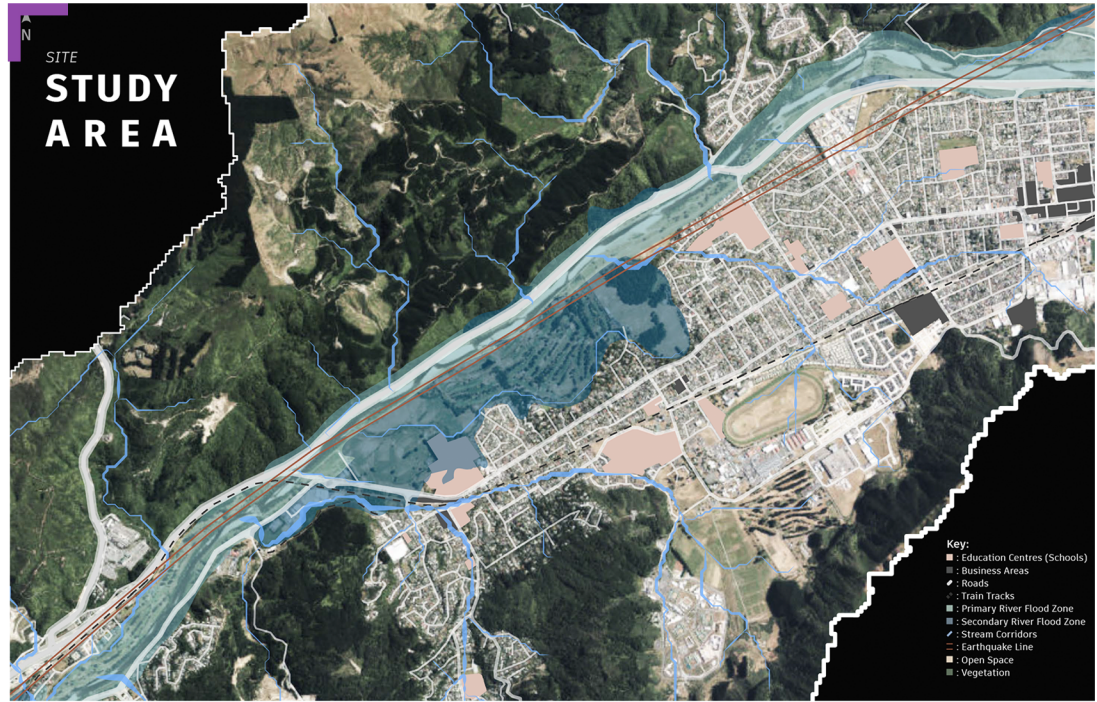
A freeway, busy roads, a train line, levees, and settlement patterns combine with this straightened and channelised river to largely separate 25km of river, and native forested hills from people in this valley. Walking along this river usually involves being constrained to homogeneous linear paths between a levee or linear infrastructure and lines of willows on the banks and separated from the river. LAND412/2024 combined large scaled urban restructuring of the urban river corridor with fine grained reconfiguration of the river space itself to attempt to make the river part of everyday life and to intensify the experience of the river. It involved extensive fieldwork, including 50km of on-foot investigation to sensitise students to experience what this river gets you to do on the ground. Guided by the Māori whakataukī (Māori proverb) “Ko au te awa, ko te awa ko au” meaning “I am the river, and the river is me”, Zoe Mason's design centres Indigenous perspectives on interconnection between land, water, and people. As a Māori student, Zoe Mason drew on embodied experiences to identify three key moments of bodily interconnection with the river. These became the basis for a reconfiguration of river edges and adjacent urban fabric to support the presence of the river within everyday urban life. By shifting the river’s path across the valley, tunneling freeways, reorienting housing, and restoring wetlands to filter runoff, the proposal reweaves ecological, social, and cultural relationships, making Te Awa Kairangi a place of daily life, regeneration, and reconnection.

