

**THE ST. JAMES:**  
THE THEATRE PERFECT  
THAT ALWAYS PERFORMS IN CHARACTER

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Master Thesis Explanatory Document

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figure1. St James just after construction.

# ABSTRACT

The city was declared an ever changing place and alteration; it is a stage set for the unexpected meshing between the past, the present and the unknown. Which architectural spaces of today will be leftover and redundant come tomorrow, as changes to our work and play will be reflected by the demographic, social and cultural advancements. The future ramifications from continual adjustments from these key drivers are obviously unpredictable. However what will be necessary to keep up with this uncontrollable change from a spatial point of view is the capacity to understand and respond with flexibility in the profession of architecture and urban design.

A desire for urban identity and identification through architecture has created awareness and need for conservation and intervention of derelict, non-performing functional links. These buildings have a special life and features that inform the a relationship to the city's history and context, while transforming to fit into the current and future needs of the city's goals and desires.



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# St. James Review



Miss Eleanor Powell

MES BROADWAY MELODY OF 1936



Special  
Xmas  
Issue  
1935-36

Can a heritage reinstatement deliver a sense of urban place and unlock auckland's city's cultural precinct through architectural intervention.

# 1.0

## INTRODUCTION

This project is not just about salvaging the St James it is about unapologetic self-promotion of the performing arts scene in Auckland City. Prominent physical anchors will signify urban imagination through situation + event leading to un-conscious pre performance, culminating in identity for Auckland's Arts industry. And even more so having a major influence in shaping the cities culture and character. Western cities are in a competitive struggle for individuality and to be seen as innovators. The resounding need for diverse urban qualities has increased throughout the world. What are the locations or the precincts that have these urban qualities that will foster and enable growth and grant new, unanticipated networks to appear. What sort of conditions are needed? And what are the spin offs and ramifications to the immediate surroundings and to the city?<sup>1</sup>

A utilitarian characterless approach has plagued city streetscapes<sup>2</sup> for half a century and it has provided urban identity only through juxtaposition with heritage architecture and districts that has given individual features to the urban imagination. These areas of history are compelling, unique urban offerings with regards to city planning and become spaces full of possibilities. These moments of urban diversity are now sought after locations for town planners and developers. The architectural history and identity of these locations gives it a backbone. The area is influential to the cities character; it gives reference to the history and are "anchored in the collective memory"<sup>3</sup> They are places with a name that are a foothold of the cities fabric and therefore naturally become easily identifiable and a destination for people. Adding to this is the strong representation of architectural language and specific spatial arrangement and qualities of both the exterior open spaces and the public interiors.

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<sup>1</sup> Kees Christiaanse Martina Baum, *City as Loft* (Zurich, Switzerland: gta Verlag, 2012).

<sup>2</sup> Richard Sennett, "The Open City," *Urban Age* (2006).

<sup>3</sup> Martina Baum, *City as Loft*.

But also working in unison with these locations is the amount of openness and flexibility to new parts that allows them to be feasible for the future. They can deal with modification whether it is programme or carried out over a period a time, the openness then ensures an ongoing charismatic life within a city. Dealing with what is already there is one of the greatest tasks facing the building industry and its designers today that is potentially wrapped in cultural heritage, is at the forefront of architects when assessing the value of site or district and building conservation strategies. This is a idea that had been debated through the nineteenth and twentieth century.

The St James Theatre presents an urban and architectural opportunity that can insert new public life as well as significantly improving the central cities urban diversity. At the same time the preservation of the St James has the potential to take Auckland city a step closer in reaching the cities goal as the world's most liveable city by 2040. The focus will be on investigating the potential for boutique hotel/apartment and multipurpose public reuse, while maintaining the theatre experience. In other words an urban St James Theatre which is un-programmed for transient events, which could remove architecture's predictability and the rigidness. The urban scape will be a performing human space that transforms Auckland's cultural precinct. The flow on effect of this will be the reconnection of the City Library as a public space for the people and visitors of Auckland.



*figure5.* St James after completion of the new facade skin to the Odeon Theatre (Tonson & Garlick Building to left of tower) and the tower . Circa 1966

## PROJECT VALUE

Treating with what exists is a considerable undertaking that faces the building industry. Evolution of the machine to a society that now is focused on service and information technology, has delivered new paths to progress and assign emerging approaches with worn and aged infrastructure and buildings. There are many examples that exhibit astounding present day architecture that can be discovered in well throughout interaction with the existing buildings<sup>4</sup>.

The paper will attempt to develop an urban Architectural revitalisation, using the principles of urban design to strengthen the existing fabric and proposing architectural adaptations within the urban environment. It will exploit the rich legacy and the resources of what is already there, treating this as an opportunity and expanding its potential.

<sup>4</sup> *Build-On*, (Berlin, Germany: Gestalten, 2009).

Three characteristics of renovations:

- *Demonstrates the possibilities of additions in to existing buildings, here new spaces extend, penetrate and superimpose onto already existing spaces.*
- *The Original appearance and external architectural character is not altered but interiors are changed. Collective memory relates more to street form and detail than to interiors.*
- *Architectonic, the entirely change the face of the existing building structure – both programmatically and aesthetically<sup>5</sup>*

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<sup>5</sup> Ibid.



## OBJECTIVES

The purpose of this research paper is to explore what is performance architecture and to investigate how this can improve and unlock cultural diversity in an urban heritage building. The focus will be on a public cross-programming of the St James Theatre by making the St James Theatre a richly experienced transient destination. At the same time the City Library will be promoted as a reinstated vibrant civic space.



## 2.0

# METHODOLOGY

- *LITERATURE SURVEY*
- *PRECEDENT SURVEY*
- *URBAN ANALYSIS*
- *ST JAMES THEATRE*
- *POSSIBILITIES AND RESTRICTIONS*
- *APPROACH TO DESIGN*

## LITERATURE SURVEY

figure9.BUILDING CONSERVATION IN THE 19th & 20th

The history of urban and building conservation dates back to the ancient Greeks, indicated through the equivalent meaning of monument, mneme, which relates to memory<sup>1</sup>. In more recent times the civil and social unrest resulting in the French Revolution (1787 – 99)<sup>2</sup> helped to pave the way for the emergence of a new social and economic order in Europe<sup>3</sup>. The vision of this modern order was based around cultural heritage, which was established in recognition of the value of historic monuments. This was partly due to the work of Prosper Mérimée (1803 – 1870) who was a very significant figure in the development of documentation, conservation and restoration of monuments<sup>4</sup> and building up France's inventory.

Accompanying the French Revolution was the Industrial Revolution which also marked a major mile stone in history and in architecture and design. The eighteenth century was an uplifting time for the theorist and this is particularly exemplified by the establishment of the building preservation movement that is still with us today.<sup>5</sup> The nineteenth century masters of architectural restoration and conservation theory were French Architect Viollet-le-Duc (1814-79) and Englishman John Ruskin (1819-1900), who approached the revival of architecture monuments with opposing techniques. Viollet-le-Duc developed the technique of restoration and advocated for the removal of previous alterations or parts that altered the original building and for the reconstruction or intervention of the original missing parts. In opposition was John Ruskin, an advocate for building history and preservation, whose basic preservation point of view was defined as, minimal to no intervention and said that stylistic restoration was destruction and that;

*[...] "it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful".*

<sup>1</sup> Jukka Jokilehto, *A History of Architectural Conservation*, ed. Arts and Archaeology (Oxford, London: Butterworth Heinemann, 1999).

<sup>2</sup> "French Revolution," <http://www.britannica.com/EBchecked/topic/219315/French-Revolution>.07.14

<sup>3</sup> Francesco Bandarin and Ron van Oers, *The Historic Urban Landscape: Managing Heritage in an Urban Century*, (Wiley Blackwell, 16 FEB 2012).

<sup>4</sup> *The Historic Urban Landscape: Managing Heritage in an Urban Century* (Wiley - Blackwell: Chichester England 2012).

<sup>5</sup> *Architecture and Design in Europe and America 150-2000*, (Victoria, Australia: Blackwell Publishing, 2006).

<sup>6</sup> John Ruskin, *The Seven Lamps of Architecture*, (Electronic Company, 1998).

The mid to late nineteenth century was partly defined by urging need to find an architectural style that reflected the industrial and technological freedoms of that time and a move away from Classical buildings. Both Ruskin and Viollet-le-Duc became leaders in the medieval revival of Gothic buildings, again for different reasons. Ruskin viewed Gothic with great feeling with the Sublime aesthetic way of thinking and that creations should be based on facts and must always be perceived by senses<sup>7</sup>. He appreciated the honesty and workmanship and rejected mechanisation. Viollet-le-Duc acknowledged the mastery of the Gothic structural system and introduced new materials, in particular iron, as a new structural technology combined into the Gothic system.

Neither theory is said to be better than the other and both have paved the way for the current building conservation treatise.

Ultimately there is no 'single right' solution of what we preserve and what we allow to be altered, not to mention the philosophical underpinning of the concept of material authenticity. However, preservation is very much about project specific characteristics and reviving buildings in a creative reuse way that allows survival, albeit in a slightly altered form<sup>8</sup>. This research will start by analysing the existing theories with regards to historic preservation, followed by a case study investigation. The process from there will be to carry out a thorough site and buildings analysis of the St James for dialogue and potential design leads that can be examined more closely later in the research.

The modern theory of restoration is a kind of utopian approach or a pure state where a building's course of history is secondary to that of re-establishment of the building at a given moment in time. The ideal state re-instates the stylistic clarity and legibility of the building and does not consider the existing building's materials, historic value or character. In volume eight of Viollet Le Duc's most famous book *Dictionnaire Raisonné de l'Architecture Française du XIe au XVI Siècle* (the 10 volume explanatory dictionary of French architecture from the eleventh to the fifteenth century) he writes;



figure10. John Ruskin 1819-1900



figure11. Eugene Viollet le Duc 1814-1879

<sup>7</sup> *The Stones of Venice* (Orprington:London: George Allen, 1898).

<sup>8</sup> Derek Latham, *Creative Re -Use of Buildings* (Shaftesbury, Dorset: Donhead Publishing, 2000).

“Both the word and the thing are modern. To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to Re-establish it in a finished state, which may in fact never have actually existed at any given moment.”

The “completed state” even resulted in a thirteenth century Gothic structure been covered by a new style, resulting in the removal of a century old sequence of history. An example of this can be illustrated with Viollet-le-Duc restoration work on the church of Madeleine at Vezelay in Burgundy, France. This was Viollet-le-Duc first major commission as architect to the Commission des Monuments Historiques. His appointment as chief architect was influenced by his epic book *Dictionnaire Raisonné de l'Architecture Francaise du XIe au XVIe Siècle*, which provided the confidence and knowledge gained through the extensive research and writings on French churches that allowed him to develop theoretical assessments of medieval churches and have a very detailed understanding of the principles of this type of architecture.<sup>9</sup> The considerable restoration of the nave at Madeleine is a good illustration of the technique used by Viollet le Duc. Three bays of 1135 reconstructed Gothic nave (due to fire) that were originally Romanesque were re-interpreted in 1840 into a nineteenth century Romanesque nave. The rationale behind this controversial move away from a conservative restoration was based on structural and stylistic arguments<sup>10</sup>. Viollet-le-Duc did not dedicate his construction programme to years of masonry stabilisation, piece by piece, instead he was stimulated by the romantic vision of eloquent completeness<sup>11</sup>.

### ROMANTIC RESTORATION+AESTHETIC IDEALS

The Viollet-le-Duc restoration approach was viewed as an aggressive technique by conservationists and archaeologists of the nineteenth century. It was seen as being a permanent removal of the building's history with no remains left to be collected, and what followed was a false portrayal of the thing demolished. John Ruskin refuted the idea of extensive intervention and falsified aesthetic instead he believed that the absolute importance was the age and history of construction and materials for the preservation of a building<sup>12</sup>. For Ruskin the

<sup>9</sup> Kevin D. Murphy, *Memory and Modernity: Viollet-Le-Duc at Vezelay* (United States of America: The Pennsylvania State University Press, 2000).

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> Ruskin, *The Seven Lamps of Architecture*.

