

# Imogen Gentles Portfolio

**Selected Works**  
2024

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# Imogen Gentles

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Authorized to work in the U.S. on a J1 working visa.

## Introduction

Hello!

My name is Imogen Gentles, an architecture graduate with a Master of Architecture (Professional) degree from New Zealand. After gaining one year of experience working in Auckland, New Zealand, I have relocated to New York in pursuit of new challenges and opportunities to advance my architectural career.

During my time at my previous studio, I had the privilege of working on residential projects, honing my skills across all design stages. Most notably, leading the design of alterations and cabinetry, as showcased in my portfolio. This experience has deepened my enthusiasm for residential, interior and furniture design while also fueling my ambition for larger-scale architectural and interior projects.

I am driven to further leverage my design skills and contribute to prominent architectural projects, and I believe that New York's diverse and innovative architectural landscape will provide the ideal environment for my professional growth and impact in the field of architecture.

I look forward to hearing from you soon.

## References

**Burgess Treep and Knight Associates**  
Graeme Burgess - office@burgessandtreep.com

**Studio/LWA**  
Lisa Webb - lisa@studiolwa.co.nz

**MOOD**  
James Daniels - james@mooddesigns.co.nz

## Education

- **Master of Architecture (Professional)**, The University of Auckland, Auckland, NZ, 2021-2023  
First Division, Second Class Honours.
- **Bachelor of Architectural Studies**, The University of Auckland, Auckland, NZ, 2018-2020

## Employment History *references available upon request*

- **Junior Architect at Burgess Treep and Knight Associates**, Auckland, July 2023 - June 2024
  - Led project from concept design to documentation, ensuring timely completion and client satisfaction.
  - Produced detailed construction drawing schedules using SketchUp, enhancing project accuracy.
  - Submitted comprehensive resource consent documentation, streamlining the approval process.
  - Prepared and led client presentations, effectively communicating project progress and ideas.
  - Conducted site inspections and documentation, ensuring adherence to project specifications.
  - Communicated with vendors to source fixtures, materials and finishes, offering a wide range of options to satisfy clients.
  - Contributed ideas to multiple projects within the studio, working in a collaborative environment.
- **Freelance Architectural Services at Studio/LWA**, Auckland, May 2023 - June 2023
  - Created detailed renders using Photoshop for residential projects, enhancing client presentations and improving their online portfolio.
- **Sales and Design Consultant at MOOD**, Auckland, December 2019-March 2020
  - Consulted with clients on kitchen fit-outs, fostering strong customer relationships.
  - Created detailed 3D models using SketchUp, enhancing client visualization.
  - Managed inventory using Microsoft 365, ensuring accurate stock levels for the online store.

## Achievements

- Finalist for the Simon Devitt Prize for Photography, The University of Auckland Creative Arts and Industries, 2020
- First Division, Second Class Honours for my thesis - 'Rupturing the Void', 2023

## Skills

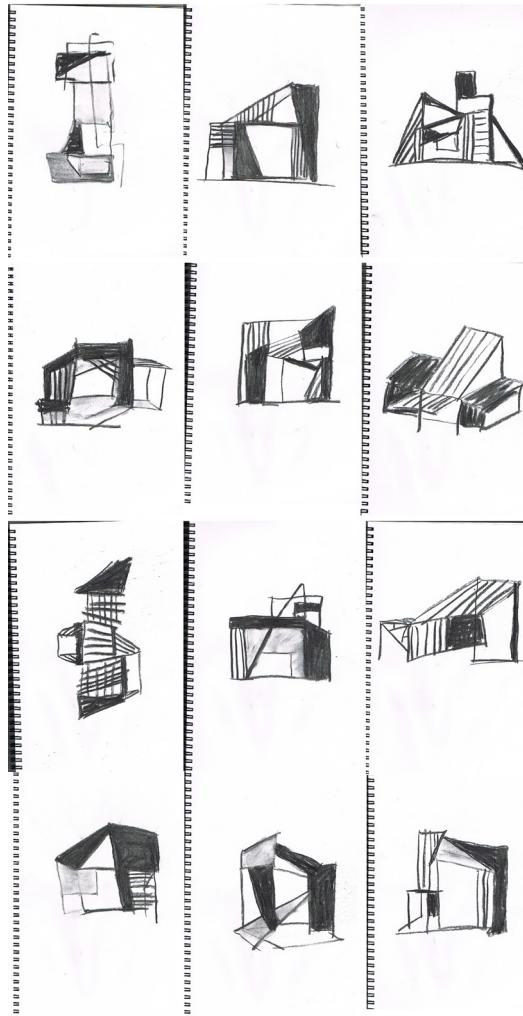
### Technical:

SketchUp, Adobe Creative Suite, AutoCAD, ArchiCAD, Revit, Enscape, Rhino, Microsoft Office.

### Professional:

Schematic Design, Design Development, Drafting, Construction Documentation, Project Management, Client Presentations, Spec Sources, Vendor Communication, Site Analysis and Documentation, 3D Modelling, Code Compliance, Research.

# Contents



## Selected Works

**01** **Rupturing the Void: The Revitalisation of Neglected Site and Creative Community in the CBD of Tamaki Makaurau** (Academic)  
Masters Thesis Project, 2023 04-09

**02** **Barrier House Additions and Alterations** (Professional)  
Burgess Treep and Knight Associates, 2024 10-12

**03** **Barrier House Interior Alterations and Cabinetry** (Professional)  
Burgess Treep and Knight Associates, 2024 13-15

**04** **Cultivating Creative Community** (Academic)  
Masters Year 1, 2021 16-19

**05** **Maungataketake, The 'Ever Lasting Mountain'** (Academic)  
Bachelors Year 3, 2020 20-23

**06** **A Drag in Time** (Academic)  
Bachelors Year 3, 2020 24-25

**07** **The Moving Theatre** (Academic)  
Masters Year 1, 2021 26-27

# A Re-Imagining of Ruin

Masters Thesis Project



## Fort Street Site, 2022.



#### ‘Urban Artifacts’; Collected objects from site.

## **01. Rupturing the Void: The Revitalisation of Neglected Site and Creative Community in the CBD of Tamaki Makaurau, 2023**

Masters thesis supervised by Gina Hochstein

The deep inanity of Auckland City's CBD is its mundanity. While urban development focuses on commercial expansion and profit, creative spaces for entertainment and the arts have diminished resulting in an environment that does not engage with the people that occupy it. The nature of urban development sees cities in constant states of growth and decline, presenting interstices of derelict spaces in various states of ruin.

Through a design proposal of a 'Creative Hub', *Rupturing The Void* re-imagines how we perceive and occupy abandoned sites within the urban environment; focusing on the narrative of space through investigation into what is left behind, and the importance creative culture has at an individual and urban scale.

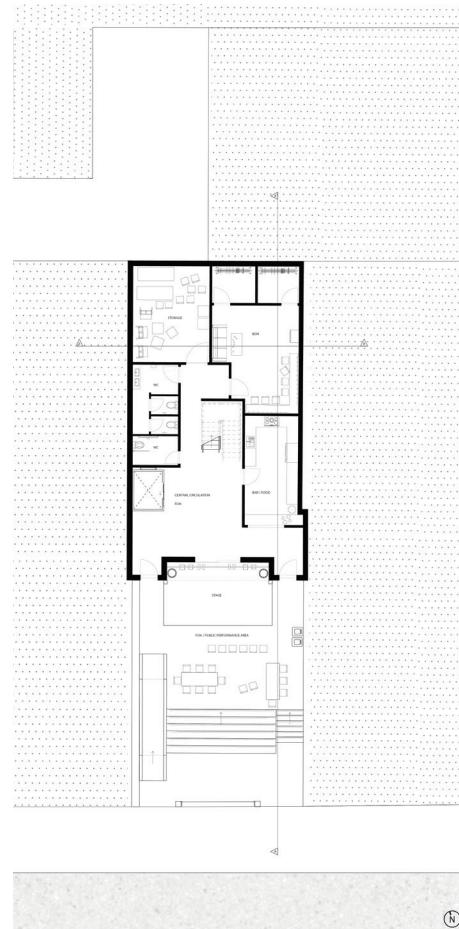
This year-long research project was driven by drawing, collage, weaving, model-making, casting, excavation, documentation and photography; focusing on the intuitive, contemplative and reflective nature of the creative process and allowing me to explore and refine my creative practice. Ultimately this project taught me the value of narrative to a city's sense of place and culture.

A more comprehensive description of this project can be found [here](#):

<https://modos.co.nz/projects/rupturing-the-void-the-revitalisation-of-neglected-site-and-creative-culture-in-the-cbd-of-t%C4%81maki-makaurau>

# A Re-Imagining of Ruin

Masters Thesis Project



Ground floor plan.  
- Revit, Illustrator.



Section through 'The Creative Hub'.  
- Revit, Illustrator, Photoshop.

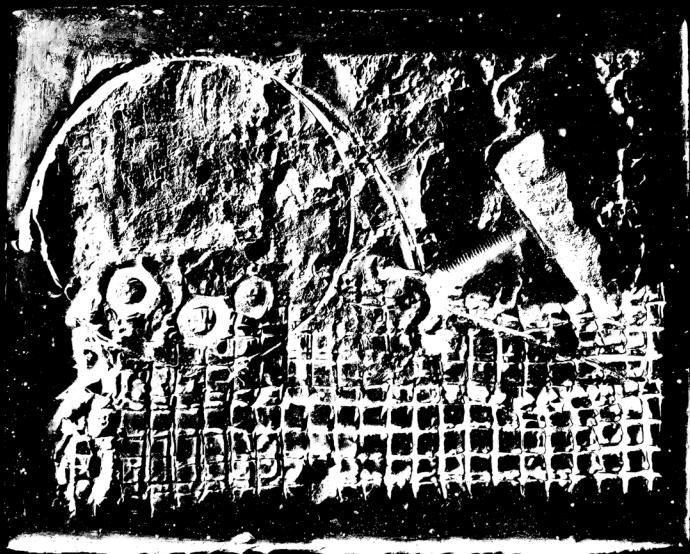
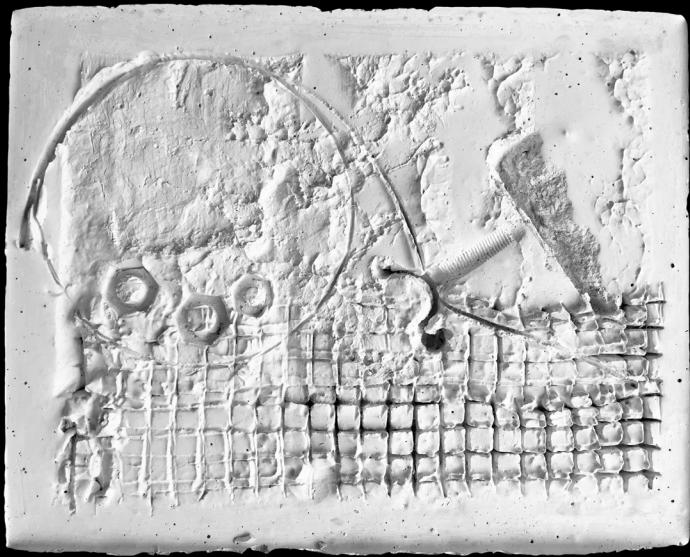
# A Re-Imagining of Ruin

Masters Thesis Project

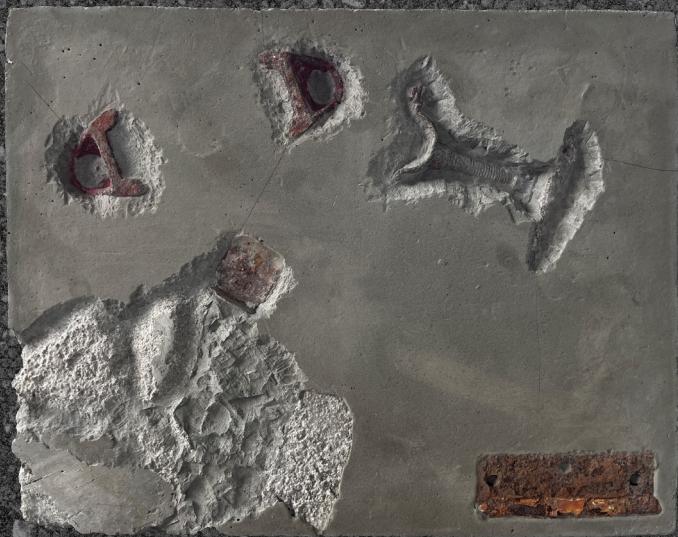


Street facing elevation collage; 'The Creative Hub' by day.