Barcelona International Landscape Biennial

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**REPELLING**

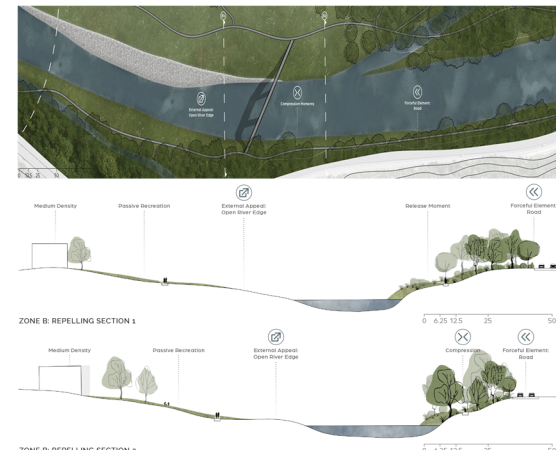
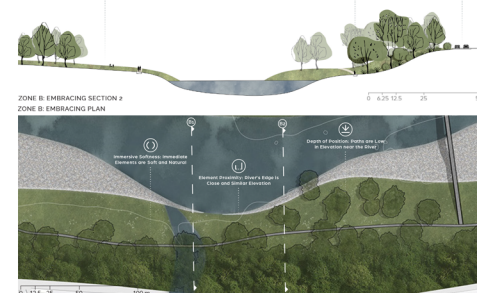
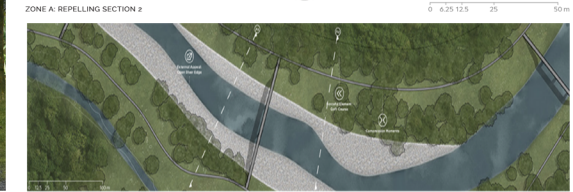
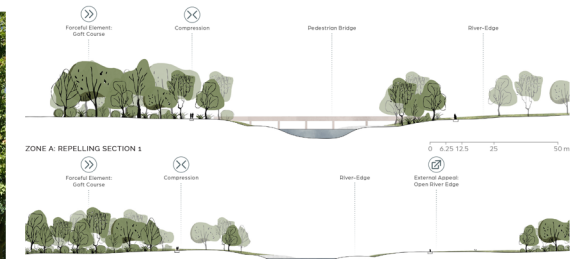
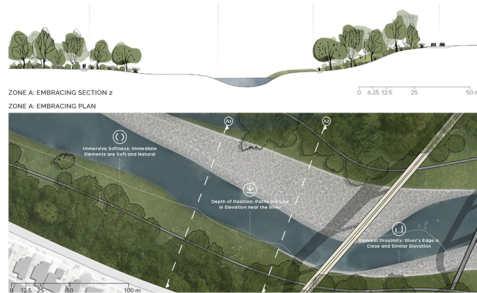
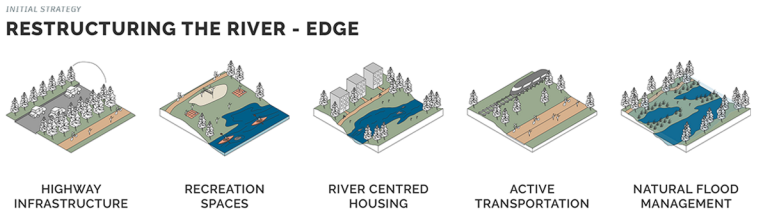
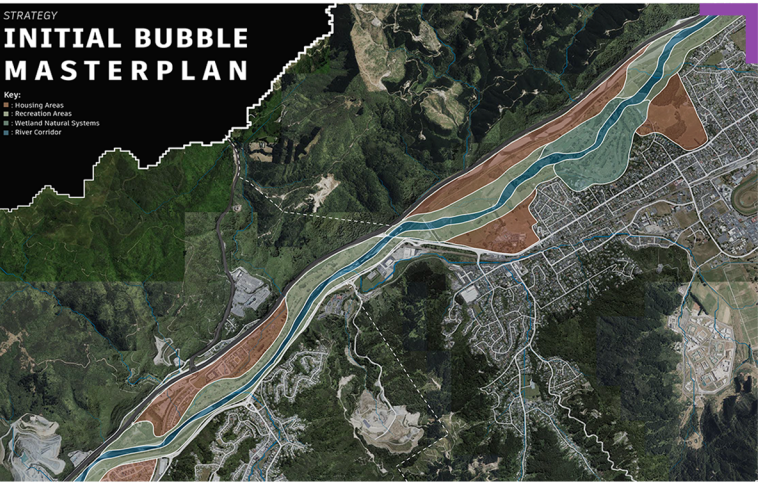
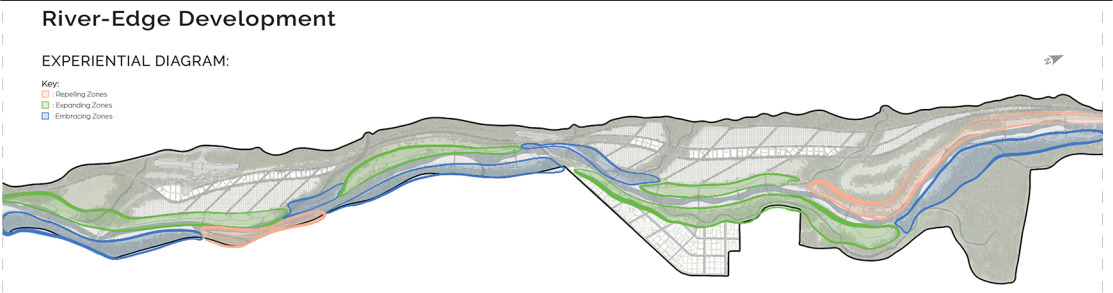
The repelling moments along the river are the most imposing. These moments where the occupant feels repelled towards the river by outer influences create a forced connection to the river. They create the strongest connection to the other side of the rivers edge, as they make you want to move away from where you are.