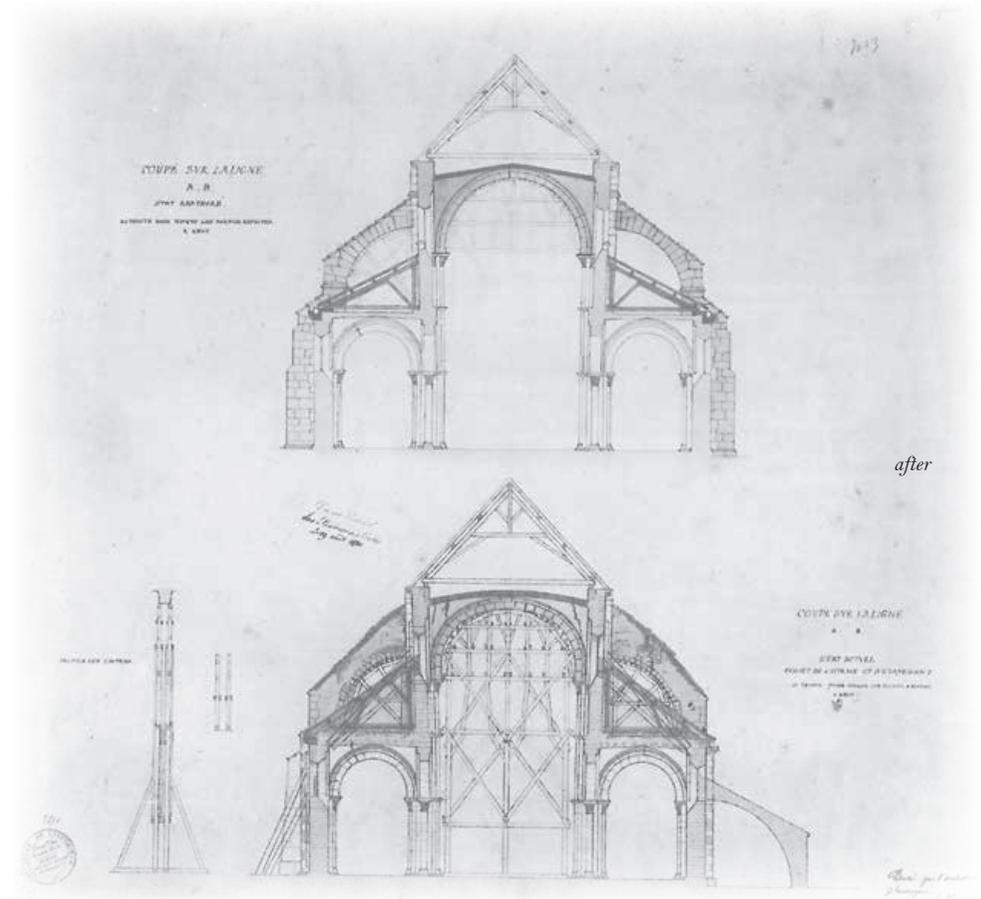


figure 14. Church of Madeleine: Cross section of the before and after of the restoration

decay and absolute end of a building's life was inevitable, but all necessary means must be taken to prolong the life through a program of maintenance work. This approach was defined as "romantic restoration" and took shape in the fourteenth and fifteenth centuries in the Italian Renaissance, during a time of monument abuse.

Important to note is Ruskin's aesthetic attitude which partly derived from that of the picturesque, an aesthetic ideal in the 1780's and, in Ruskin's opinion, picturesque was a modern aesthetic<sup>13</sup>,

*"in architecture, the super induced and accidental beauty is most commonly inconsistent with the preservation of original character, and the picturesque is therefore sought in ruin, and supposed to consist in decay"*<sup>14</sup>.

Ruskin played a major role in the development of building conservation due to his extensive literature, notably *Stones of Venice* and *The Seven Lamps of Architecture*. In "The Lamp of Memory" he outlines the importance of building according to the spirit of the time that will allow differentiating of materials and marks and allow the memory of the building to be revealed and disregarded. "The Lamp of Memory" also goes into detail about the need to "build forever" and not only for the current use, but for future descendants, which relates back to the fundamental principles of contemporary adaptation re-use alteration.

## CONTEMPORARY CONSERVATION

The strategies around modern heritage conservation of buildings took shape after the Charter of Athens in 1931, which presented the first international document that outlined a conservation policy not limited to antique or medieval buildings. The 1931 Charter denounced stylistic restorations and advocated for adaptive reuse, it says:

*"The Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character"*<sup>15</sup>

After the world wars the scope of cultural heritage inflated to include other

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

<sup>15</sup> ICOMOS, "The Athens Charter for the Restoration of Historic Monuments 1931," (1931).



figure15. John Ruskin water colour collection

periods, including vernacular, industrial and renaissance architecture. Again, the Venice Charter in 1964 emphasised adaptive reuse as being an important strategy;

“The conservation of monuments is always facilitated by making use of them for some socially useful purpose”<sup>16</sup>

There was a paradigm shift in the first half of the twentieth century which was more interested in the removal of monuments and old ideas, brought on by the modernist functionalism with the top down, town planning concepts of starting anew and applying progressive modern ideas from the epoch. However, the continuing demolition caused an increased interest in conservation within the field of architecture.

By the 1970’s modernism had been abandoned by architects and a period of change emerged with new questions directed toward the conceptualization of historic of monument, in particular authentication, playing on historic symbols, This period is also better known as Post Modernism. By the 1990’s globalisation and industrialisation was a risk for heritage and authenticity, especially within the urban context<sup>17</sup>.

Architects’ consideration for the life, history and working with historical buildings was causing interesting briefs and design challenges. This led to the field of Architectural Conservation becoming even more well received and new advances and sub-categories such as adaptive re-use started to gain credibility and recognition due to increased literature.<sup>18</sup>

<sup>16</sup> “The Venice Charter. International Charter for the Conservation and Restoration of Monuments and Sites (Venice),” (1964).

<sup>17</sup> The Sage Handbook of Architectural Theory, (London 2012).

<sup>18</sup> Bie Plevoets and Koenraas Can Cleempoel, “Adaptive Reuse as a Strategy Towards Conservation of Cultural Heritage: A Survey of 19th and 20th Century Theories,” (PHL University College & Hasselt University, 2012).

## MODERN CONSERVATION PRACTITIONERS

The late 20<sup>th</sup> century was a time when a number of architects made considerable contributions in the field of conservation. They further developed the established theories and talked about the idea of adaptation, alteration and intervention of buildings, as a strategy to preserve the variance of the urban fabric.

Architects of note in this field for this research project are Carlo Scarpa (1906 – 1978) and Donald Insall (1926-), with the intention of identifying their conservation attitudes and methods and applying them into the design response.

### DONALD INSALL, CONSERVATIONIST

“To make or to keep: to change or to save?”<sup>19</sup>

“Without change there is no history, nor can it continue.”<sup>20</sup>

British author, conservationist and founding Architect of Donald Insall Associates, Donald Insall published a comprehensive book covering fifty years of conservation. The book *Living Buildings* sets up a framework for an conservation projects. The analysis and decision making component has been broken down into “Ten conservation maxims”, which are noted on the following page and which will provide the blueprint that to be adopted to assess and on which to base design decisions.

Insall says that “Each building has had its own special life”<sup>21</sup> whether it be through its surroundings, the effect of the site’s micro climate or soil condition, all will have taken their toll and had a part to play in the ‘living building’. The continuous requirements of the occupant, is also an active relationship that is carried out in a thousand different ways the building and its occupants are constantly adapting to one another. Social conditions are another ever changing: one generation flocks to live variety shows, while another to moving pictures. Each generation is continually adapting to the ever changing perceived needs, which are heavily influenced by technology. What this highlights is the evolving needs of the buildings and, therefore, the occupants. A building never reaches the end, but it instead reveals its own past and present, a personal reflection of the locality and the worn out, expired materials requiring replacement.

What is the correct building conservation method? There is no one simple

<sup>19</sup> Donald Insall, *Living Buildings* (Mulgrave, Victoria: The Images Publishing Group, 2008), 93<sub>8</sub>

<sup>20</sup> *Living Buildings* (Mulgrave, Victoria: The Images Publishing Group, 2008).

<sup>21</sup> *Living Buildings*, p27.

solution or strategy because of the very specific history and memory values and cultural and social context associated with each historic building. That complexity, however, can be assessed, evaluated and then conservation proposals can be compiled that relate back to the client's brief or, in this case, the research question. Insall outlines his approach to what he sees as good conservation practice. The process is summarised as diagram on the following page.

Insall explains the conservation maxims by saying that the first aim with any building is to understand and get to know it through plans, reports and site survey. This will provide an understanding of how it was modified throughout its life span and how the building was conceived, allowing for a better appreciation of what is special and unique about the life of the building, as well as identify the character and personality of the building. "Meeting a building is very much like meeting a person".<sup>22</sup> Once you know a building then you are able to identify its benefits and demands in terms of the research question and assess the negative and positive aspects.

At this stage of the project Insall has devised a method that places order and consistency from the survey of the building. Two rather widespread areas are firstly noted, the historical sequence and spatial arrangement which are worked on from the general to specific.

Unquestionably, this will mean that the observations recorded in part will be subjective and reflect their ideas and values. It is then important to separate out facts from assessments, begin with the known and work towards the proposed<sup>23</sup>

### WHAT LEVEL OF INTERVENTION IS THE RIGHT AMOUNT

Getting to know a building and its life provides a very good framework for making decisions regarding which conservation approach is appropriate. Insall's attitude is that in some cases restoration is inevitable and points out that some discretion is required. The inevitability is in part related back to human instincts that relate to the opposing ideas of making; the intrusive act of change, we may build shelter or modify and upgrade to meet current standards or lifestyle, the other instinct is keeping, to preserve or save<sup>24</sup>; summarised as 'we know it' 'it's part of our lives and experience' This dichotomy is one that is rooted in human nature and is the source of rivalry.

<sup>22</sup> *Living Buildings*, p60.

<sup>23</sup> *Living Buildings*.

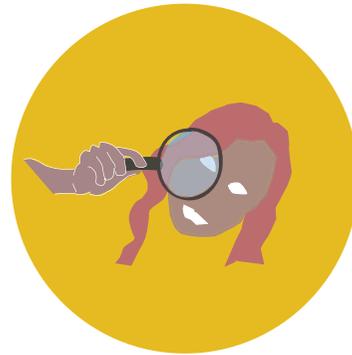
<sup>24</sup> *Ibid*.



figure16. Insall understanding of 'what is there

ten  
conservation  
maxims

Donald Insall



observe  
what  
is there

stage 1



understand  
what  
is there

figure17. Insall maxims interpreted into diagram

what to keep?



detractions



what to remove?



assess

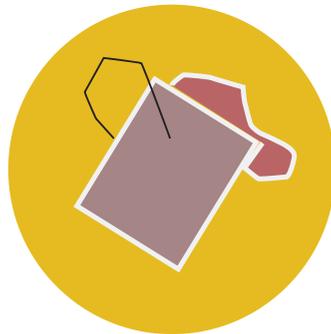


make decision



what to add?

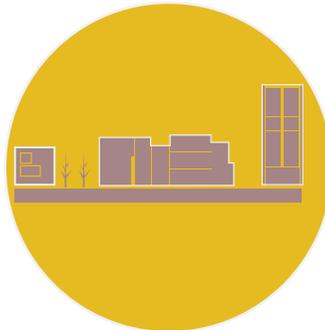
how to provide continuing care



in what character?



how to relate



Interestingly Insall draw comparison with ‘restoration’ in the Victorian sense, referring to such architects as Viollet-le-Duc he then goes on to say that this idea still provides interest and retains a place in the thought process, and is still operating, but in a refined way. The idea of change results in making it our own even if it is changing it back to the way it used to be; again referring to one of Viollet-le-Duc principles ‘what is should ideally have been’<sup>25</sup>. Pragmatically the complete preservation of place and lifestyle is not suitable and denies the ability for improved education, health and in particular with regards to this research public life. Change is a part of life, it is inevitable. The only control we have is how much and in what direction with regards to what has been there before. The continual adjustments formulates the history and indeed without it, the continuation ceases to exist, a notion also picked up on by architect Carlo Scarpa, further discussed in the next section.

The decisions made will reflect the education and training that focusses the values and judgements, much like a historian will have collected one distinct outlook, and an architect or urban designer another. So how will the choices and decisions reflect what has been deemed to be worthy of conservation. Insall begins with a broader answer, *let us start from the standpoint that each place has an identity and that each deserves respect*<sup>26</sup>, remembering the opposing points of human need, need for change and need for protection. The question of what is to be saved will first require recognition and be on the basis of subjective and selective. What degrees of intervention will derive *from one function - that of pleasing our personal or collective sense of history and continuity*<sup>27</sup> and this has a number of variables that may include the beauty of the design or specifically an historical understanding of the building. The meddling intervention of the building can involve either the physical or the use and may affect our choices around ‘historical’ evidence, or it may also influence the unplanned charms of the townscape, bringing in a micro level of memorable moments and contrast to the city.