- Revit, Illustrator, Photoshop.



'Urban Artifacts'; Explorative models.  
- Plaster, objects found on site.



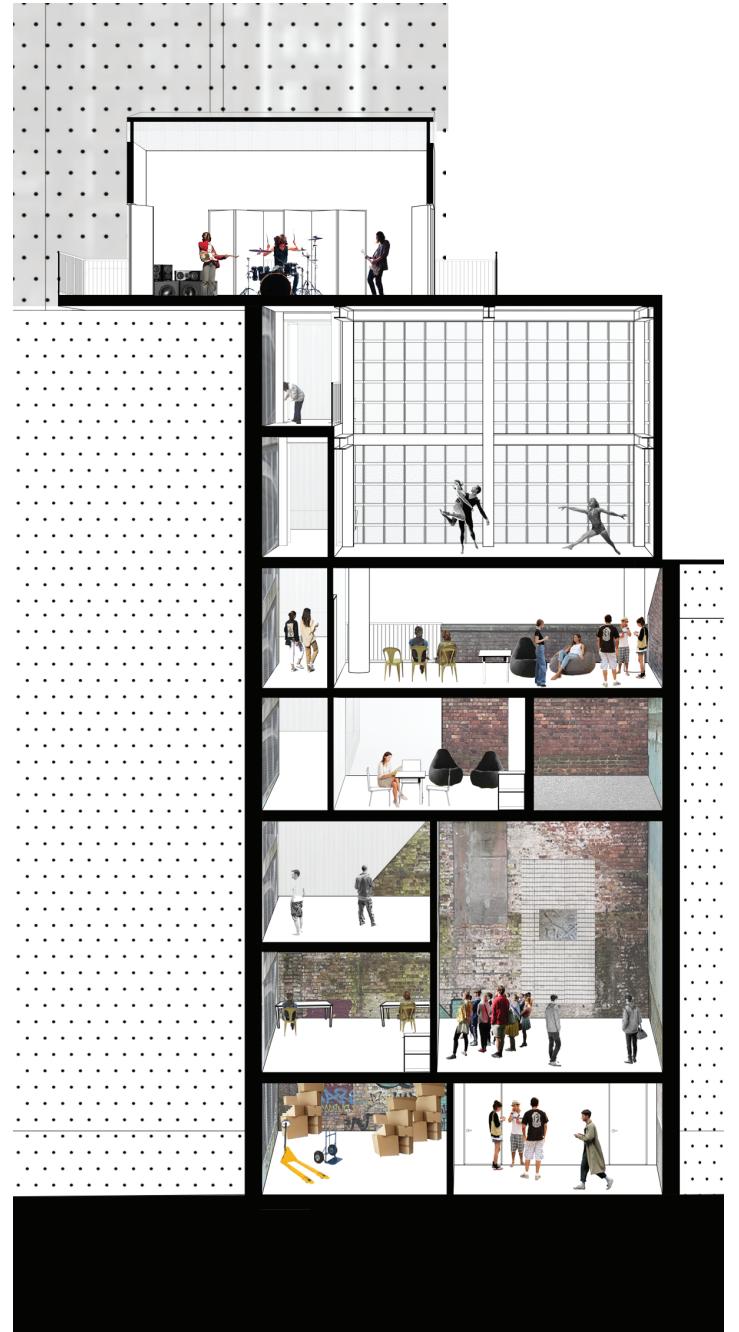
'Urban Artifacts'; Excavations, explorative models.  
- Concrete, objects found on site.

# A Re-Imagining of Ruin

Masters Thesis Project



'Material Narratives'; Traces left on neighbouring walls.  
- Photography.



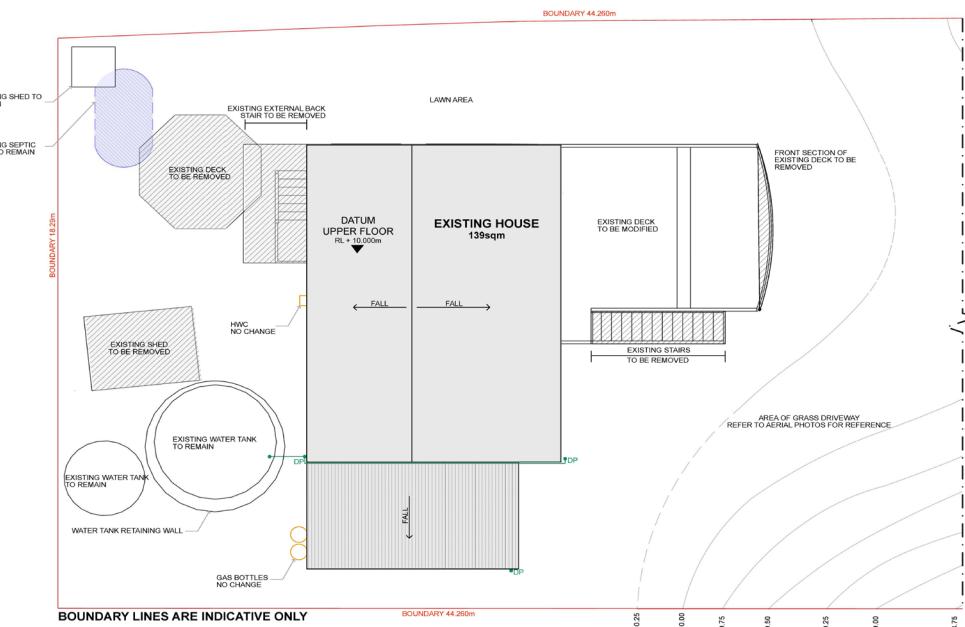
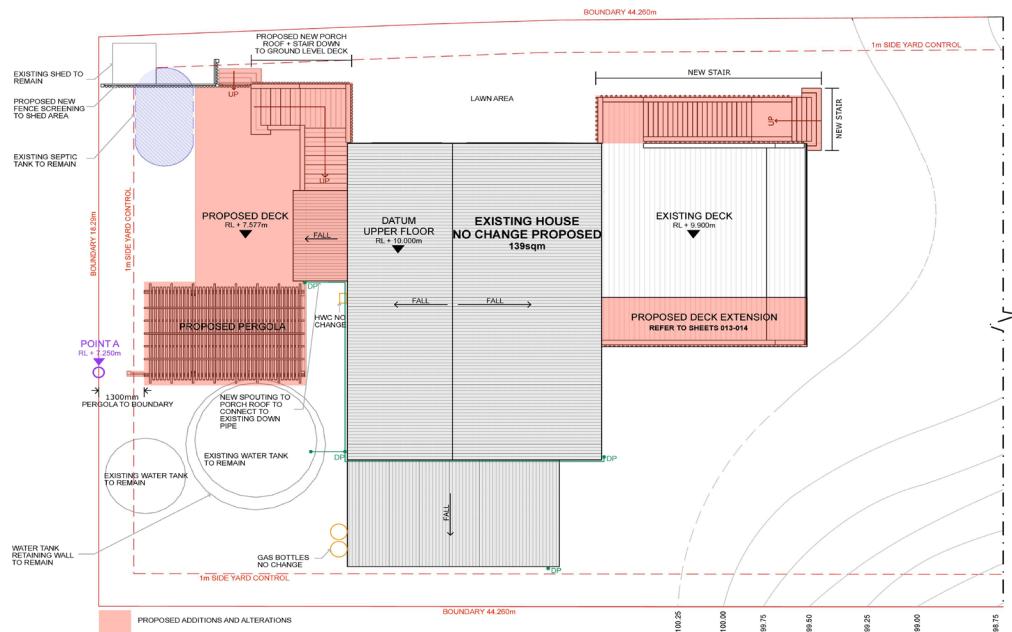
Section through 'The Creative Hub'.  
- Revit, Illustrator, Photoshop.

# A Re-Imagining of Ruin

Masters Thesis Project



Street view of 'The Creative Hub' during 'activated' state by day.  
- Revit, Illustrator, Photoshop.



## 02. Barrier House Additions and Alterations, 2024

Burgess Treep and Knight Associates

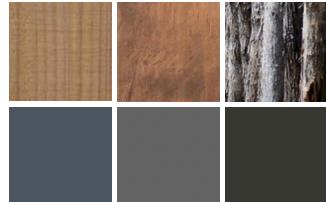
Located on Great Barrier Island an off-grid island on the east coast of New Zealand's North Island, the brief for this family beach house is split into 3 parts; An addition of an outdoor area at the back side of the property, an extension of the existing deck and interior alterations and cabinetry. Space restrictions informed a simple yet considered design.

Requirements for the outdoor addition included an outdoor deck appropriate for barbecues and dining with shelter from the sun and strong northerly winds. All materiality considers the surrounding natural environment, including sand and the surrounding native bush. To compliment the natural environment manuka collected from the surrounding landscape is used throughout while timber screening conceals the space, acting as a wind barrier. The pergola design follows forms of the Japanese Tatami Mat through layering with accentuated timber posts providing solar shade and curating a space for dining and relaxation.

