One to watch:

Dylan Waddell

Resene Fuscous Grey

Resene Armadillo

It can be difficult to know which career you want to pursue if you're torn between multiple passions and talents. For architecture graduate Dylan Waddell, it was between studying engineering and architecture.

What made you decide to pursue architecture over engineering?
The spatial design paper and teachers at high school were probably my biggest influences for choosing to pursue architecture. Up until the end of my last year of high school, I was adamant I would pursue engineering, but I changed tack last minute and looked into architecture instead. To be honest, it was more impulsive than any logical decision, but I am happy I went down that path as I had always enjoyed designing, whether it be buildings, furniture or spaces.

How would you describe your design style/aesthetic?
That's a difficult one, as I don't generally just follow one style. All the way through university, I would often try to pick courses that sounded interesting and as such ended up trialling a lot of different styles and design principles from the different tutors' outlooks on design. For me though, clean and sort of minimalistic as well as industrial are the main styles that come to mind. However, I aim to keep some warmth and humanity in what I design with things like timber or other natural materials to balance it out.

Where do you look when you need inspiration?
A variety of places. A simple Google image search brings up an amazing amount of content, but I also look through other architecture-specific sites such as Dezeen and ArchDaily.

Outside of the internet, I look at engineering lines and cues to inform design. For example, for a coffee table I designed and built in my fourth year material fabrication paper, the main driver for the legs involved a combination of the dimple die punched metal found on race cars and aeroplane wings.

You had been working on a Venice Biennale pavilion for the University of Auckland. I imagine that the global pandemic has likely disrupted that a bit. What are the plans for those projects now?
Last I heard the Biennale exhibition was being postponed. Luckily for the University of Auckland pavilion, we had finished the build phase and the pavilion had already been packed in a container for shipping over to Venice before New Zealand was affected.

I was brought in towards the end of 2019. At the start of the build process, my thesis supervisor Dr Andrew Barrie helped with the detailing and fabrication of the pavilion as my thesis topic of 'hacking' the university's CNC router – which was effectively a precursor to the Venice project in terms of laying out the fundamentals of using the CNC to efficiently mill elements en masse. My thesis looked at how a simple jig system and a rudimentary CNC machine could work together to achieve what would otherwise require a high-end and expensive 5-axis CNC machine.

By using this mastered knowledge, we were able to create a set of jigs for each of the different timber profiles found in each of the walls where the machine would accurately mark the end of each stick where cutting was required, drill holes in specific locations and depths depending on screw locations and the most

important aspect of cutting/routing the 5mm deep lap joint. This was the basis of the structural system utilised with both my Shadow Pavilion, which is on the site of my parents' new home, and the Venice pavilion.

What projects have been highlights in your career so far?
A highlight would have to be designing my parents' house for them. It was great to be able to help them realise their dreams and ensure that they got everything they were looking for.

I've been super lucky at Archimedia to have been tasked with some amazing projects. I've worked on high-end residential projects in Remuera, Auckland. I've also been involved with a 400-500 unit high-end apartment in Mount Wellington that is still early in the design phase and an approximately 40 storey tower in Auckland's CBD. I've further helped with the redesign of the AUT City Campus Library interior and a proposed new medical building in Greenlane.

What would be an absolute dream project for you to work on?
I honestly think I've lucked out and have done a few already by working on my parents' house and some high-end residential projects where I've been able to play with the form and make-up of the design a lot more than I expect I normally would.

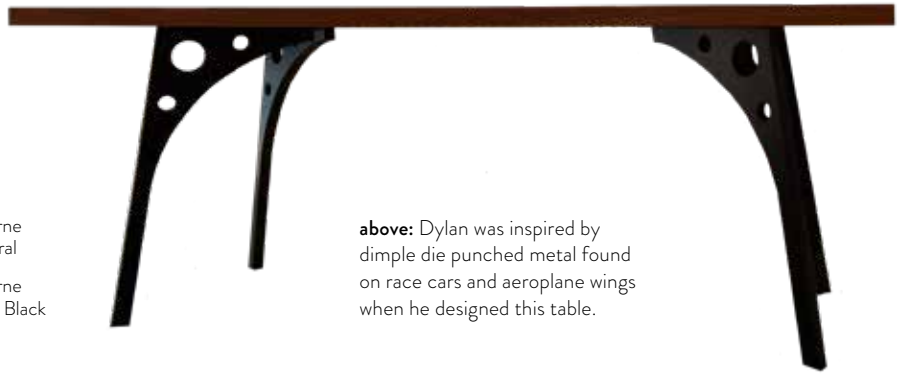
Going forward, I really want to design my own house. Ideally somewhere in the middle of nowhere, maybe in a forest, on my own large plot of land. I really haven't put a lot of thought past this initial dream yet, but then what architect doesn't want to design their own house?

What do you like about Resene?
As a student, my favourite thing has to be how much help I received when I was doing my thesis pavilion. Going in-store, I always got the help I needed and luckily the Resene Woodsman oils I used were also sponsored in full – which helped tremendously!

On a professional level, I like the webinars that are run by Resene. They cover a variety of topics and have been interesting to watch through, especially being new to the industry as there is still a lot to learn. On top of this, there is such a range of colours to choose from that you can pretty much get whatever you want.

Which are your favourite Resene colours?
Resene Woodsman Natural, Resene Woodsman Pitch Black, Resene Fuscous Grey and Resene Armadillo are colours I have used in the past and like. Generally, if I'm using wood on a project, I prefer to have the natural woodgrain to come through, which is why I used Resene Waterborne Woodsman Natural on my Shadow Pavilion project. BW

www.dylanwaddelldesign.co.nz



Resene Waterborne Woodsman Natural

Resene Waterborne Woodsman Pitch Black

above: Dylan was inspired by dimple die punched metal found on race cars and aeroplane wings when he designed this table.

opposite and above: Dylan Waddell's Shadow Pavilion sits next to where his parents' future home is currently being constructed. It provides shelter from sun and rain while framing the surrounding landscape. Structure and bench seats stained in Resene Waterborne Woodsman Natural and bench bases stained in Resene Waterborne Woodsman Pitch Black.