The subjective decisions that are made will incorporate a vast range of facets. It is at this stage that a set of criteria is used to guide the decisions made. The

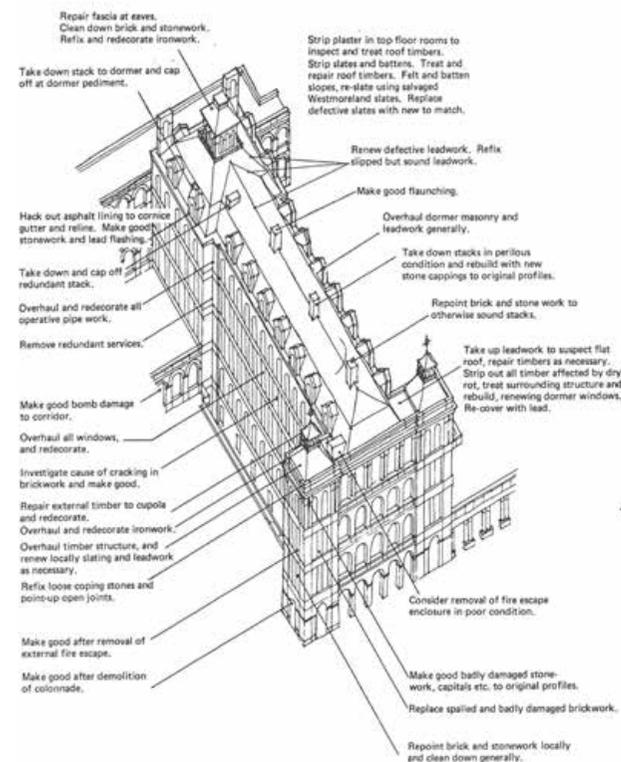


figure18. Examples of making decisions

25 Ibid.  
 26 *Living Buildings*, p94.  
 27 *Living Buildings*, p95.

ICOMOS<sup>28</sup> document outlines cultural significance in four categories:

- Aesthetics
- Historic
- Scientific
- Social values

The St James Theatre has a Conservation Plan conducted by Salmond Reed Architects in 2003 that references the ICOMOS guidelines.

As equally important is the non-material significance, the generations who have influenced it and altered it throughout its life. This is likened to a bounding document between people and building that discreetly change with time. An example of this is the current “Save the James” campaign on Facebook with around 9,500 likes<sup>29</sup> and the trust set up Bob Kerridge, son of former owner Sir Robert Kerridge, to save the St James<sup>30</sup> as well as the backing from the Mayor Len Brown<sup>31</sup>.

## PUBLIC POLICY

There is no such thing as a neutral approach to building conservation. No matter the degree of intervention, some alteration will be required and some ideals will be laid to rest<sup>32</sup>. There are many conservation guidelines, in Europe ICOMOS (International Council on Monuments and Sites) stems from the original guide lines, The Venice Charter of 1964 and in America the Interior’s Standards for Rehabilitation. What this creates is a field of architecture that is stifling with regards to creativity, along with a resistance to change. Kate Lemos asks whether we have reached a point of overreaction due to over published frameworks that limit our ability to bring out innovative design, due to our own cultural development<sup>33</sup>.

Unwillingness by architects to venture into such projects can be seen to be justified when considering another level of regulations from local authorities. All major cities have planning departments who have authority and set out urban land use policies, including heritage rules. Which eventually the policies

<sup>28</sup> ICOMOS: International Council on Monuments and Sites

<sup>29</sup> “Save the St. James Theatre Auckland,” <https://www.facebook.com/Savethestjames..2014>

<sup>30</sup> Andre Hueber, “Bobs Theatre of Dreams,” *The Aucklander* 2012.

<sup>31</sup> Wayne Thompson, “Mayor Urges Action on Rotting St James Theatre,” *The New Zealand Herald* 2011.

<sup>32</sup> Charles Bloszies, *Old Buildings, New Design*, Architectural Transformations (New York, NY: Princeton Architectural Press, 2012).

<sup>33</sup> Kare.R.lemos, “Defining Context: “Promoting a Greater Level of Innovation in New Design within Historic Districts” in *Design and Historic Preservation: The Challenge of Compatibility*,” (Delaware, USA: Newark; University of Delaware Press, 2009).

(through public consultation) end up being translated into rules and serve as a framework to govern land use. This is another example of limitations to the design that blocks originality. Lemos discusses the idea that professionals should advocate for wider, more conceptual interpretations of context. The current project, where old meets new, supports radical and freedom with design solutions and will take an approach more in line with Carlo Scarpa’s Castlevecchio.



figure19. Example of restoration



figure20. Example of circulation intervention

CARLO SCARPA (1906 - 1978)

Carlo Scarpa showed, through restoration, that architecture is a vehicle which can create a dialogue with its own history, its meaning, and create a present-day lively dynamic of its own. Scarpa was one of the pioneers in the field of restoration. Scarpa made working with existing buildings just as valid as working with new which, up until the 1970's were not sought after projects for major architects.

Scarpa had a very good understanding of what William Morris described as *continuity of history*<sup>1</sup> and revealing the layers of history, which in part was due to his respect for ruins. He had been able to grow a talent for rethinking the meaning of a historical structure and cultural significance. This particular point was a fundamental concept that paved the way for creative historic design, defying the external pressures from regulatory authorities in Italy. The creative language Scarpa used was influenced by Japanese architecture, Frank Lloyd Wright and De Stijl as well as Islamic architecture. As an example, the geometry principles of the De Stijl movement (1917 – 1931) were based on straight lines, the square and rectangle, combined with asymmetrical proportions<sup>2</sup>.

<sup>1</sup> William Morris, "Manifesto of the Society for the Protection of Ancient Buildings," (England 1877).

<sup>2</sup> "De\_Stijl," [http://en.wikipedia.org/wiki/De\\_Stijl](http://en.wikipedia.org/wiki/De_Stijl).



figure21. Castelvecchio, Cangrande Statue

Scarpa's functional expressionism<sup>3</sup> is well known for his layered architecture which spotlighted the process of creation, materials and meanings. The presence of materiality was obvious and it was not just a physical property but became metaphysical one. The adoration of the joint as quoted by Louis Kahn and heavy detailing turned into hand crafted jewelry, which re-enforced the idea of material imagination<sup>4</sup>. The unsubtle joint expression was carried out by the technique of joining and excavating. Jointing considered the geometry and materiality (elaborate or contrasting) of the adjoining materials. Excavating was used as a cutting away method to create a niche which allowed the material to either be revealed, segregated or both. The treatment of surfaces was again not a banal affair. Irregularity of dimensions and asymmetrical layout of elements give the pedestrian a richer experience. Scarpa is the master architect of introducing the intervention into, onto, or around the existing building, the intervening of two periods.



figure23.

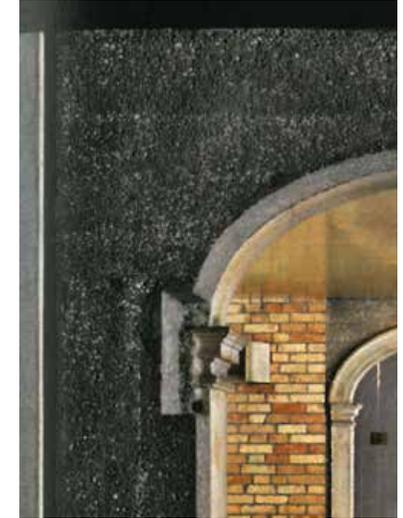


figure24.



figure26.

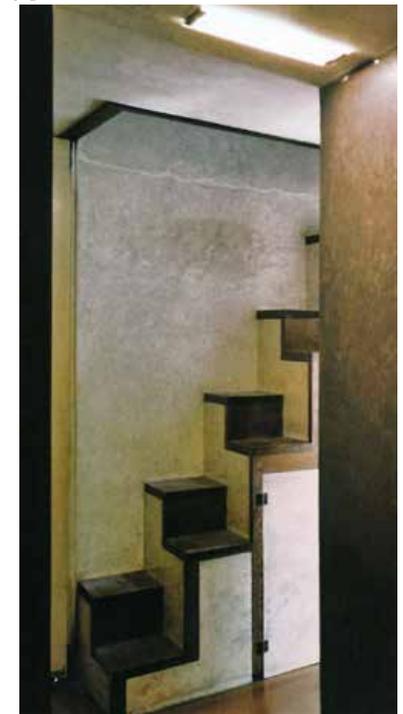


figure25.

figure22. Detail Series: Scarpa's material imagination including joining & excavating

<sup>3</sup> Eugenia Hope Magann, "Theories of Preservation as Applied in a Contemporary Setting with an Emphasis on Carlo Scarpa" (Texas University, 2001).

<sup>4</sup> Richard Murphy, *Richard Murphy Lecture About the Work of Carlo Scarpa*, (Sheffield School of Architecture, 2014).

## ARCHITECTURE & PERFORMING ARTS

Layered within the Conservation of alteration, addition, replacement and new will be the project's design premise, that is architecture is more than a physical, predictable mass. That it is a theatre for performing art within the urban context of architecture and open spaces. What is the relationship between theatre and architecture? and where do they overlap? What are the architectural theories that explore the role of performing arts and the influence it has on architecture and urban life. To start this discussion the meaning of the word performance as an intellectual discourse will be the first part of the conversation.

The notion of performance then for this thesis will be established in the following text which will establish the background and theoretical understanding of the word and then I will take out potential design theories and ideas that will later on in the design response provide possible design influences and will act as an layered up process that will also consider the architectural Conservation of the St James.

## PERFORMANCE AS THEORY

*Performative Turn* is a intellectualised movement which derived from the 1940's and 1950's that introduced the previously used word performance as a metaphor for theatre, into a new way of thinking, principally the understanding of human behaviour. That is the expression of every-day reality and its assessment through the category of experience<sup>1</sup>. The shift of thought came from the humanities and social sciences field, focused on theorising performance as a social and cultural element.<sup>2</sup> Because of the movement the understanding of human behaviour is now more frequently accepted through the concept of performance. This is entrenched in the belief that human practices are performed and are affected by their specific context: The philosophical term to describe this is *active human agency*.<sup>3</sup>

The Arts has also been shaped by performative turn. Erika Fischer

<sup>1</sup> "Performative Turn on Relations between Theatre, Dance and Visual Arts," (2011), <http://www.laura-palmer.pl/en/projects/49/performative-turn/>.

<sup>2</sup> Michael Hense, *Performanc Orientated Architecture*, 7 vols. (Chester, West Sussex: Wiley Publishes, 2013).

<sup>3</sup> *Ibid*.

Lichte, Erika Fischer Professor of Theatre Studies at Freie Universität Berlin, The fine arts, music, literature and theatre all reference back to *acts* (performances) and therefore redirecting the attention from *works* to *events* that more and more included the recipients, listeners, spectators. This then brings us to the ideas of "event" and "situation" which has had very interestingly represented in the field of architecture.

## SITUATION + EVENT

The emphasis of event is placed on the action rather than the object. Every decision of an architect influences the event of the present time, while the architect can perceive but does not know for certain the act.<sup>4</sup> The book by Bernard Tschumi, *The Manhattan Transcripts* is a series of architectural drawings that translates an architectural interpretation of urban reality. The translation is a deliberate accumulation of urban events, with the main characteristics based around sequence that frames and confronts spaces, movements and events<sup>5</sup>.

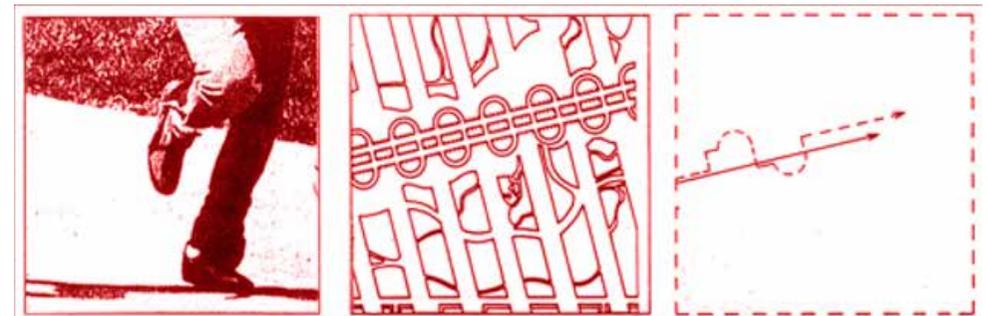


figure27. Tschumi theory of event and movement.

*Interpretation through visual material of architecture and experience of the city.*

<sup>4</sup> "Architecture as a Performing Art," in *Architecture as a Performing Art*, ed. Marcia Feuerstein and Grey Read, *Ashgate Studies in Architecture* (Burlington, USA: Ashgate Publishing Limited, 2013).

<sup>5</sup> Professor Tim Benton, "Event and Movement in Architecture" (University of New Brunswick, 2013).