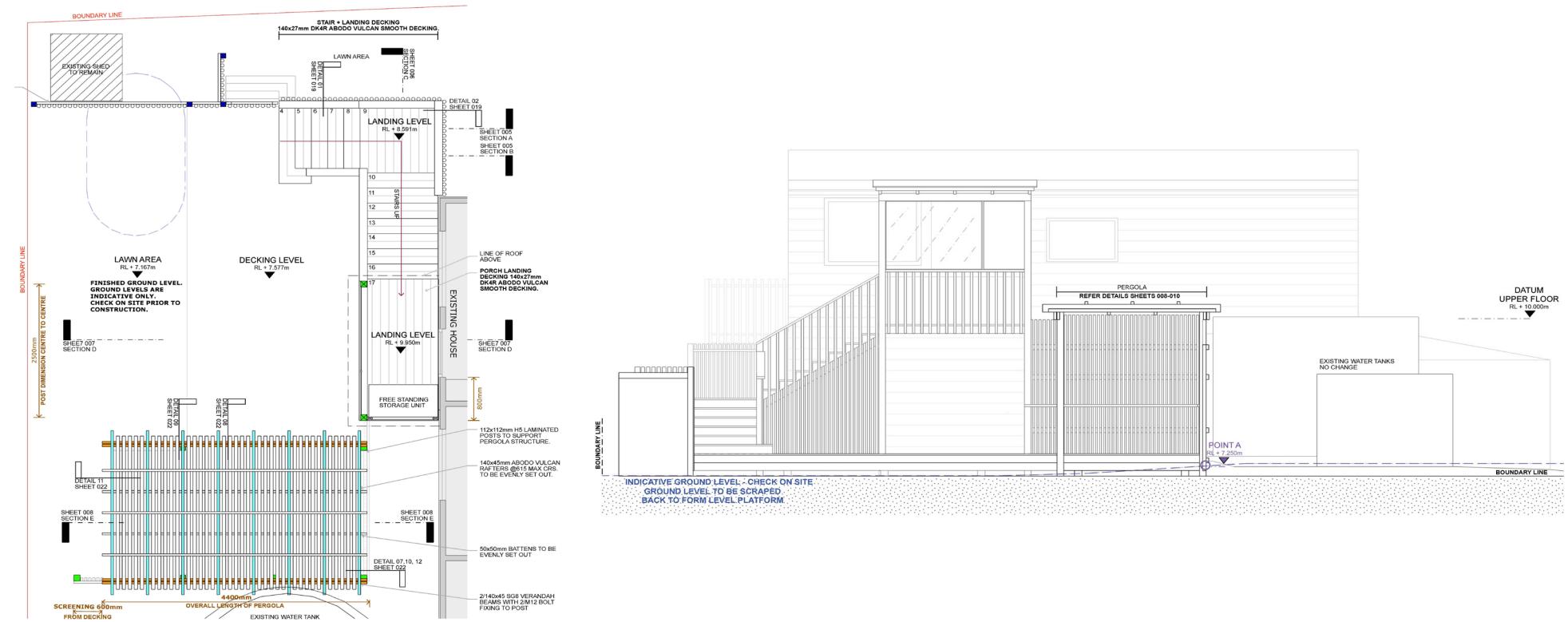
Design and documentation for this project was done through sketching, SketchUp and Enscape.

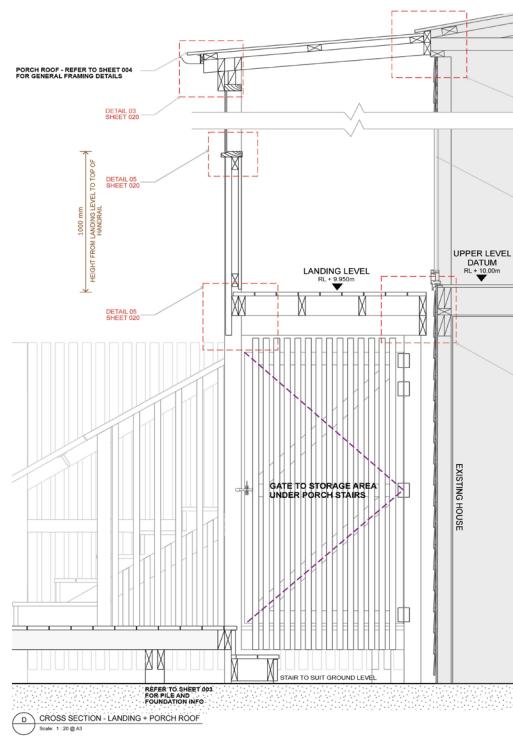
# Barrier House Additions and Alterations

## Outdoor Addition

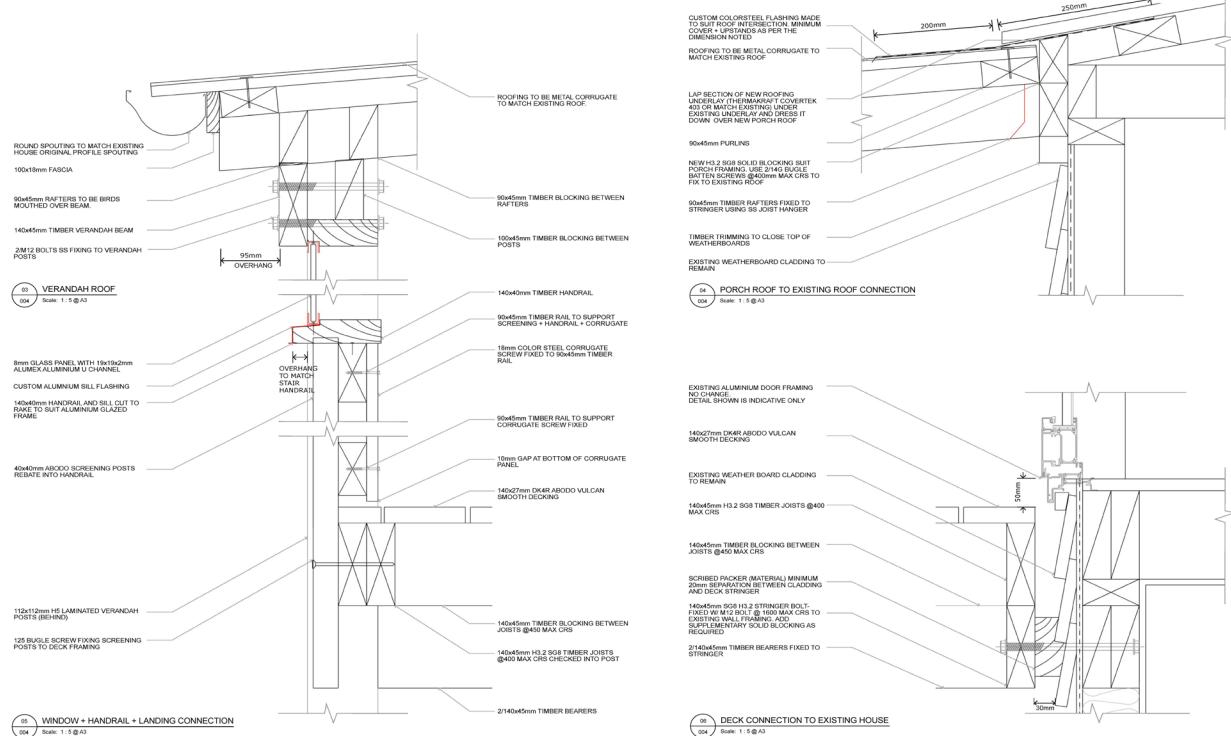


Material Palette

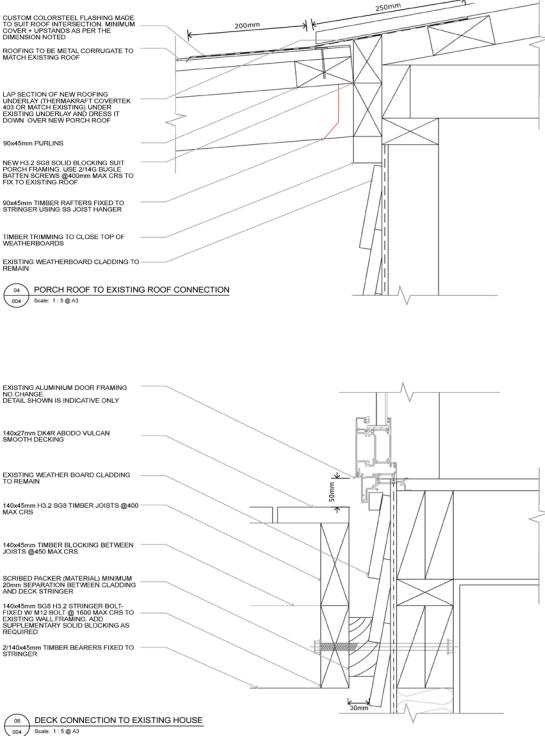




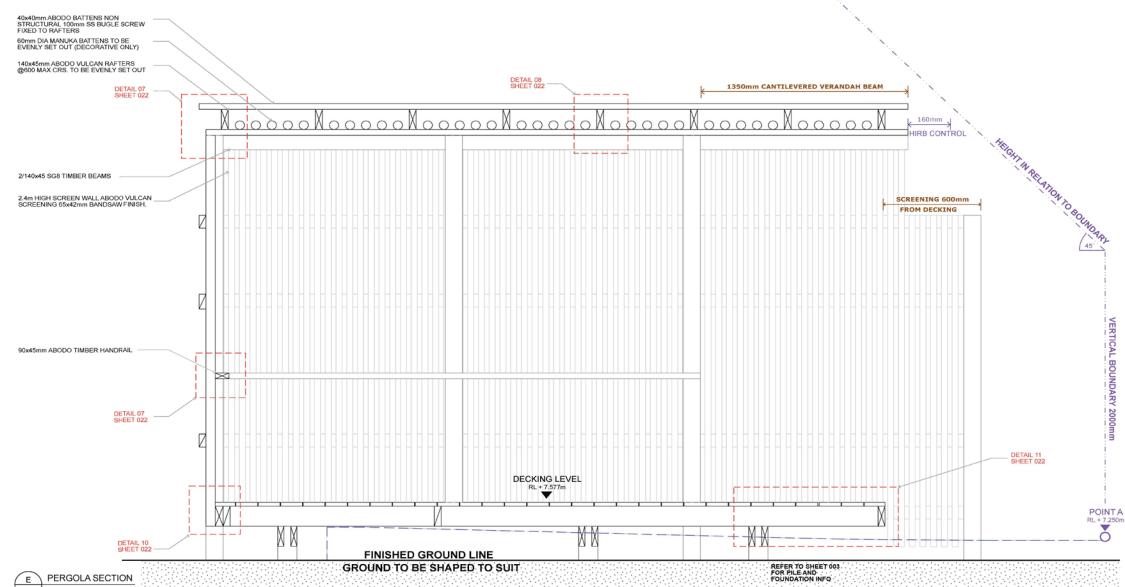
CROSS SECTION - LANDING + PORCH ROOF  
Scale: 1:20 @ A3



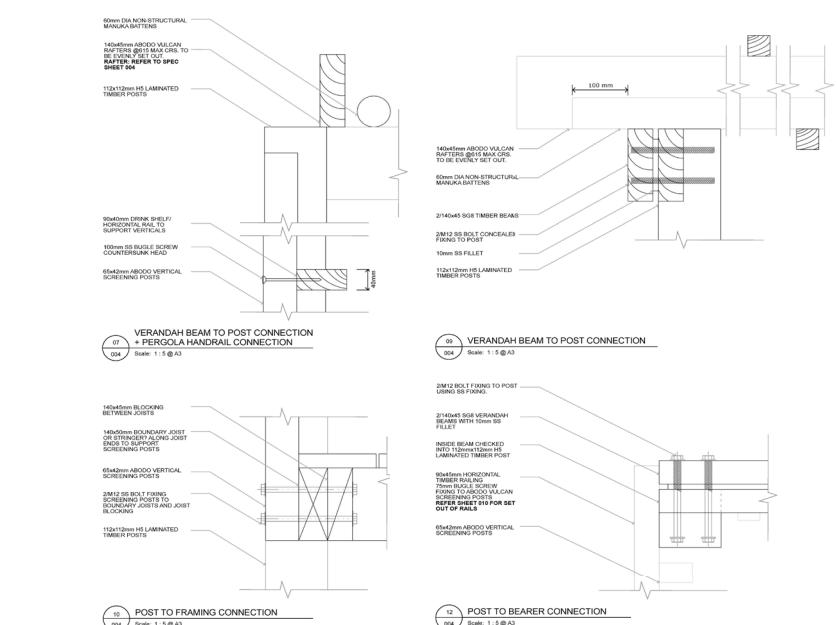
WINDOW + HANDRAIL + LANDING CONNECTION  
Scale: 1:5 @ A3