**EXPANDING**

The expanding moments are when the occupant feels most connected the wholeness of the river and its valley. These moments often after a squeeze release the occupant to feel everything that space has to offer. They create the strong connection to the valley as a whole, they can only be created after a moment of pressure.

**EMBRACING**

The embracing moments are when the occupant is physically the closest to the river itself making it feel as though you are being embraced by the river and its elements. These moments have the strongest connection to the river itself with the visual cue of the river-edge enforcing its presence. They create a strong connection to the river.







Country/City	Aotearoa New Zealand / Wellington
University / School	Te Herenga Waka - Victoria University of Wellington / School of Architecture
Academic year	2024
Title of the project	On Moving Mountains: Animating the Ground Imaginary in Te Awarua-o-Porirua
Authors	Luke Mayall



Title of the project	On Moving Mountains: Animating the Ground Imaginary in Te Awarua-o-Porirua
Authors	Luke Mayall
Title of the course	LAND 593 - Landscape Architecture Research Portfolio
Academic year	2024
Teaching Staff	Hannah Hopewell
Department / Section / Program of belonging	Landscape Architecture Programme
University / School	Te Herenga Waka-Victoria University of Wellington / School of Architecture



**Written statement, short description of the project in English, no more than 250 words**

LAND 593 is a studio-based independent research by design project. Luke Mayall's research asserts that landscape architects might regain a more relational ethic towards soil care and participate in building regenerative futures by foregrounding soil as more than just a medium for plant growth, a material for modification, or a substrate to build upon. While soil is crucial to the well-being of both human and nonhuman life, its importance is rarely acknowledged within land development processes. Damaging practices of soil destruction brought about by ubiquitous topographic manipulation are culturally normalised and even idealised within landscape architecture through scenic images of neat, flat lawns and expansive rolling parks, employing dominant 'soil management techniques' naturalised within the field. Mindful of the ecologies and relations destroyed through ongoing practices of topographic manipulation, this research through design asks 'how would landscape architects approach design if soil was treated as a living entity?' The research develops three design experimentations, testing the capacity of landscape architectural practice to discover the multiplicity of life below ground and manifest spaces co-produced with their non-human actors. The humanly-modified ground of Paremata is explored as a case study, developing an embodied process of mapping and designing-with the discursive materiality of a site in an attempt to respond to the trauma of displaced soil. The results identified a methodology that positioned the site as a reciprocal collaborator, de-centering the human and allowing soil agency in co-creating spaces.

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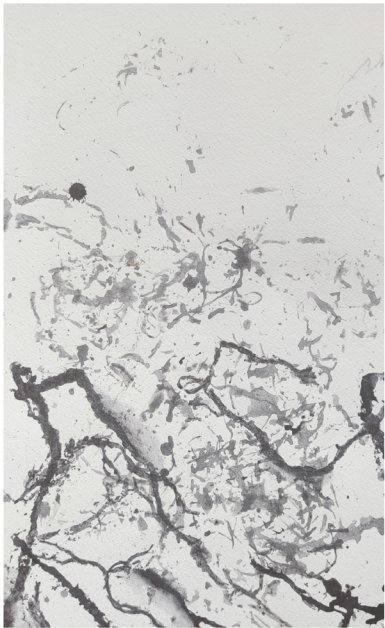
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Design Experiment 01 //  
GROUNDING



Photography / Repeated walking



Object/soil entanglements



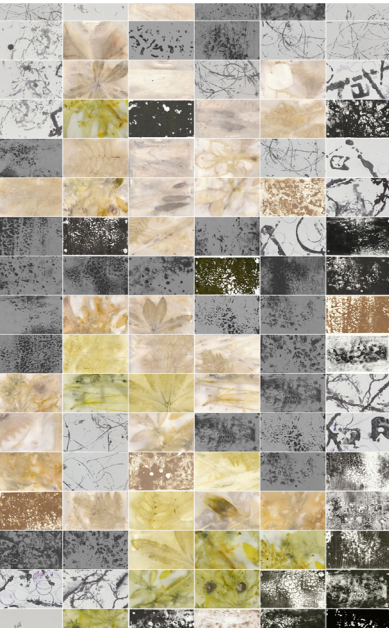
Plant/soil entanglements



Human/soil entanglements



Rock/soil entanglements



Design Experiment 02 //  
ACCUMULATIONS