At this point it is timely that the idea ‘Situation’ be introduced as it co-exists with the idea of ‘Event’. The notion of ‘Situation’ described by Jean Paul Sartre (1905-1980), French philosopher, playwright, “man creates his own meaningful situation through novel arrangement of an already meaningful world”<sup>6</sup>. Important to Sartre is how people are limited by their situation and how they relate to those limits. Sartre turns to the theatre which for him is a “philosophical expression about human identity, its interconnected relation with others as well as with objects in the world.”<sup>7</sup> The main point for Sartre plays is that it is not based on what he regarded as limitations on conventional “theatre characters” and narrative, but it starts with a situation<sup>8</sup>. Each play is a depiction of a particular situation. The situation provides the set of options characters will take up through action. Each action acted upon steadily defines that character and their surroundings. For example a fork may be used for eating or alternatively it may become a weapon, is based on how the situation is assessed and how the character chooses to enact on it<sup>9</sup>.

To further explain the theory with context, a situation as described above then takes into account all those present as well as the objects, the experience and the situation. Then, if we are to take the same movie that is viewed over several nights then this is a series of distinct events due to the fact the patrons and the moment change. Additionally, the repetitious acts within a building are forever being remade by the occupants who choose how they will use the spaces, even though the physical boundaries do not alter. The movie and the building can be looked at as participating and involved in many events, with an active, rotating cast<sup>10</sup>.

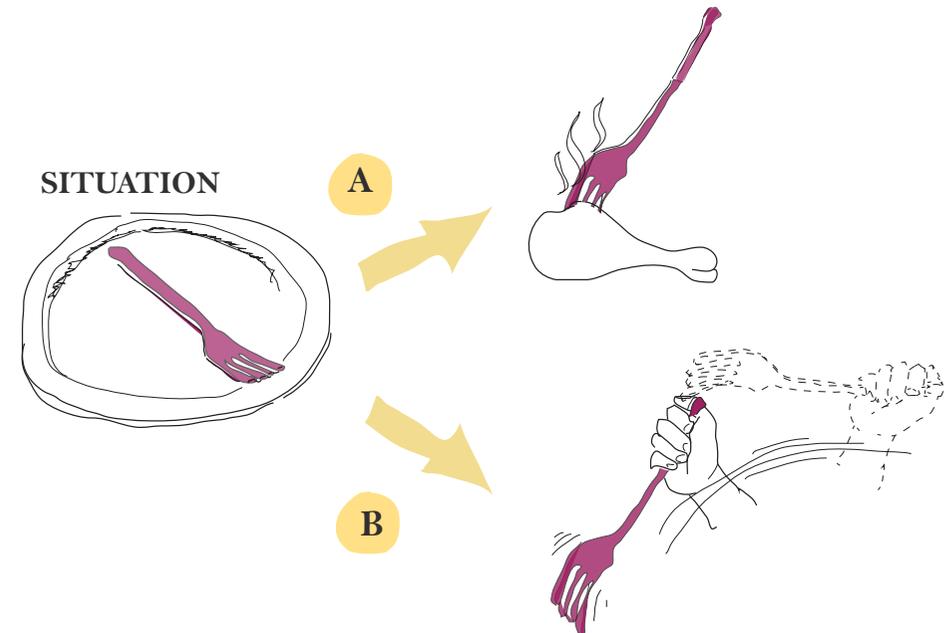


figure28. Example of situation and action (event)

6 Read, “Architecture as a Performing Art.”

7 Carlos Brocatto, “Dramatizing Philosophy: Sartre and the Theatre” (Santiago Canyon College).

8 *Ibid.*

9 “Architecture as a Performing Art.”

10 *Ibid.*

What has now been established with the mid twentieth philosophical concepts around *performative turn* in the field of arts and the application with ‘Event’ and ‘Situation’ is that buildings are not considered as merely objects in relation to other buildings. And that they are also not considered as speaking of social structure or cultural aspirations, but above all, building as actions in a place that builds diversity in the social life of a place.

### PRE PERFORMING SPACE

Even though the curtain is still closed along proscenium arch, or the fourth wall; the actors threshold between reality and fantasy or being in character, does not mean that the theatrical experience has not started yet. Long before the actors break the fourth wall a performance sequence is taking place beginning in the urban promenade’s and ending with the theatre auditorium. The moments in between the everyday city and planned occasion offers the possibility of a newly constructed experience, the unknown that will disorientate us for a while. This moment of heightened sensory engagement is the time when the public *agent* becomes an *active agent* and performer. The pockets of public pre-performance spaces are a prepping for the theatre goers senses. They are set up to interact, to reflect upon the situation, spatial distancing and physical barriers, through captivation and unbounded spectator, and then act upon in an adlib manor, “to invite the public to make their own performance”.<sup>11</sup>



figure29. Garnier Opera House pre-performance space.



## PRECEDENT SURVEY

The common characteristic of the buildings selected for the precedent survey other than being a conservation project is their urban context and the new public spaces created. This will be useful to understand how the public spaces were created, whether they were existing as an informal or formal entity of the city and how these new city openings effected the buildings social and cultural character. The first example will be on a scale similar to the St James complex, the altered Caixa Forum in Madrid by Herzog du Meuron followed by London's Convent Gardens.

## REMOVE + RESTORE

At the centre of the city's cultural district is the Caixaforum Museum, located in the middle of three of the most important art venues in Madrid<sup>1</sup>, Reina Sofia, Thyssen-Bornemisza and . The art Caixa Foundation purchased the historical 1899 power station and gas station building in 2001. The exterior brick walls of the power station had significant historical value and are a rear example of the industrial age in Madrid.

Context aerial photo shows the surrounding museums and the removal of the gas station building, thus opening the museum to a busy street and El Real Jardin Botanico

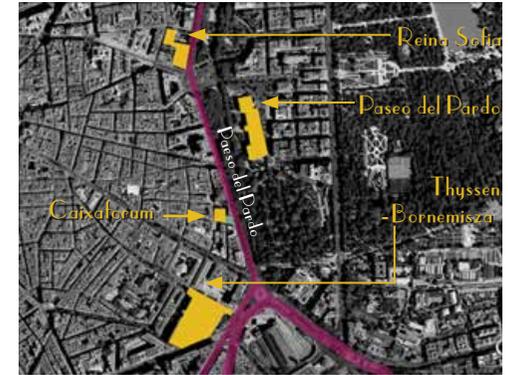


figure30. Cultural Precinct Context

The existing state of the industrial aged red bricks



figure31. Existing condition of the brick wall

Before construction showing the existing configuration of the sites block and the removed gas station building.



figure32. Site context highlighting removed building

<sup>1</sup> Bialx, "Caixa Forum-Herzog&De Meuron," (2009).

The design lifted the building off the ground and create a new public space enclosed on three sides, with the neighbouring buildings wall converted into a green wall . From a conservation point of view and with regards to the heritage brick walls, it is interesting to observe that the 'patina' has been removed, and a new layer of skin is now providing a new history for the building.

The first significant move was to “*free the building*”<sup>2</sup> and to make it accessible and public from Paseo del Prado (main boulevard) and remove feeling the traditional narrow cramped streets. This was carried out by taking away the road frontage gas station building and lifting the power station building off the ground and extending the public space and creating a new sheltered public lobby and entry into the building. The next step was to build up and down into the earth to full fill the clients brief. This is referred to as the two worlds which is emphasised by the separation of the structure from the ground. The new underground extension extends out under the new public space to accommodate the auditorium and other programme requirements. The last move was the radical roof extension and capping using perforated and laser cut Corten steel which is flush with the brick façade, giving the façade the impression of continuity. The new roof extension geometry takes the shape the neighbouring roof-scape and is a strong gesture that has a high visual impact from the main street while at the same time provides the immediate district with a notable land mark.

*“free the building”*

<sup>2</sup> Ibid.

This drawing illustrates clearly the architects intension of freeing up the site and promoting the building to the street front

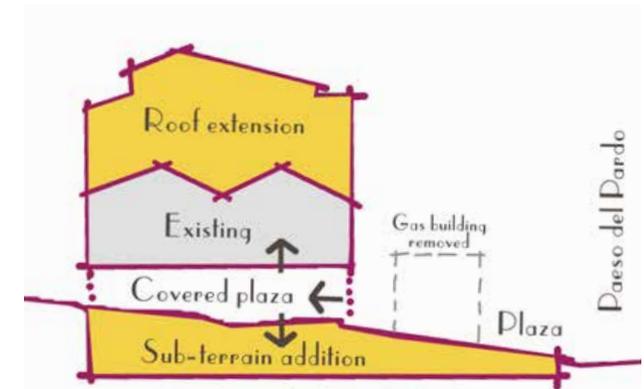


figure33. Cross Section Sketch showing the major intervention moves

The final conclusion which shows large areas of circulation. Also the extensive underground excavation required to full fill clients brief, therefore keeping the buildings height in context with the surrounding low rise.

The visual impact from the main street showing the contrast of green, soft texture against the harsh unforgiving brick and steel. The buildings separation from the ground plane, (from the lower street level) does not give the impression of fragility as the dark shadow band provides a sense of grounding.



figure34. Completed plaza showing relationship to major road

## RESTORE+AMBIANCE

### CONVENT GARDENS PIAZZA, LONDON

Located in London and in the City of Westminster is a very unique mix of public space, atrium, market place and national historical buildings designed by Inigo Jones as well as London's Royal Opera House by E.M Barry. The history of the Convent Gardens dates back to 1536 with the handing over the estate to John Russell (the first Earl of Bedford). It wasn't until 1630 when Inigo Jones was commissioned to draw up a formal development that he introduced the piazza to London and established a key moment in London's town planning. Up until then open public spaces were informal and haphazard, unplanned spaces. Inigo Jones architectural style for the piazza buildings was based on classical influences through the Renaissance, a seminal moment in British architecture<sup>1</sup>

An informal market took shape in the 1650's that would grow to over 150 shops by 1750's. The increased commercial population and all that comes with density in the eighteenth century London had a detrimental effect on residential living. The out of control market forced the need for a rebuild to establish control by Bedford's Estate leases and day to day management. The new design for rebuilding Hungerford Markets was carried out by Charles Fowler and was completed by 1833, and took advantage of the new conservatory, steel and glass technology.

In 1974 and after 300 years the markets were relocated to South London due to continual expansion from the original market out onto the neighbouring streets. This then depicted a new stage in the life of the gardens and coincided with an era that were conserving historical buildings as opposed to the previous decade that were more likely to tear them down.

<sup>1</sup> City of Westminster, "Guidelines for the Placement of Tables and Chairs in Convent Garden Piazza," (Westminster2005).

Westminster City has a high density, and Convent Gardens is in close proximity to some of London's main visitor attractions.



figure35. Map of West London

Strong circulation and visual axis through the entry to of St Paul's Church.

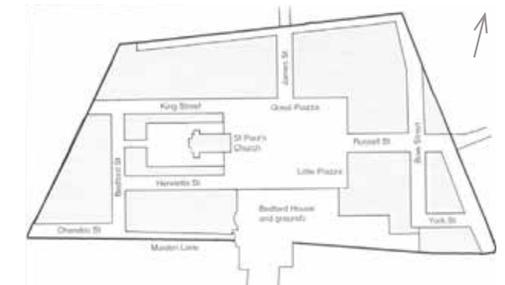


figure36. Plan of Convent Garden 1613

An equivalent of five storey high continual enclosure, Inigo Jones perimeter arcades and strongly defined on axis, view shafts into the piazza, are some of the successful strategies.

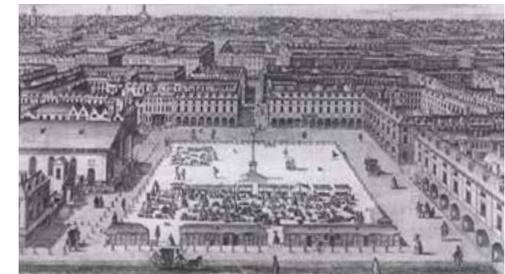


figure37. Looking North across the Piazza in 1717 C

The Royal Opera House and Floral Hall provide strong architectural expressions and street presence. Together they provide dominant physical anchors and interest for the site.

Some submissions for the site included radical demolition making way for high rise and major highways. After lengthy debate the decision was made to restore Fowlers Market along with a number of other historic buildings. The ownership of Convent Garden is through a public trust that has conducted a number of façade studies and set out guidelines and planning that has protected the character of the area.

Today it is a popular and thriving part of West End with demand for retail reflected in the increased rental growth<sup>2</sup>. The piazza has maintained its original function as a public space that now hosts many street performances and live entertainment and surrounded by the performing arts. The successful restoration of the Convent Gardens and uniqueness makes this an important and desirable area of London.