DECK CONNECTION TO EXISTING HOUSE  
Scale: 1:5 @ A3



PERGOLA SECTION  
Scale: 1:20 @ A3



POST TO BEARER CONNECTION  
Scale: 1:5 @ A3

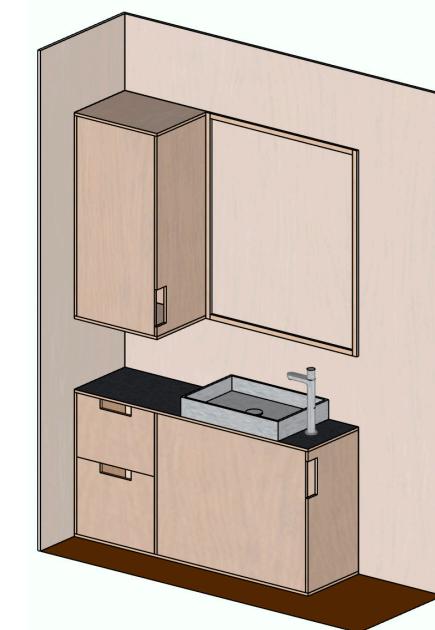
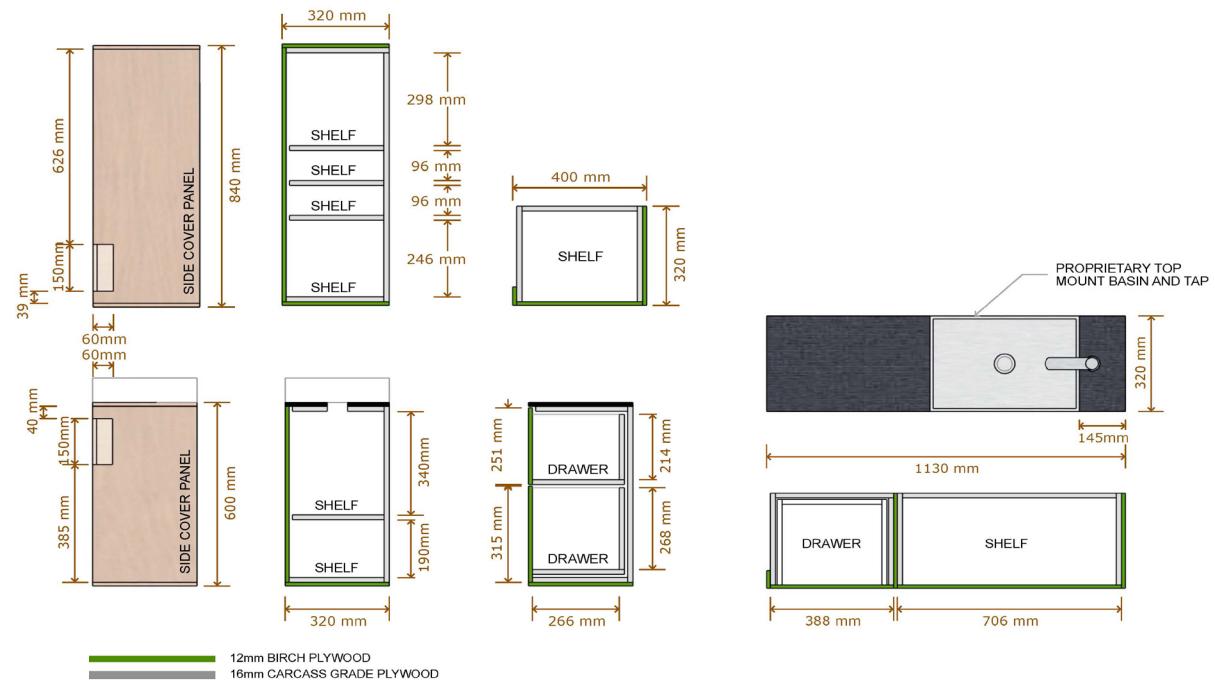
### 03. Barrier House Interior Alterations and Cabinetry, 2024

Burgess Treep and Knight Associates

Continuing the design for the Barrier House - The alteration of the existing bathroom involved the extension of space allowing for a shower, new vanity and cabinetry. The aesthetic is informed by the surrounding environment, complimenting the natural beach and earthy tones with plywood interior walls and cabinetry, iron towel rails and a rustic steel basin. With space and storage restrictions considered, the cabinetry visually nestles itself into the walls, consisting of a vanity made up of one large cupboard and two drawers with an additional cupboard above and a mirror made to fit.

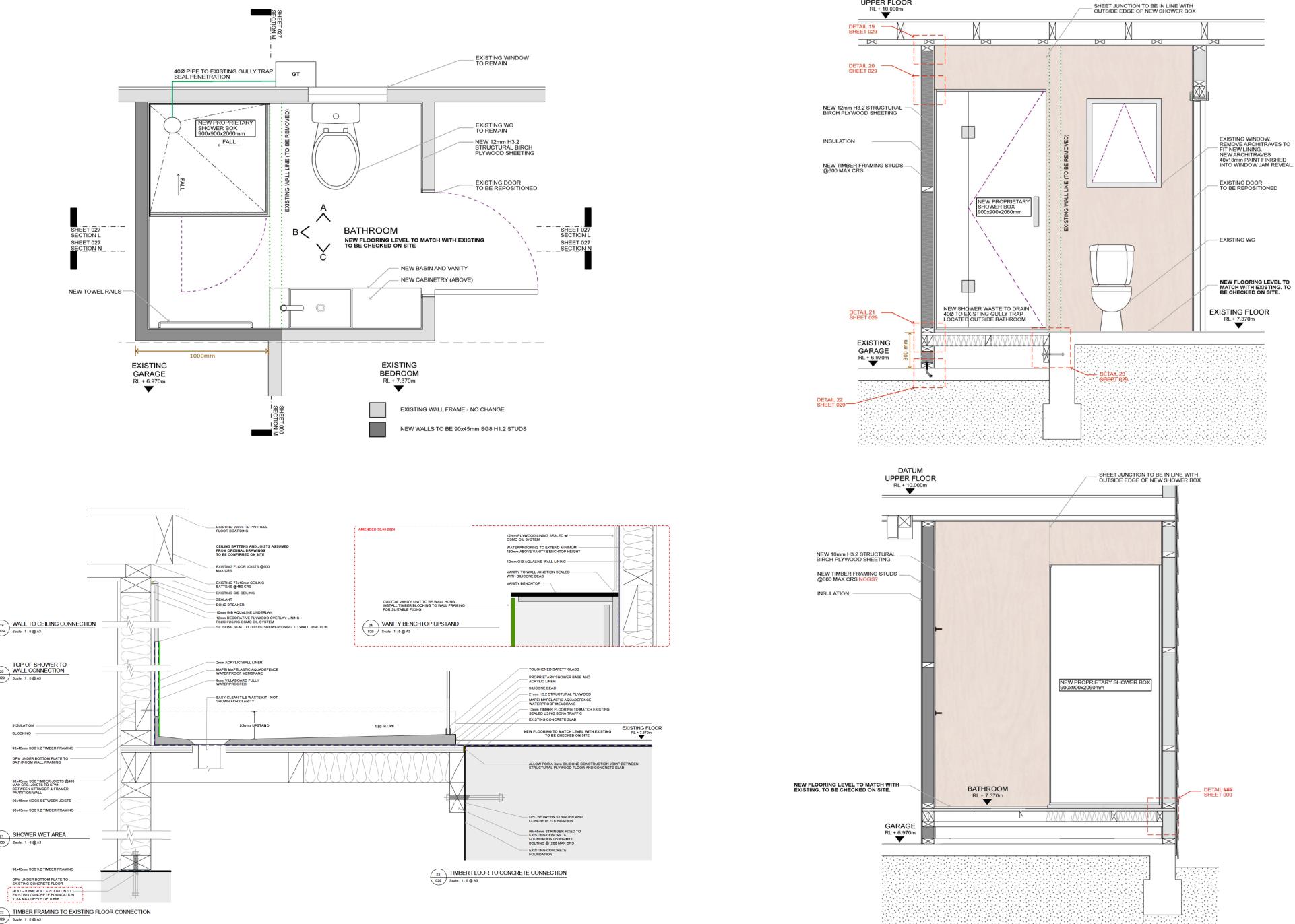
Additionally, in the guest room, a wardrobe is designed to fit, accomodating guests for short and long stays. To ensure a continued minimal aesthetic, cupboards and drawers are covered to reduce visual clutter. Due to a small amount of storage and space, a large cupboard is incorporated to store cleaning equipment, towels and bedding, informing a practical, considered design.

Design and documentation for this project was done through sketching and SketchUp.



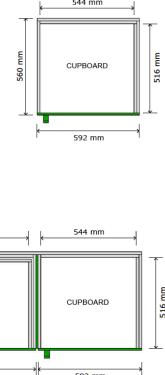
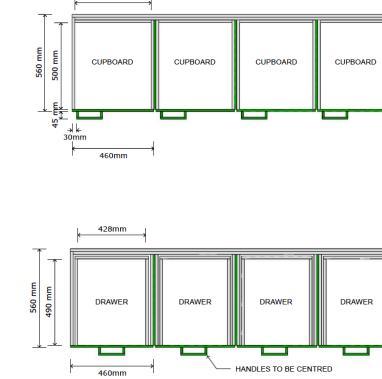
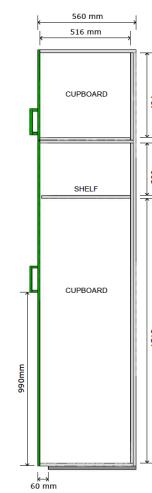
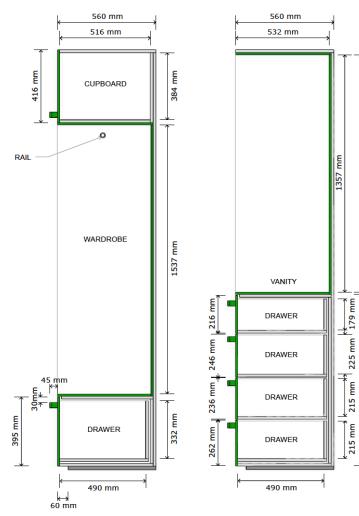
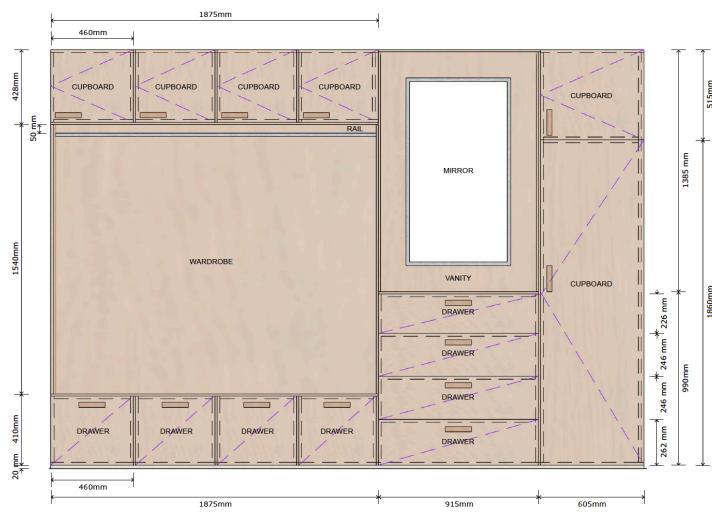
# Barrier House Interior Alterations and Cabinetry

## Bathroom Alterations

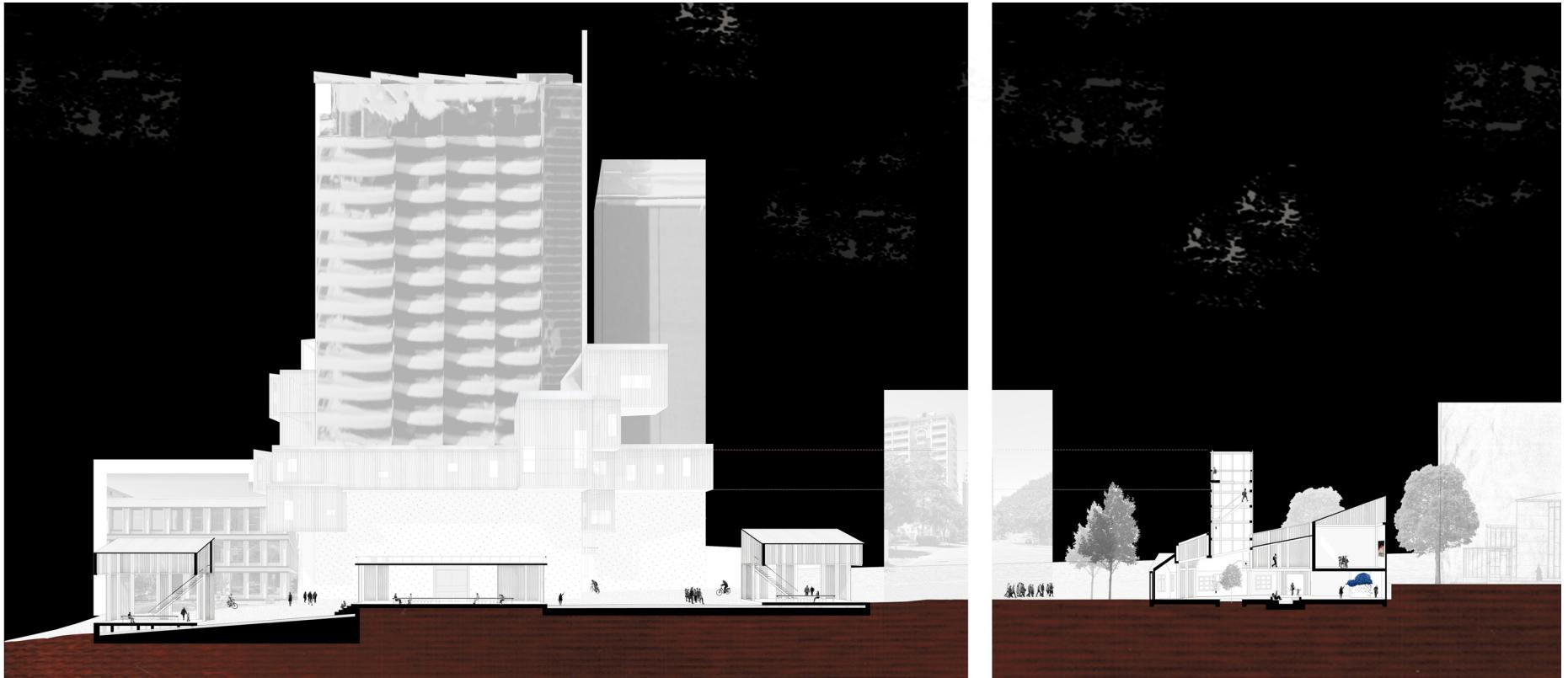


## Barrier House Interior Alterations and Cabinetry

## Wardrobe - Millwork Drawing Set



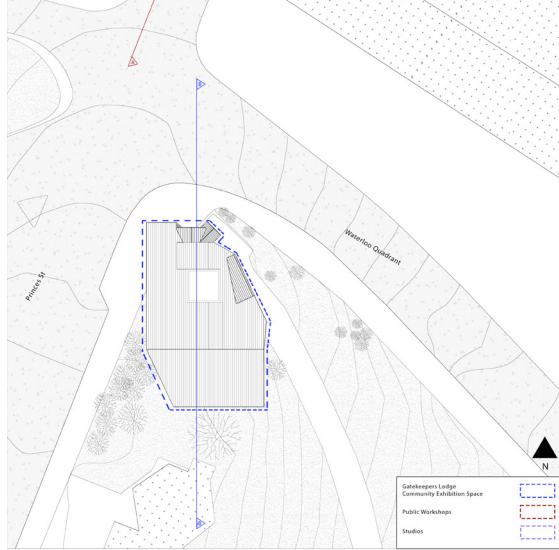
12mm BIRCH PLYWOOD  
16mm CARCASS GRADE PLYWOOD



#### 04. Cultivating Creative Community, 2021 Supervised by Gina Hochstein and Graeme Burgess

*Cultivating Creative Community* explores the loss of creative culture and community in Auckland's city centre while reacting to The University of Auckland's pushing out of creative arts and industries over the past decade. Comprising of three structures; A gallery/event space, studios and a public workshop, the site sits corner the University Gatekeepers Lodge and the northern end of Princes Street.

To facilitate, give access and develop a sense of place for the users the structures act as parasitic disruptors to the urban fabric. The workshop sits centred on a pedestrianised Princes Street, inviting the public to engage in events related to the arts, while the studios cling overhead, wrapping around existing structures. Heritage and conservation are considered in the adaptation of the heritage-listed Gatekeepers Lodge; morphed into a gallery space, piecing the new structure within the original facade.



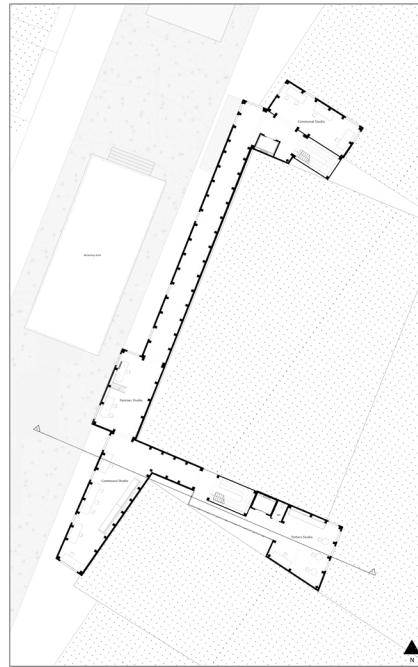
Site plan showing the workshop, studios and Gatekeepers Lodge community exhibition space.  
- ArchiCAD, Illustrator.



Collaged view from inside one of the workshop spaces up Princes Street.  
- ArchiCAD, Photoshop.

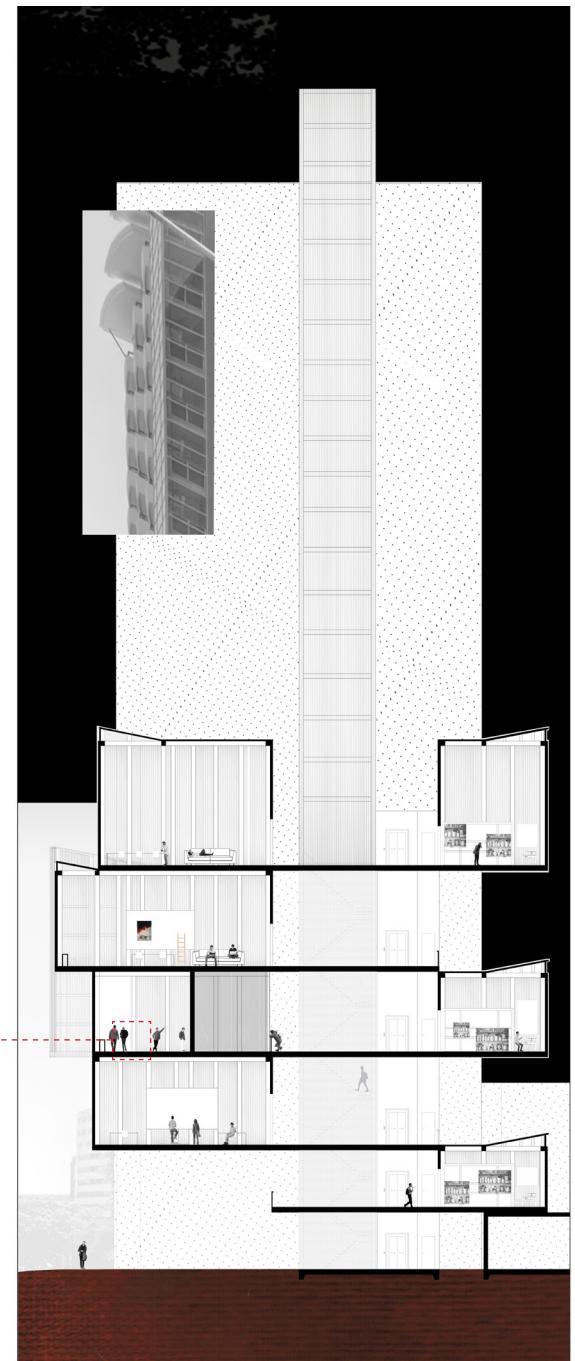
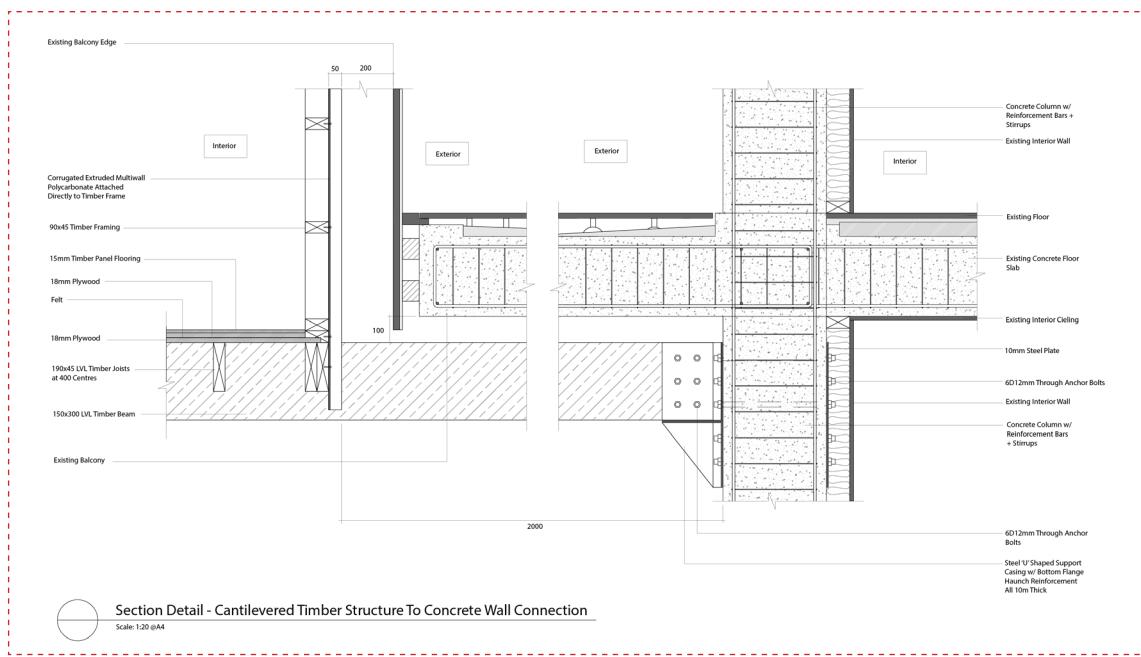


Elevation collage of workshops and studios by night.  
- ArchiCAD, Photoshop.