*An important and desirable area of London*



figure39. Various performances

Cultural and social ambiance by the means of live, fringe festival style performances, along with the market and variety of seating and outdoor spaces provide an eclectic offering.

## SITE ANALYSIS



figure38. Site Map

### SITE LAYOUT

The Royal Opera House located at the Northern outer corner of the site is a very dominant building and integral element to the mixed use, cultural and social characteristics of the historical area.

The site geometry and orientation takes full advantage of the sun's path which provides a number of advantage points for outdoor activities.

The plan points out the very good sight lines and entry points into the piazza and the close proximity of the subway station located close to the pedestrian mall.



<sup>2</sup> CBRE, "Central London Property Market Review," (2013).



figure40. Analysis diagram

. analysis diagram

### CIRCULATION INTO THE SITE

The subway station is on the most heavily used entry path into Convent Gardens. I would assume based on when the subway stations was constructed in 1907<sup>1</sup> that the it was the catalyst for closing off the streets to traffic and creating a pedestrian mall.

The new Aotea subway station will more

than likely have a similar effect with the number of pedestrians coming into the Aotea Quarter.

### FOOD/COFFEE+HOSPITALITY+ OUTDOORS SEATING AREAS

The redevelopment of the site which was aimed at re-establishing the market and provide new commercial opportunities as well as the extensive refurbishment of Royal Opera House has created a lively and unique outdoor public space to London. There is approximately 40 shops<sup>2</sup> varying from market style retail offering

to high class boutique and cafes through to high quality restaurants. The food and hospitality will not only have visitors to take in Convent Gardens but also the theatre and opera community.

1. "Convent Garden tube station," [http://en.wikipedia.org/wiki/Covent\\_Garden\\_tube\\_station](http://en.wikipedia.org/wiki/Covent_Garden_tube_station), accessed 20.08.2014

2. "Convent Garden" <http://www.coventgardenlondonuk.com/>, accessed 20.08.2014

## RESTORE+AMBIANCE

### IMPERIAL LANE, AUCKLAND, 2011, FEARONHAY

The developed Imperial buildings consist of three buildings which date back to 1911 when The Imperial Building was constructed and together with the neighbouring building, Queens Picture Theatre, 1911, seating 500 and Everybody's Building, 1915<sup>1</sup>, seating 700 makes up the redevelopment scope at 44- 58 Queen Street. The Queens was one of the earliest cinemas in Auckland fitted out with ornate plastered ceiling, the Auckland Star reported in for the grand opening "The decorations of the ceiling have been carried out on a lavish scale". Together the cinemas made up the entertainment centre of Auckland. Over the last 100 years of purchasing and selling have resulted in the site now stretching the length of the site block with access onto the recently refurbished Fort Lane; part of the council laneway network and shared space initiatives.

The design introduced the main entry to Fort Street, which was forced as there was no physical presence on Queen Street and also intergrated nicely with the newly generated urban life down the lane. The major moves were:

- Creating a huge hole in the Fort Lane façade + remove a floor.
- Taking away another three floors and rebuilding two with high studs.
- Constructing a wide and deep ramp to match the Queen Street level which occupies the café and seating.

*The  
entertainment  
centre of  
Auckland*

<sup>1</sup> Chris Barton, "Forgotten Gems Saved from Wreckers Ball," *The New Zealand Herald* 2011.

The city block is inserted with a convenient service lane, only a very few that existing in Auckland City. The development takes advantage of dual street fronts and the urban exclusiveness and uniqueness of the lane.

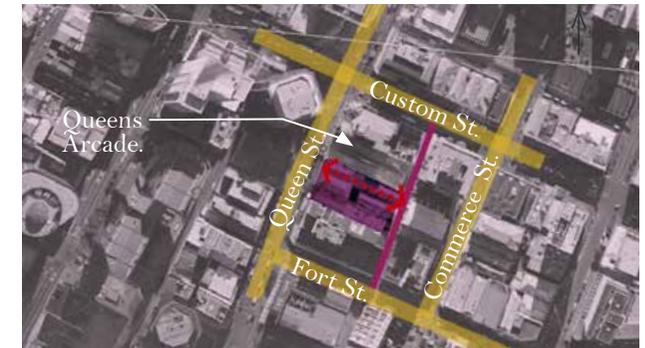


figure41. . Site Aerial Photo

Recently refurbished five story Queen st facade and neighboring three story Louis Vuitton , partly engrossed by utilitarian nature of city development .



figure42. . Queen St. Facade and entrance



Fort Lane entrance provide Auckland City with unique urban offering and imagination through the use of history.



figure43. . Fort Street Entrance

## BUILDING ANALYSIS

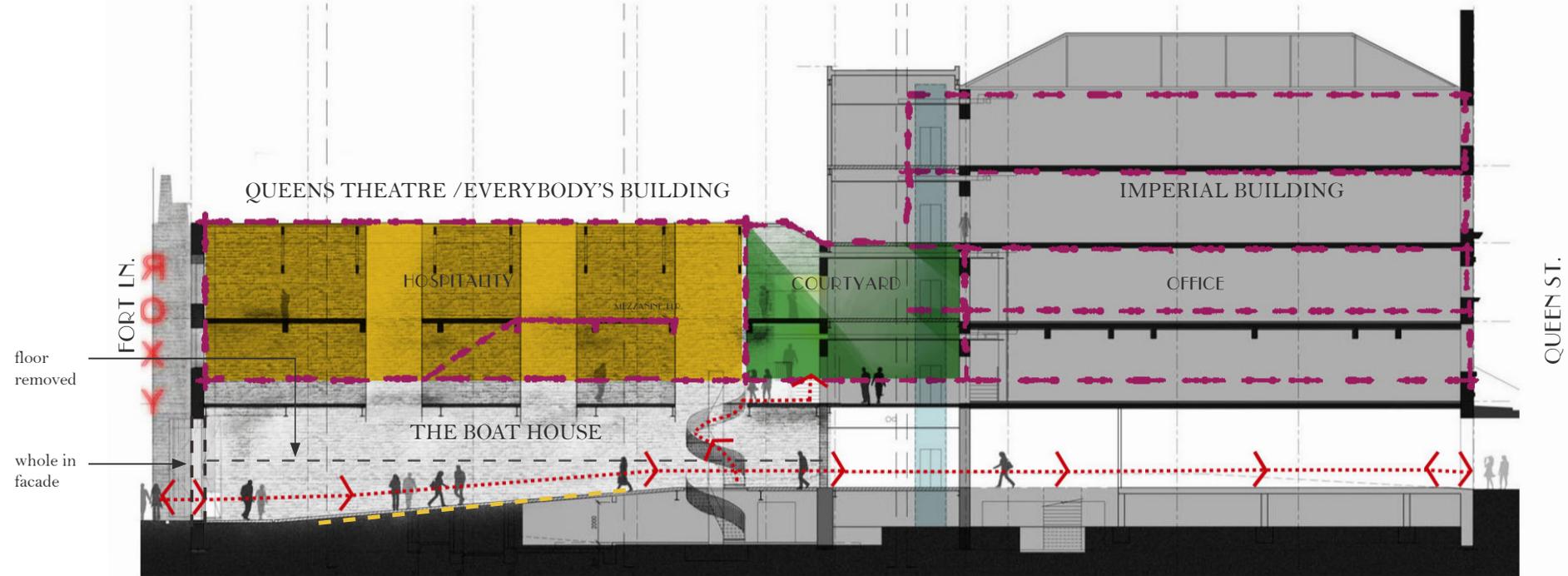


figure44. . Long Section of Imperial Lane conveying open air court yard.

### LONG SECTION

The long section illustrates the extent of the gradient change and the unique vertical courtyard located in the center of the buildings, allowing hospitality and office users to experience this diverse space. The vertical circulation is adjacent to the court yard making it very accessible from the ground floor.

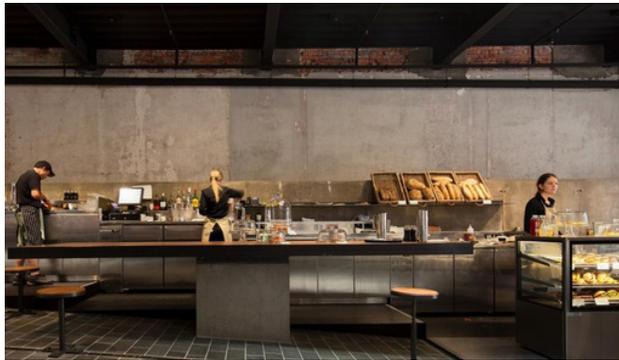
The brick walls have been brought back to life without destroying the sense of age, which is evident in large areas of dis-colouring. In some areas of the wall a new thin layer of insitu concrete 'panels' has been placed over the top, like a wide band, allowing the original brick to still be exposed top and bottom. This is noticeable around the cafe area and is more than likely a hygiene requirement, but in other areas it may be to bind loose, crumbling brick. The light wells have been refurbished and relined with glass and black steel along with the lanes light fittings and steel spiral stair. These all enrich the public with a rusticated yet sophisticated ambiance that communicates the continuity of history and further presents Auckland City's character.

Character enriched socializing spaces reinforce a cities requirement to foster growth and new ideas.



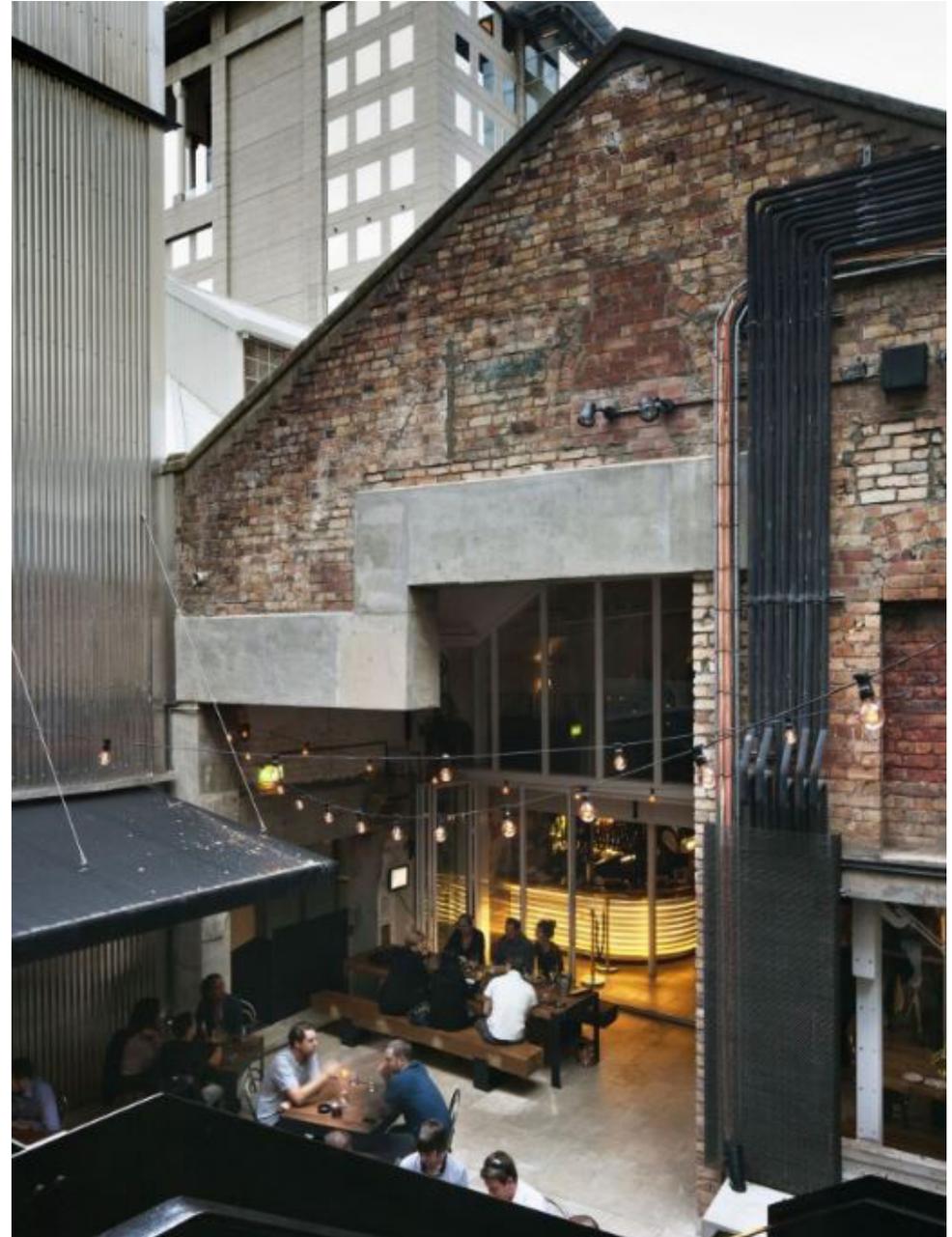
. Cafe and seating located on an noticeable change in gradient

Food & retail design is equally as important as the ambiance of the architecture, and in this example shows innovation in dealing with the slope and respectful use of materials.