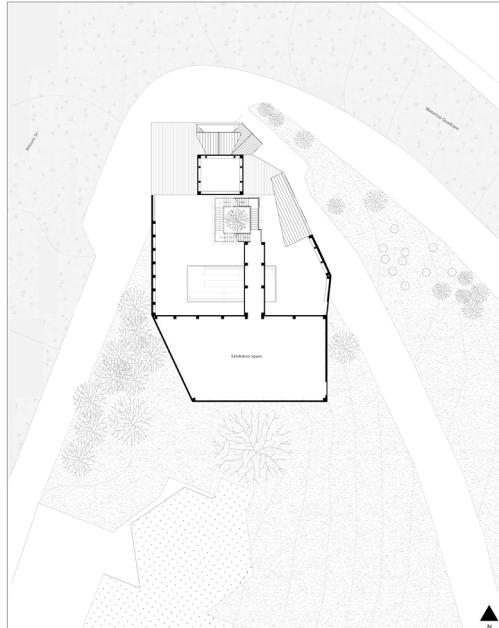
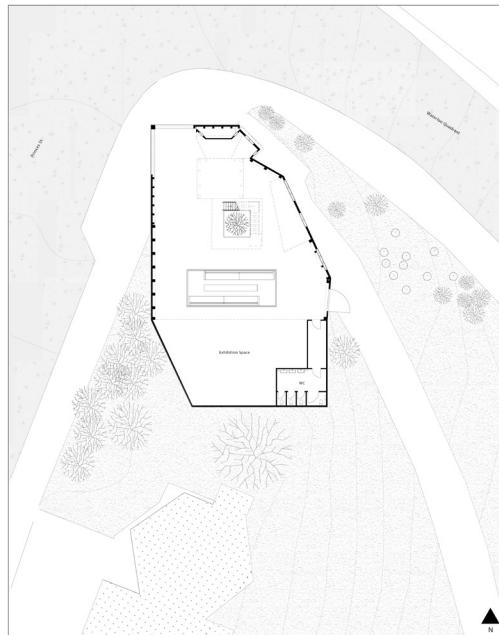
Studio plan level three.

- ArchiCAD, Illustrator.

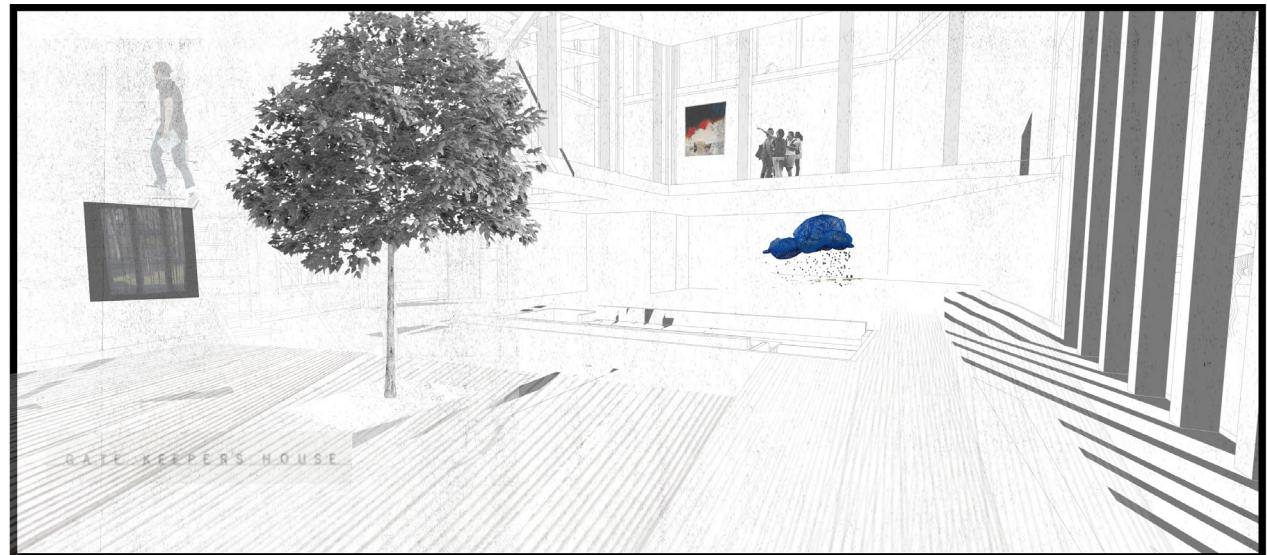


Section through studio spaces, showing intervention between existing buildings.

- ArchiCAD, Photoshop.



Gatekeepers Lodge exhibition space plans.  
- ArchiCAD, Illustrator.



Abstracted view from inside the Gatekeepers Lodge exhibition space.  
- ArchiCAD, Photoshop.



Gatekeepers Lodge exhibition space elevation collage showing remains of existing Gatekeepers Lodge.  
- ArchiCAD, Photoshop.



## 05. Maungataketake, The 'Ever Lasting Mountain', 2021

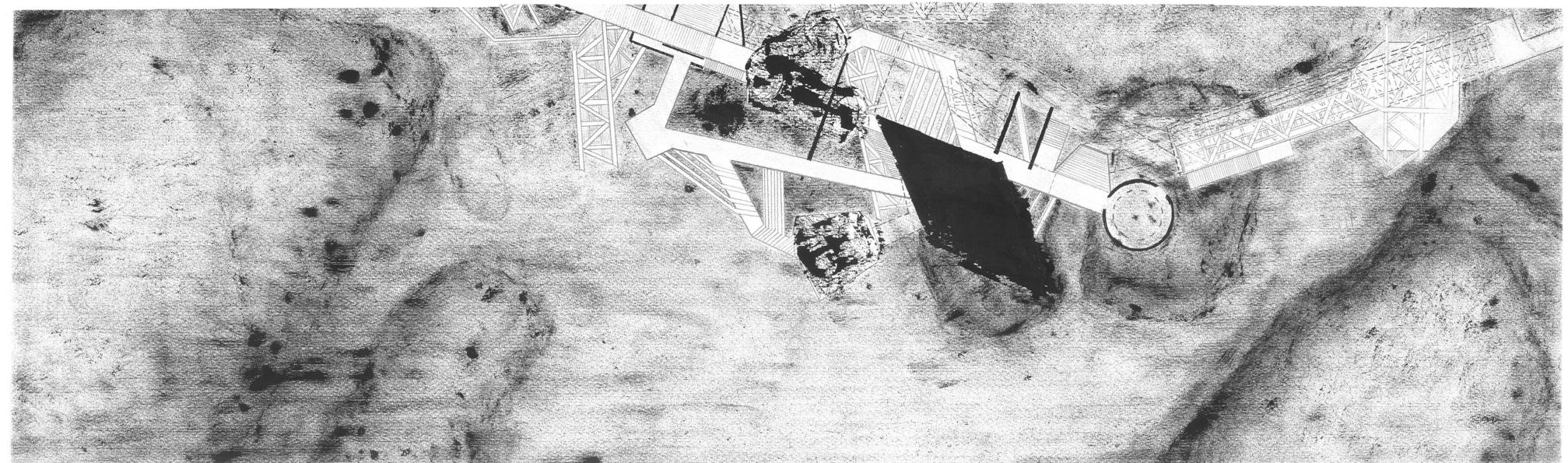
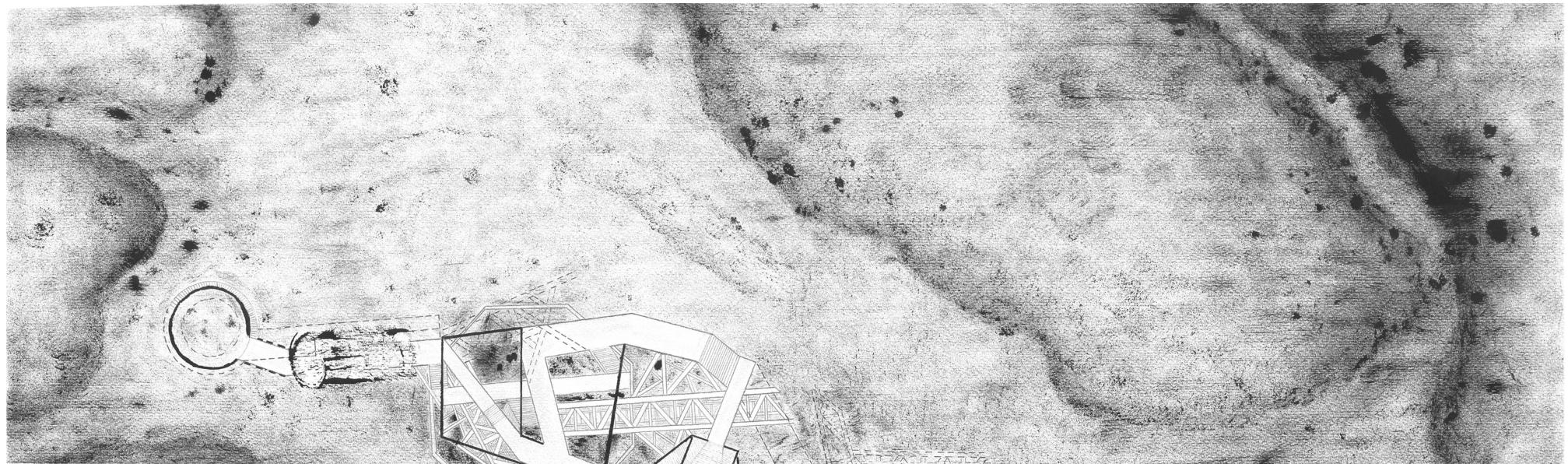
Supervised by Dr. Jeremy Treadwell

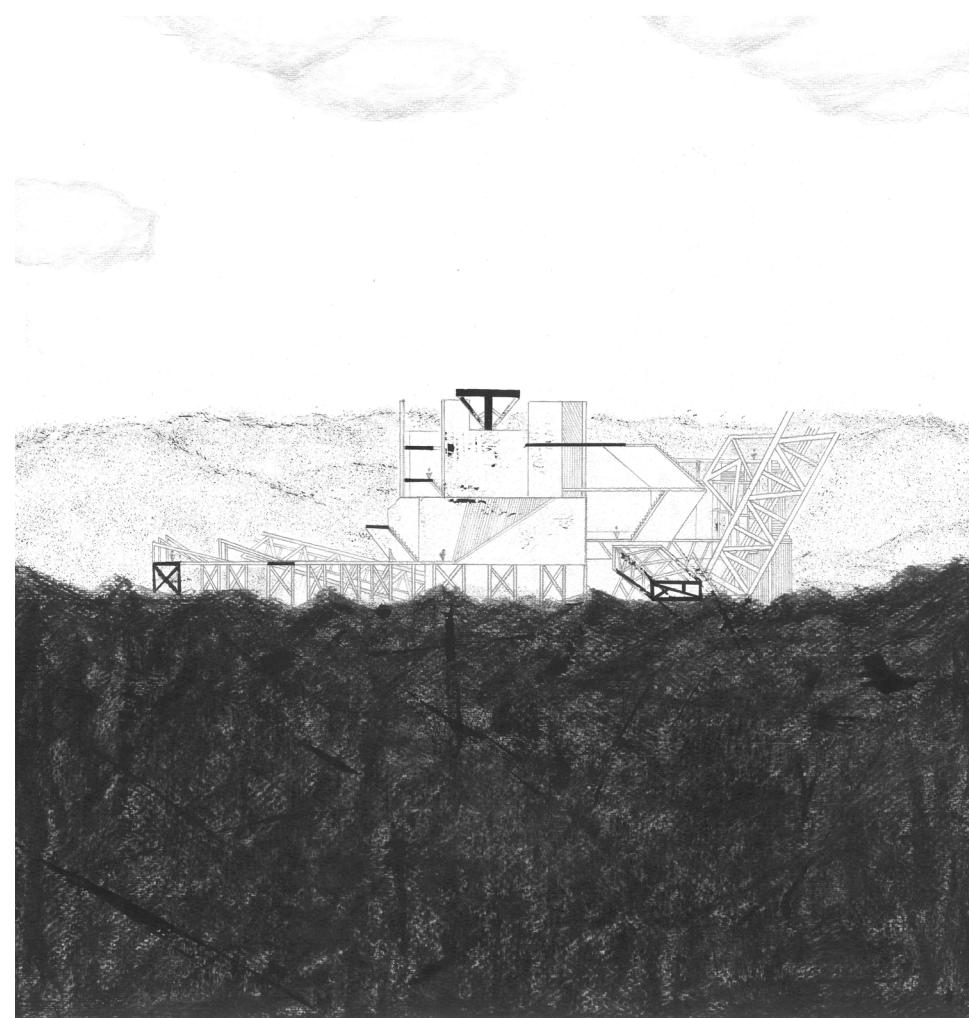
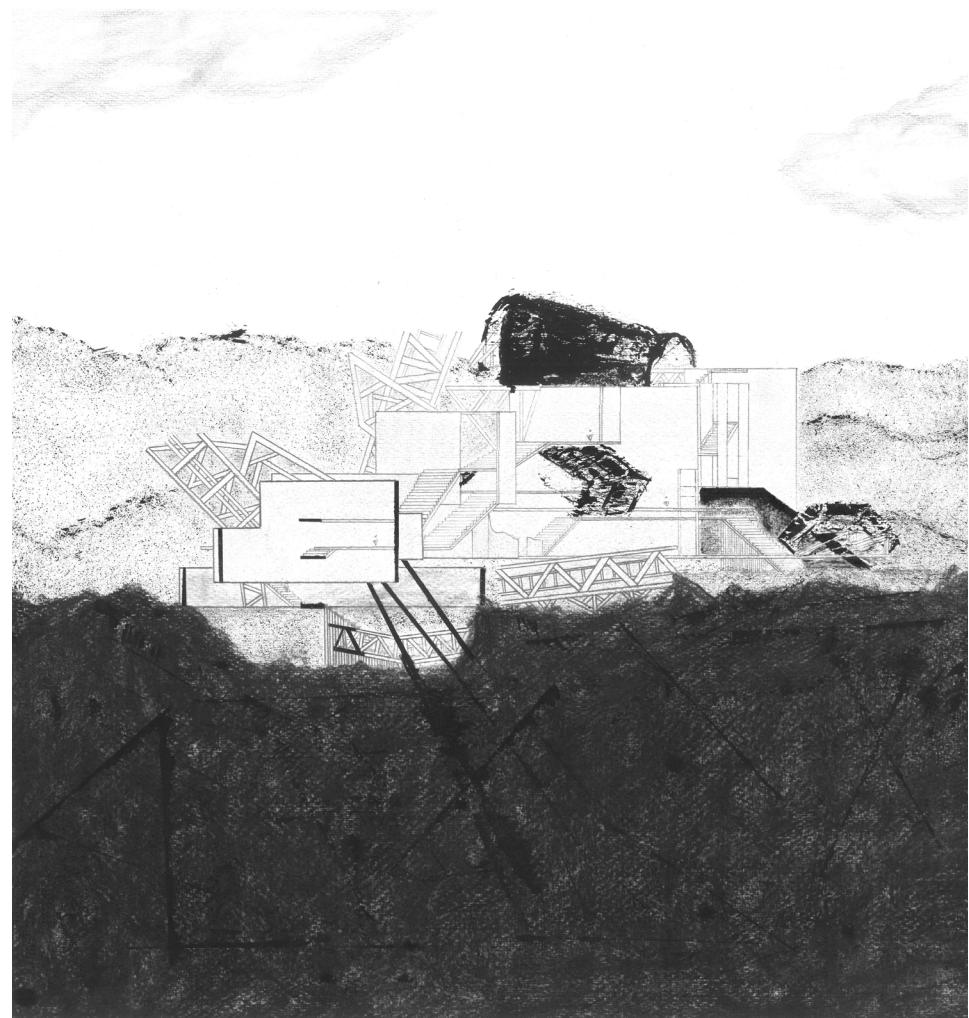
*Maungataketake, The 'Ever Lasting Mountain' explores a prospective narrative of cultural landscape. Originally the site, Maungataketake, translating as 'Ever Lasting Mountain' was a tapu site, with a rich history as a Maori pa site of Te Wai-o-Hua and Waikato Iwi from the 16th-17th centuries. Since the 1950's the mountain has been quarried with all but a huge hole hollowed into the ground. This project seeks to reframe the narrative of the post-quarry, resulting in a cultural landscape museum.*

By making the quarry accessible to the public, it seeks to educate those on the history of the site; highlighting the rich Maori history while reprehending the disregard for native landscapes through a stark reality. Like the quarry and the mountain that came before, the architecture proposed will too degrade, following the cyclical nature of the industrial complex.

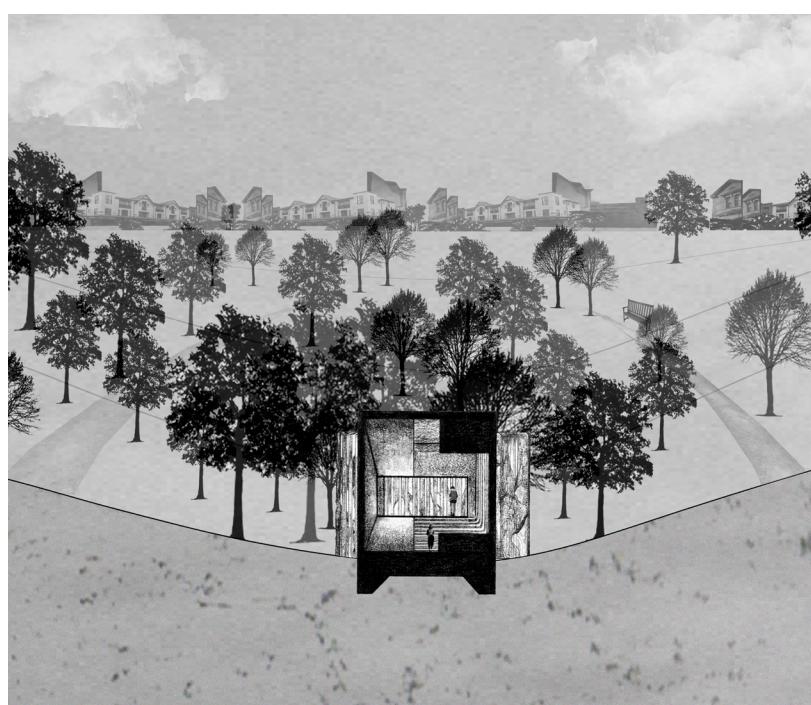
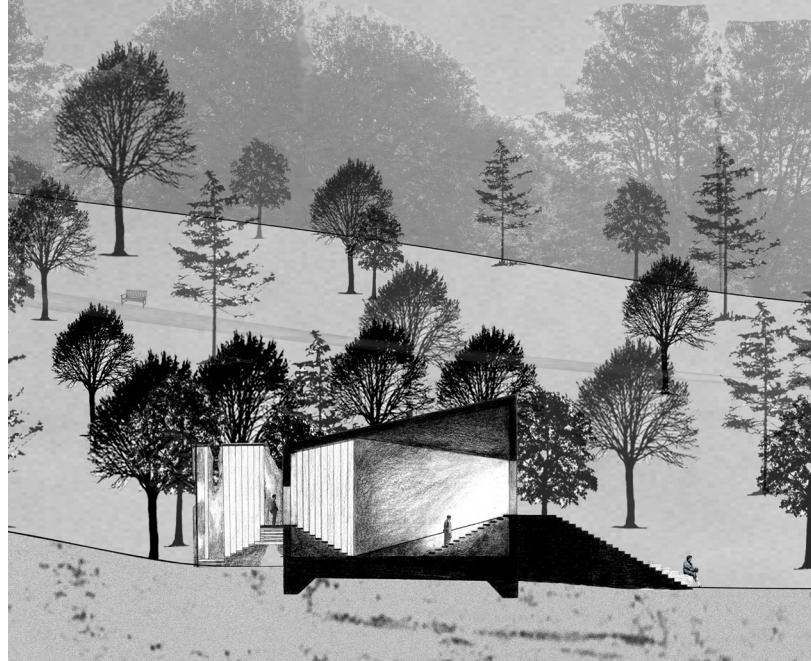
The architecture itself is figurative, presenting an entanglement of scoria and abandoned industrial equipment, showcasing the reality of the quarry's future as an accumulation of debris left behind from its industrial occupation. Conveyor belts become pathways and ladders leading to broken roadblocks. Tower-like structures formed from scrap metal and abandoned quarry equipment position themselves as viewing points throughout, while debris jolts upwards to resemble that of the pa-site that came before.

All drawings in this project are hand-drawn using graphite, charcoal and ink.









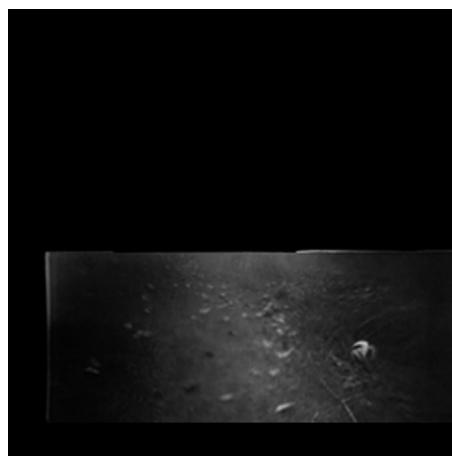
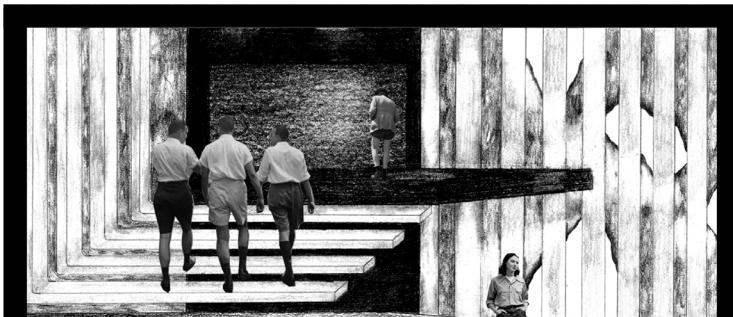
## 06. A Drag in Time, 2020