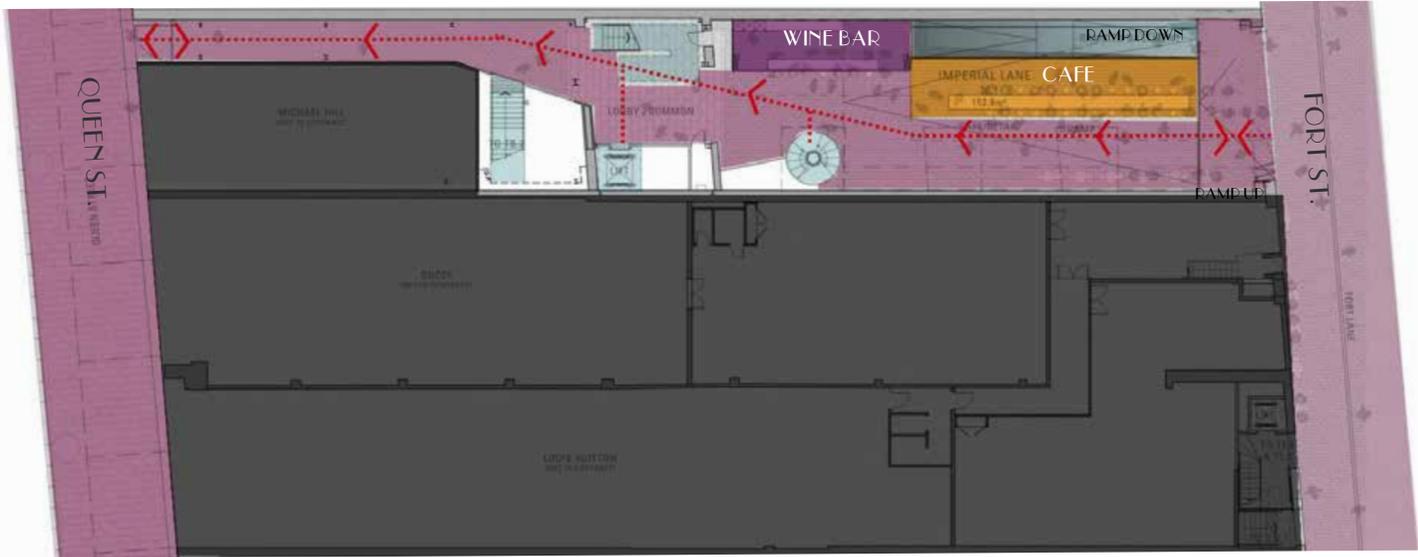
. Cafe built on plinths to provide a level work area

Adding to Auckland City's diversity and imaginative urban offering a vertical court yard that is accessible and can be used by the public. The space is an exemplary moment juxtaposition particularly for a young country as New Zealand.



. Level 1 Secluded open air court yard with a restaurant in the background

**GROUND FLOOR**



*. Space plan & circulation*

**FIRST FLOOR**



*. Space plan & circulation*



## URBAN HISTORY & ANALYSIS OF AOTEA QUARTER

### CENTRAL CITY : FROM PAST TO PRESENT

The formal starting point of Auckland's colonization was brought about by the purchasing 3000 acres of the Waitemata Harbour after Apihai Te Kawau, Maori leader of Ngati Whatua<sup>1</sup> propositioned Captain William Hobson (1793 – 1842), for the purpose of security against the land wars and Ngati Whatua main enemy Nga Puhi to the north. It did not take long after Captain Hobson identified the southern shore for settlement and Auckland was declared capital of the newly formed British colony. The first *Plan of Auckland* was carried out in 1840 by Felton Matthew but was radically changed in 1851 by Charles Heaphy after criticism, with only the lower Queen Street valley of area of the Matthew plan surviving<sup>2</sup>.

Of importance at this time in the mid nineteenth century in Britain's town planning, was the new Public Health Acts that addressed working class housing, sanitary and drainage<sup>3</sup>. One can only assume this would have had an influence on The Auckland Plan and the sizes of the streets, footpaths and zoning of industrial areas.

The direct proximity of Queen Street to the Wharf naturally formed the commercial centre of Auckland which stretched up South and branched off to the rest of the country. The main commercial centre was the intersection of Queen St. and Shortland, with the shopping district located south of Victoria St and the working class residents closely hugging the edge, with a splattering of factories and workshops mixed in. The most southern commercial district in 1855 was the fork intersection of Queen, Grey and Wakefield. To the west was a large area owned by Crown Grant and become the property of the city and crown for the purpose of a public market, for convenience of the inhabitant. A large portion of the property still provides a public space for the city of Auckland and forms the Aotea Civic Area<sup>4</sup>.

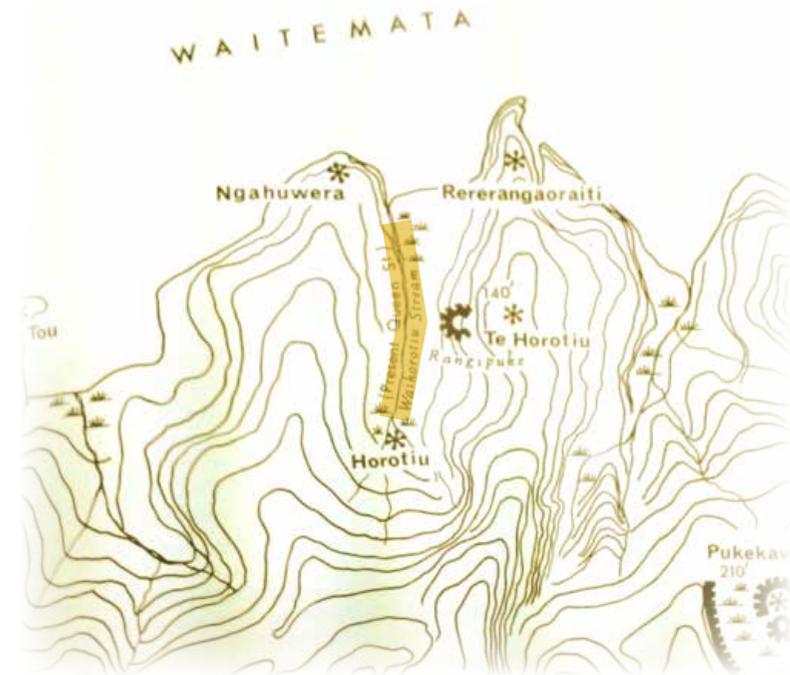


figure45. Waikoro Stream present Queen Street

<sup>1</sup> "Story: Te Kawau," <http://www.teara.govt.nz/en/biographies/1t42/te-kawau-apihai>.

<sup>2</sup> Archifact Architecture, "Civic Administration Building, 1 Greys Avenue, Central Auckland, Heritage Assessment," (Auckland2014).

<sup>3</sup> Geoffrey Broadbent, *Emerging Concepts in Urban Space Design* (New York: Taylor & Francis, 2005).

<sup>4</sup> Architecture, "Civic Administration Building, 1 Greys Avenue, Central Auckland, Heritage Assessment."

## SITE CONTEXT HISTORY

Between 1887 to 1916 Auckland's population went from 33,000 to 133,000<sup>5</sup> which gave weight to establishing a civic area in Auckland City. There was already discussion as early as 1872 for a dedicated Town Hall that after some debate, was decided in 1905 to be located at the folk intersection of Queen St and Grey's Ave. In 1923 Council carried out a master town planning exercise that catered for a population of 500,000<sup>6</sup> and incorporated expansion of local governance facilities. This triggered another competition that called for a grand classically designed civic scheme fronting a large open square, allowing for Administration Buildings and an Art Gallery with the site being the original City Market, now the of Aotea Square and the Metro Centre.

New sketch schemes emerged in 1944<sup>7</sup> that responded to the demand for more administration space. 1946 the scheme draw on civic centre examples from England and America that revealed a variety of public buildings such as Museums, Libraries and Art Galleries<sup>8</sup>, but it become obvious that the site was not big enough to cater for the extra typologies.

In 1949 the newly formed New Zealand Institute of architects were involved with 'scheme 4' (1951, refer to following page) from city Architect T.K Donner . It is this design that was developed and resembles the Civic Square of and the introduction of Mayoral Drive. The 1971 winning submission, architects Whitehead Brown and Associates, represented a named change to Aotea Square and pedestrianization. Aotea Square opened in 1979 .

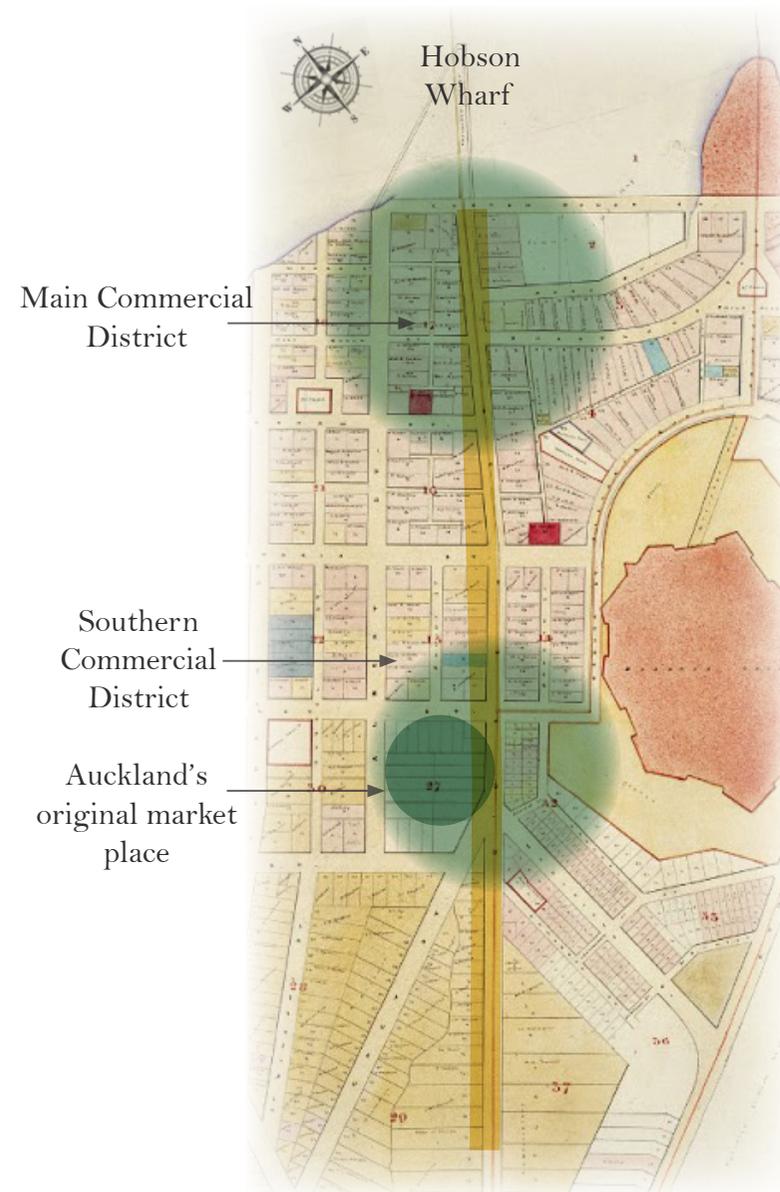


figure46. 1851 Heaphy map of Auckland

<sup>5</sup> Margaret McClure, "Story:Auckland Region," <http://www.TeAra.govt.nz/en/auckland-region>

<sup>6</sup> Archfact Architecture, "Civic Administration Building, 1 Greys Avenue, Central Auckland, Heritage Assessment."

<sup>7</sup> Ibid.

<sup>8</sup> City Development Section Town Planning Division, "Civic Centre - Part 1 History," (1968).

## AMALGAMATION OF THE BOROUGH'S

Town planning, industry and residential zoning was non-existent in New Zealand at the start of the 1900's and the same failings of the European slum cities were starting to grip Auckland. The second decade of the twentieth century represent a major milestone for town planning in Auckland due to the lobbying by town planner Charles Reade in 1911 and with touring British expert William Davidge in 1914. Reade and Davidge advocated for the garden-city and town planning model<sup>9</sup>, and lectured the country on the main purposes for town planning was the creation of healthy towns through the use of zoning. The series of national lectures

<sup>9</sup> "Charles Reade (Town Planner)," [http://en.wikipedia.org/wiki/Charles\\_Reade\\_\(town\\_planner\)](http://en.wikipedia.org/wiki/Charles_Reade_(town_planner)).

over this time coincided with the regulatory of the planning of Auckland known as "The Auckland Town Planning Act of 1911" and was drafted by Mr Arther M Myers, MP, which also stated that the surroundings seven borough's form a new level of governance into one district and that it is to be called the Auckland Town Planning Board<sup>10</sup>. This is the founding legislation for the Auckland City Council and the amalgamation of the boroughs that would in a century's time form the amalgamation of greater Auckland and what was informally known as Auckland Super City that is today formally known as Auckland Council.

<sup>10</sup> "Story:Myers, Arthurn Mieziner," *Teara The encyclopedia of New Zealand*(2012), <http://www.teara.govt.nz/en/biographies/3m66/myers-arthur-mieziner>.

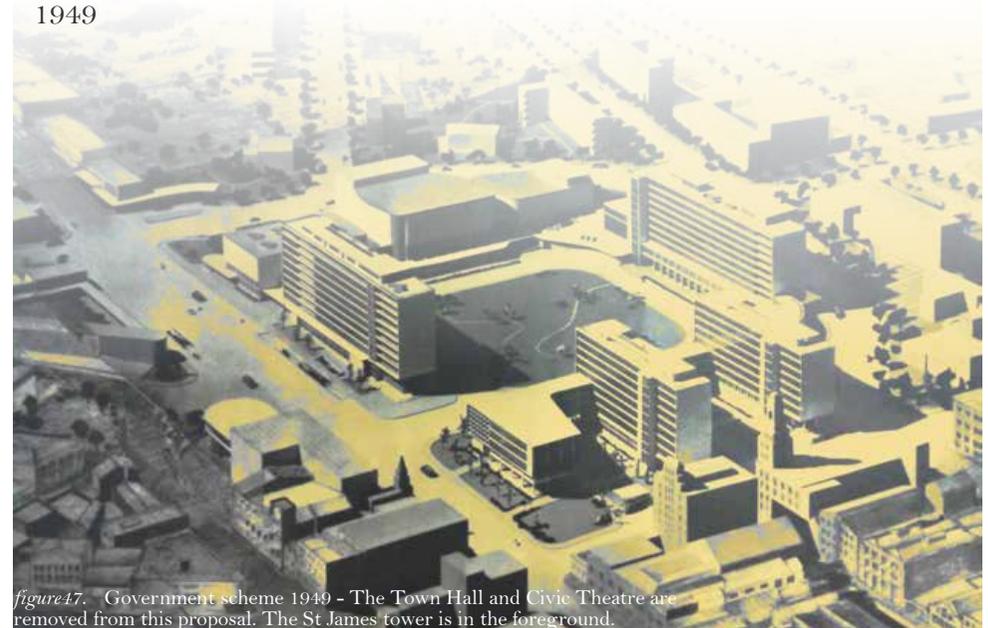
## CULTURAL & CIVIC SCHEME TIME LINE

1920



*figure46.* The 1920 scheme that proposed a culture hub - To the left is the design for the city art gallery.

1949



*figure47.* Government scheme 1949 - The Town Hall and Civic Theatre are removed from this proposal. The St James tower is in the foreground.



figure51. Charles Reade



figure52. A pamphlet from Reade highlighting the 'slums' in Auckland

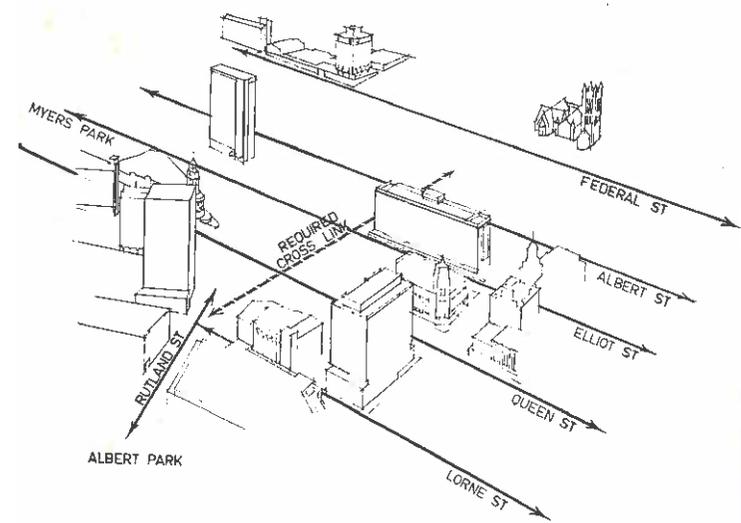


figure53. Auckland City Council pedestrian path diagram. Circa 1975

1951



figure49. Approved 'scheme 4' 1949

1951



figure50. Approved 'scheme 4' 1949 - Entrance from Queen St.

## AOTEA QUARTER URBAN PLANNING;

### AMALGAMATION OF THE CITY'S =AUCKLAND PLAN

The Auckland Council through The Auckland Plan planning document sets out a 30 year future and strategic direction of the region and city. The framework and planning documents that are to action the vision of the city can be easily understood in the following diagram. The Auckland plan identifies key issues such as transport and housing, protecting the environment to name a two of the five documents, and sets out that guides Auckland's future towards the vision of the world's most liveable city. The Unitary Plan then is part of these five action documents and replaces the Regional and District Plan<sup>11</sup>. It is Auckland's key resource management document and is crucial in implementing the Auckland Plan, listed are the two bullet point out of five that is of interest to this research:

- Spatially identifying opportunities and constraints for activates and development in Auckland
- Identifying highly valued and regionally significant resources that the policies protect and mange

### FRAMEWORK FOR AUCKLAND COUNCIL PLANNING

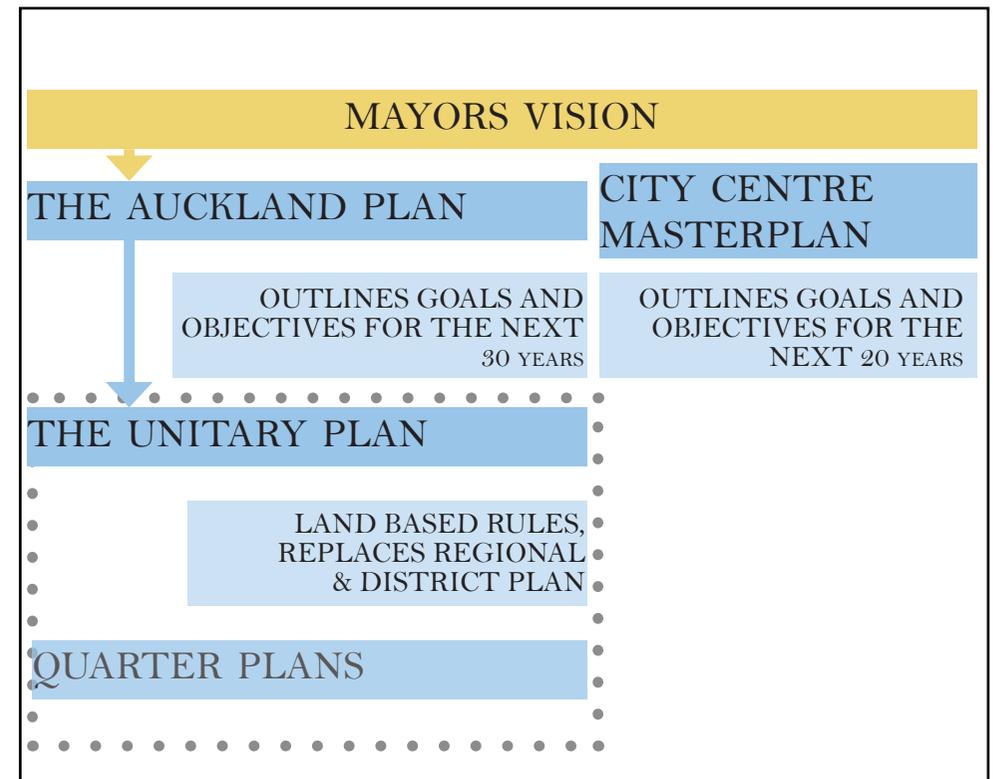


figure54. Planning rules hierarchy for Auckland Council

11 Auckland Council, "The Auckland Plan," <http://www.aucklandcouncil.govt.nz/>.

## PLANNING FOR THE FUTURE OF AUCKLAND

The following are extracts from the two planning documents that are relevant to the research objectives. The Auckland Plan and The City Centre Master Plan which sets the direction of the future for the next 20 years<sup>12</sup> and supports The Auckland Plan.

### THE AUCKLAND PLAN OBJECTIVES CHAPTER 3 - ARTS & CULTURE



figure55. City Centre Master Plan

The chapter acknowledges *the richness the creative field adds to people's lives and the economic contribution it makes. Council will support this through access to performance and exhibition spaces, public art and mentoring*<sup>13</sup>.

*Promote the city centre as a focus for major cultural institutions and develop a diverse supporting network of cultural centres and programmes across Auckland*<sup>14</sup>.

### CHAPTER 4 - HISTORIC HERITAGE



figure56. City Centre Master Plan

[...] *Heritage reinforces our sense of history and place, is central to our well-being, and helps define what is unique and distinctive about Auckland. It is more than a social environment asset; it is also an important driver for economic development.*

<sup>12</sup> "The Auckland Plan," (2013).

<sup>13</sup> "The Auckland Plan," (2013), 119.

<sup>14</sup> "The Auckland Plan," 120.

## CITY CENTRE MASTER PLAN

The City Centre Master Plan sets out the strategic direction for transforming Auckland city to deal with future growth. Ten guiding factors for future development of the city are listed, six of which this thesis question applies to.

### MASTER PLAN IN BRIEF

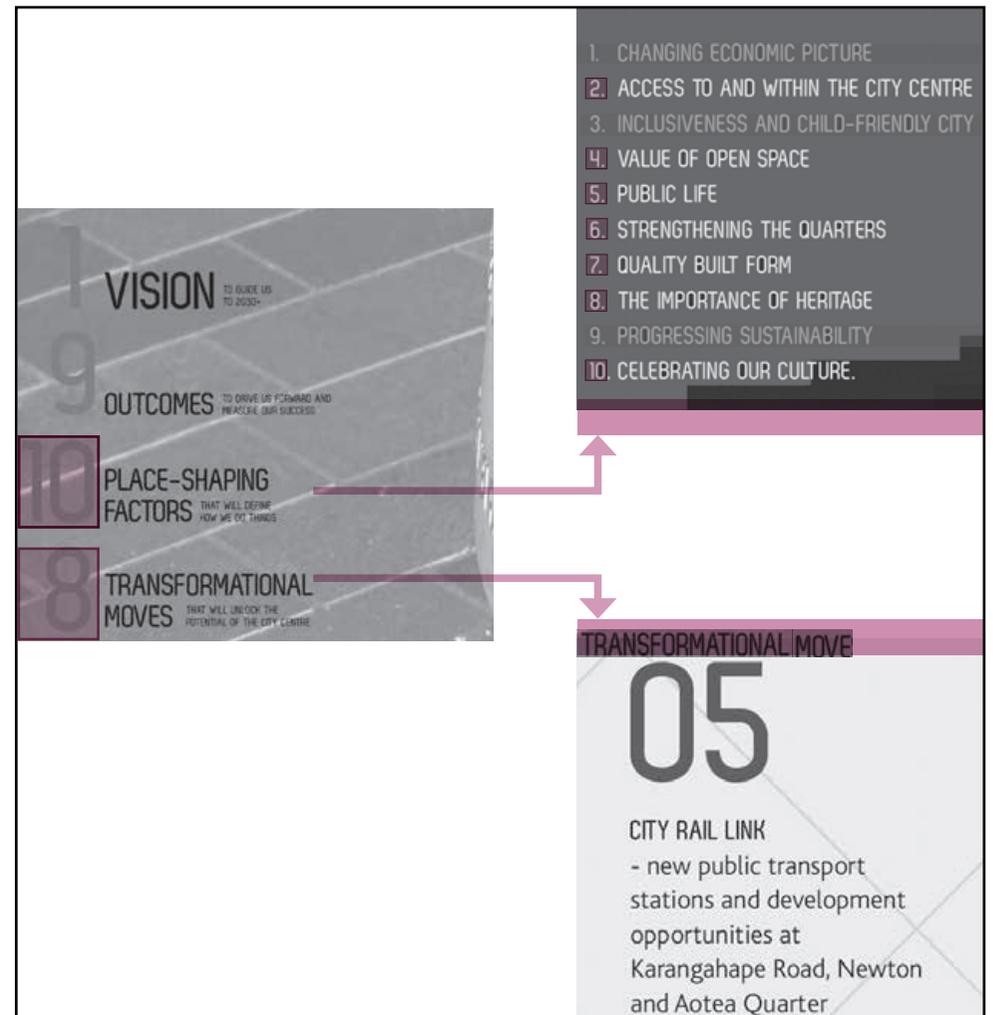


figure57. Master Plan summary relating to thesis research

The areas of particular interest to this thesis are shown below.