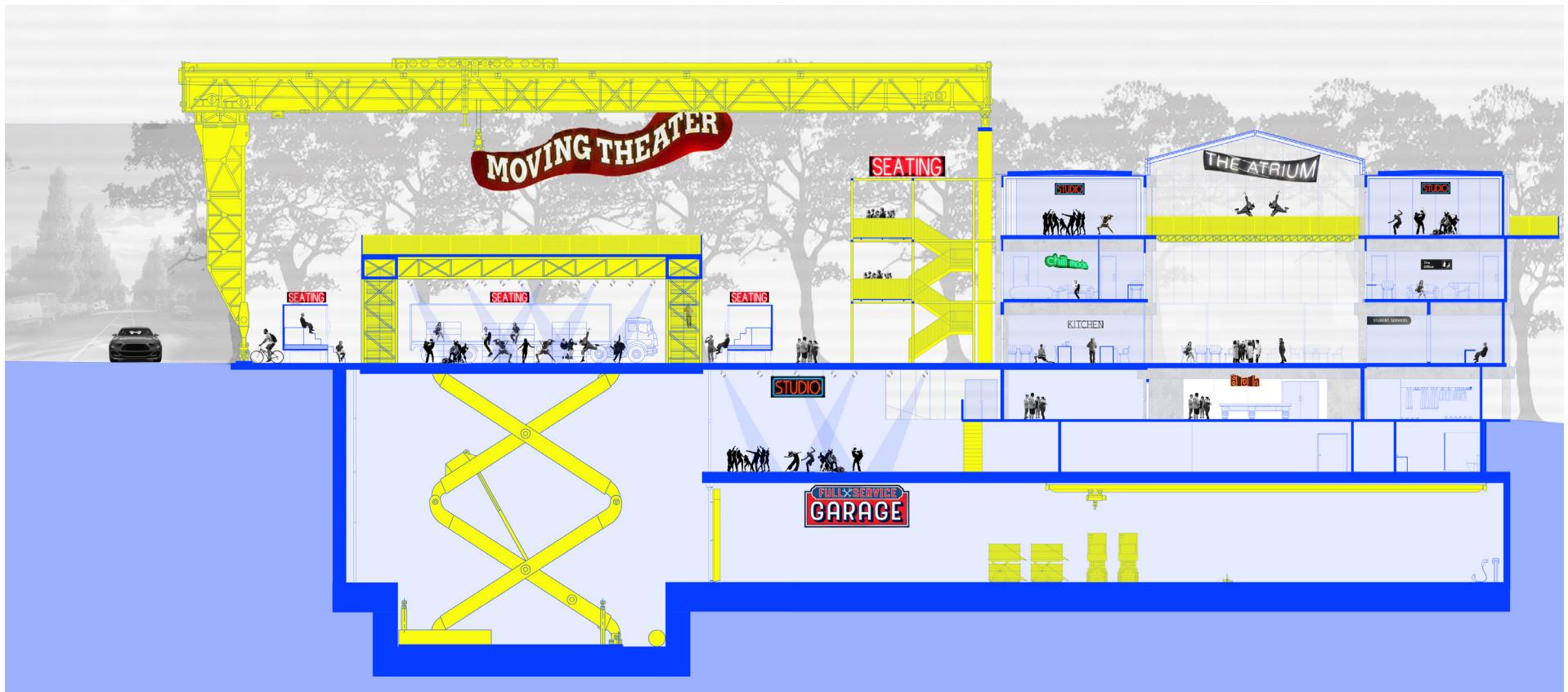
Supervised by Julie Wilson

Designed during lockdown, *A Drag in Time* is a folly, burrowed at the bottom of the gully at Western Park in Auckland's city centre. Led by methodologies of photography and the experience of isolation, the design encapsulates a personal experience of reflection and consciousness while exploring human perceptions of time and memory. Reflected in the materiality of concrete and steel, left to disintegrate and collapse over time; the space acts as an object of passing or 'Drag' - A prolonged lag in time at which you sit without change or growth.

The design process was led by several photographic studies of surrounding environments as they sat undisturbed during a period of isolation.

Drawings in this project were created using charcoal, graphite and Photoshop. All photographs were taken using a homemade camera obscura.





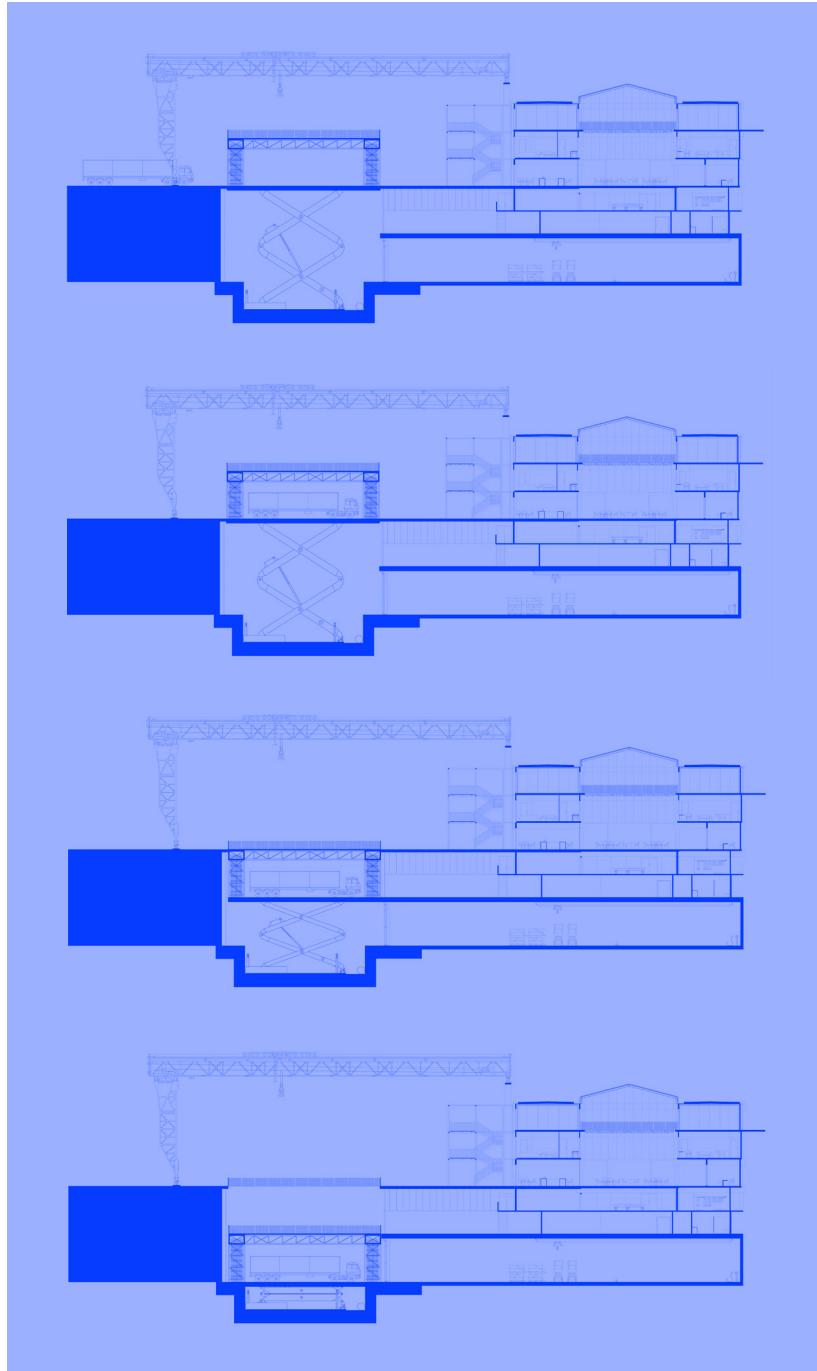
## 07. The Moving Theatre, 2021

Supervised by Dorita Hannah

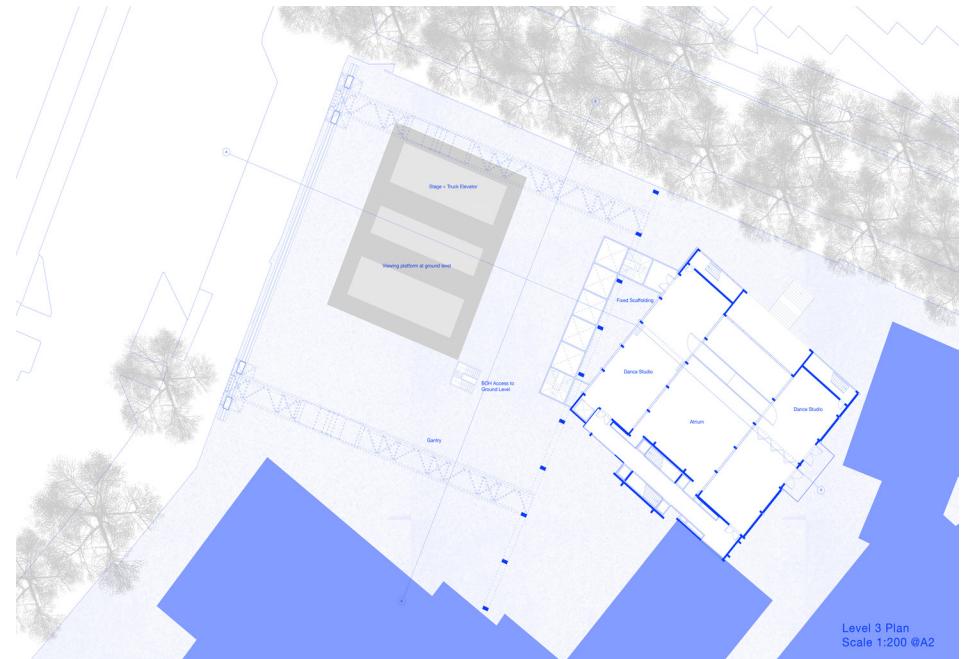
In response to the University of Auckland's removal of the campus theatre during a period when many historical theatres were being demolished across Auckland City, The Moving Theatre considers accessibility of theatres and performance in institutional and urban environments that are trying to push them out. Architecturally the project acts from a place of frustration, protest and radical movement, using methodologies of performance to occupy space.

Positioned on and under the site of the old Maidment Theatre and existing Kate Edger Building, the structures infiltrate the central social areas, becoming a precedent for the potential of a theatre that can travel across the city and country, providing theatre for the public as well as institution.

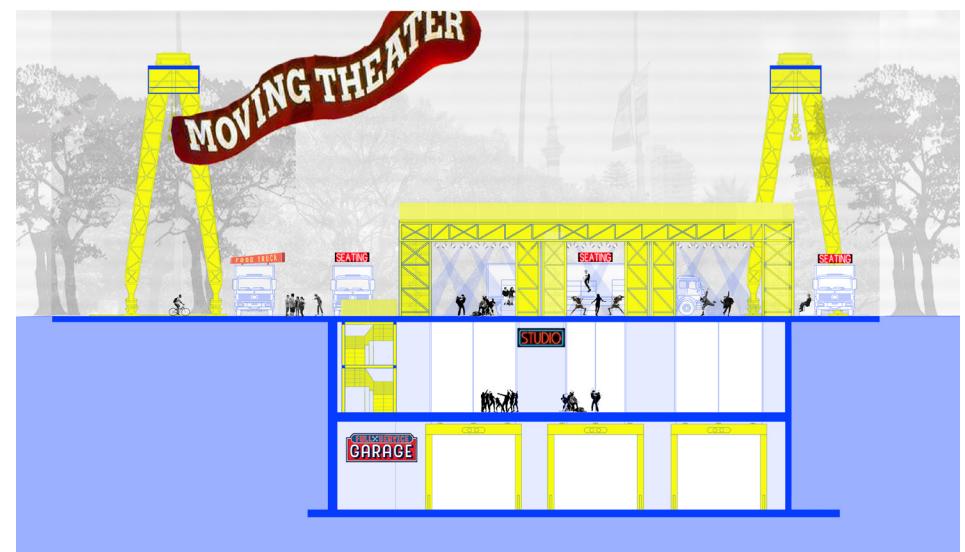
The design itself is not a typical theatre, rather it comprises of trucks that activate the spaces they occupy. The trucks serve as stages, seating, and carriers of theatrical equipment; transforming public spaces into theatres themselves. Part of the design looks at retrofitting the main student building into communal eating, study and studio spaces, to be used by all faculties to develop a sense of community beyond its current mundane state.



Sections showing truck movement into garage (Originally a GIF).  
 - Revit, Illustrator.



Level three plan showing stage, truck elevator and retrofit of the Kate Edger Building.  
 - Revit, Illustrator, Photoshop.



Collage section showing stage in activated state, studio space and garage.  
 - Revit, Illustrator, Photoshop.

# **Imogen Gentles**

## **Junior Architect**

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