#### 4. VALUE OF OPEN SPACE

The text begins by saying that there will be a strong network of urban spaces which includes squares and pedestrian malls. The bringing to life of the spaces will come from the type of programme inserted, whether it be events, activities, shops and cafes. A continual pedestrian flow, quality spaces for sitting and play, day and night are some of the characteristics for these areas. The function of public spaces also includes celebration of heritage spaces and the need to tell the stories about these places<sup>15</sup>.

#### 6. STRENGTHENING THE QUARTERS

The text introduces Jan Gehl Public Life Survey principles that have already been implemented with the shared space initiative, (vehicles and people using the same space) that privileged the pedestrian over the vehicle.

#### 7. QUALITY BUILT FORM

Reinforcing the specific characteristic of the quarter

#### 8. THE IMPORTANCE OF HERITAGE

In this text good design is seen as recognising and responding to its context with new projects enhancing character and sense of place and to cater for a wide mixture of uses and activities.

#### 8. THE IMPORTANCE OF HERITAGE

Guiding factors for heritage looking at new buildings, streets and open places for development will be guide the orientation, scale and proportion of the local heritage. Also that even though heritage is unique and cannot

<sup>15</sup> Auckland Council, "City Centre Masterplan."

#### 10. CELEBRATING OUR CULTURE.

be replaced, this does not rule out change and which potentially allow it to be at its best.

Finally, through telling of stories that reflect the cultures and communities of the city, this sharing will be done their way through:

- Public art
- Street theatre
- Festivals and events

## AOTEA PRECINCT & QUARTER



. Auckland Council eight transformational moves.

As early as 1946 the idea of precincts made its way into Auckland Council Planning from Civic Centre examples schemes in reconstructed English cities. The ‘Precincts’ were formed by rearranging main thoroughfares around the areas. The precinct idea was then applied to Auckland Civic and how realignment of adjacent streets, namely Cook St and Greys Avenue could reshape the urban fabric and building improve building blocks.

The planning and function of the Aotea Square has always been to create a civic and to a lesser degree a culture centre for Auckland City. It was all in due course that it established this way and titled Aotea Entertainment with the refurbishment of the Town Hall into a public performance venue in 1997<sup>16</sup>, that was the spring board for the name. Supporting and promoting the entertainment and performing arts events in the Quarter is Auckland Live; recently renamed from The Edge<sup>17</sup>, established in 1985 under a public trust.

In 2005 Auckland City Council confirmed on a plan to turn the Aotea Quarter into an arts and entertainment hub. The plan outlined that Aotea Quarter is to become *the city’s civic core, cultural heart, arts and entertainment hub: a vibrant centre for people where senses are indulged, creatively expressed, activities and events enjoyed, civic life participated in.*

<sup>16</sup> Boy Dey, “Project Put Spotlight on Aotea Square,” The New Zealand Herald 1997.

<sup>17</sup> Wayne Thompson, “Live Auckland...Without the Edge: New Names and Logo for City’s Event Hub,” *ibid.* 2014.



. Development capacity for Aotea Quarter

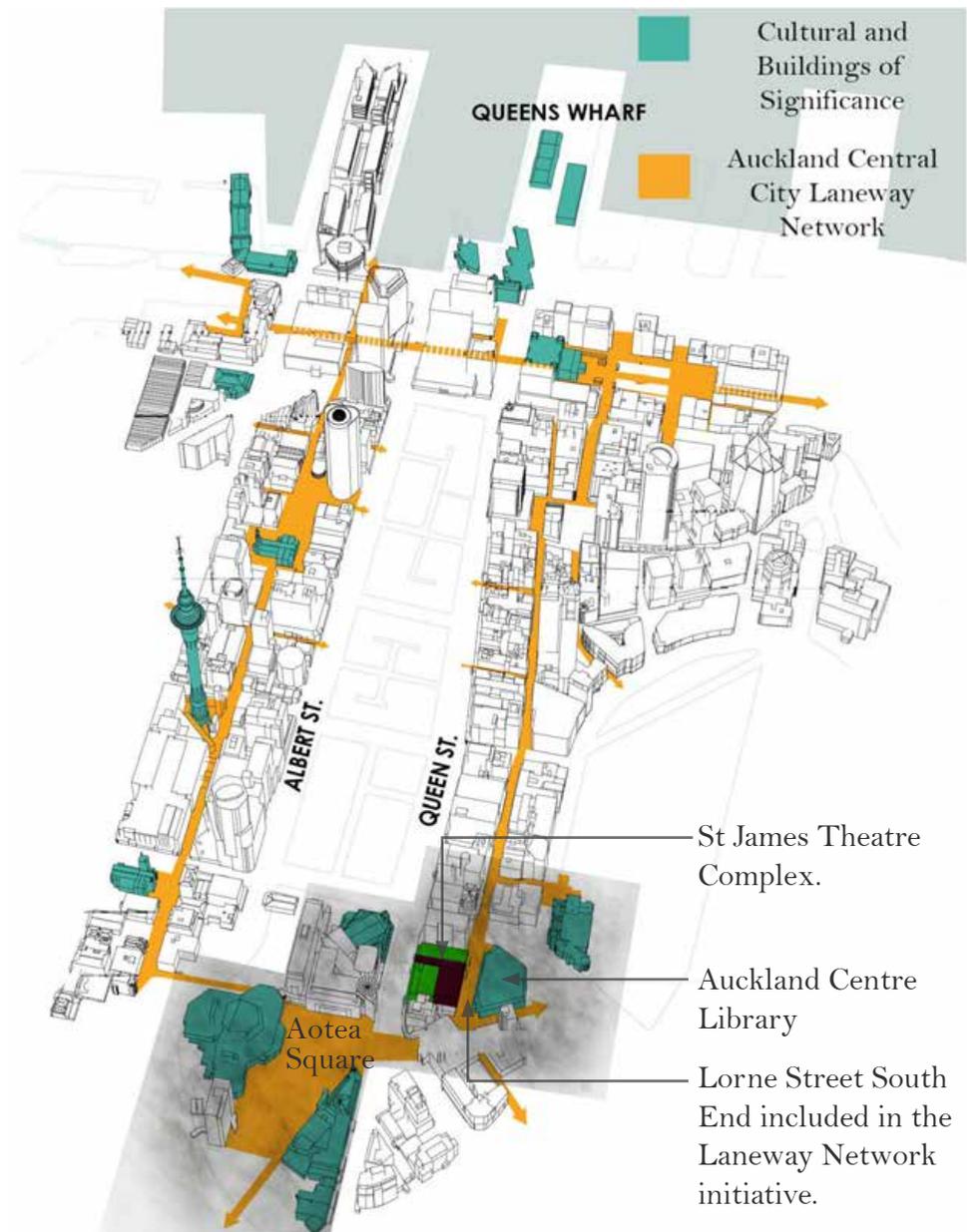


figure58. Laneway & shared spaces network from Master Plan

## PREVIEW - CIVIC PRECINCT TO AOTEA QUARTER

The opening page acknowledges the St James as being part of council owned site and that these sites can further improve and develop mid-town as a city anchor area. The opportunities of the quarter also lay with redevelopment that would favour large commercial site due to no height restrictions. The quarter will generate growth through the new proposed City Rail Link, Aotea Station, but the **focus will be on strengthening the quarters role as a cultural heritage and civic hub**<sup>18</sup>.

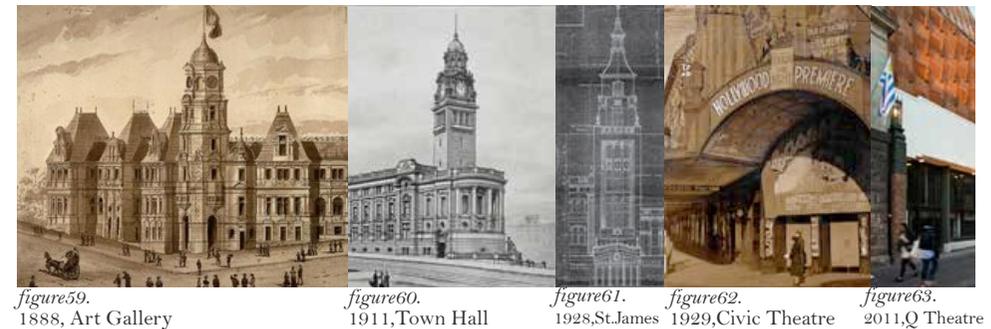


figure59.  
1888, Art Gallery

figure60.  
1911, Town Hall

figure61.  
1928, St. James

figure62.  
1929, Civic Theatre

figure63.  
2011, Q Theatre

## THE FUTURE DIRECTION OF AOTEA QUARTER

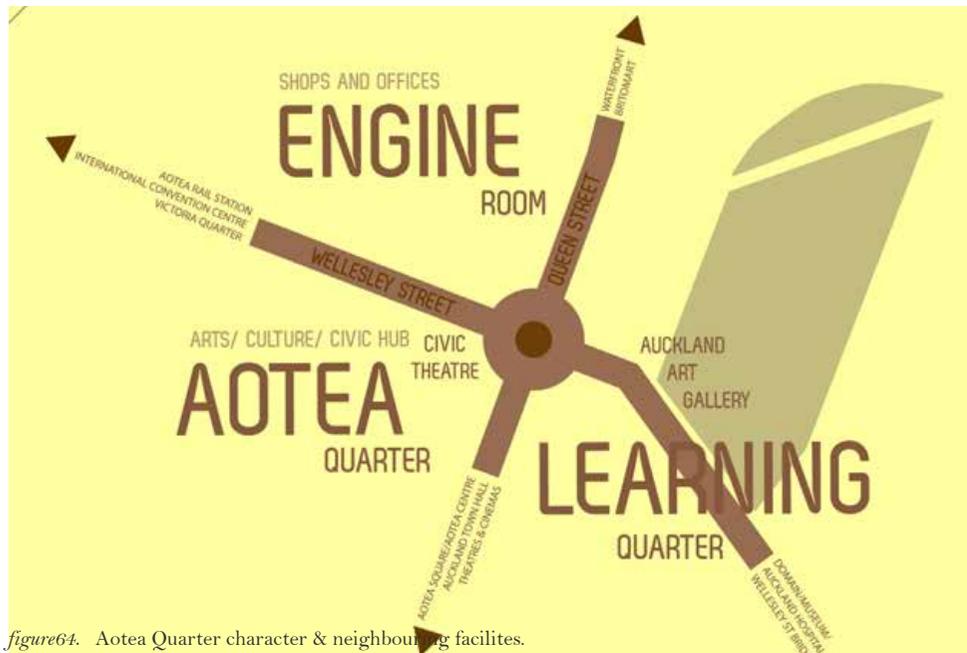


figure64. Aotea Quarter character & neighbouring facilities.



figure65. Aotea Quarter Station cross section

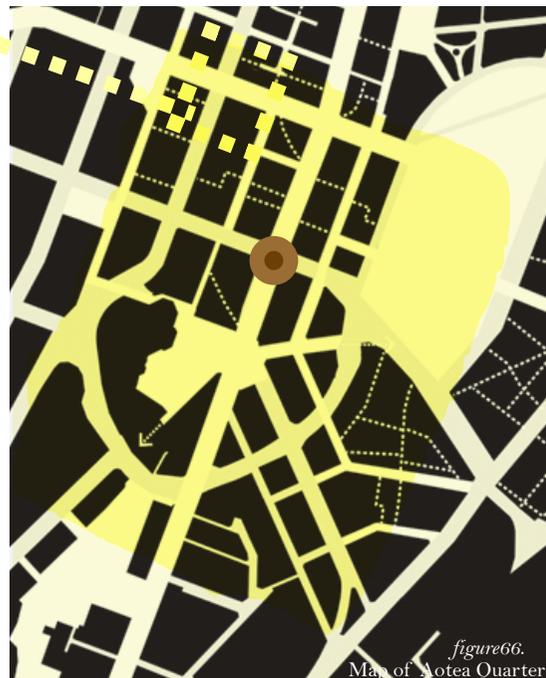


figure66. Map of Aotea Quarter

## AUCKLAND'S CYCLEWAY

The National Cycleway trail has provided an opportunity for three new cycleway's in Auckland city. The diagram below illustrates the Grafton Gully cycleway (opened in September 2014) and is intended to have a connection onto the top of Wellesley St. East.<sup>1</sup>

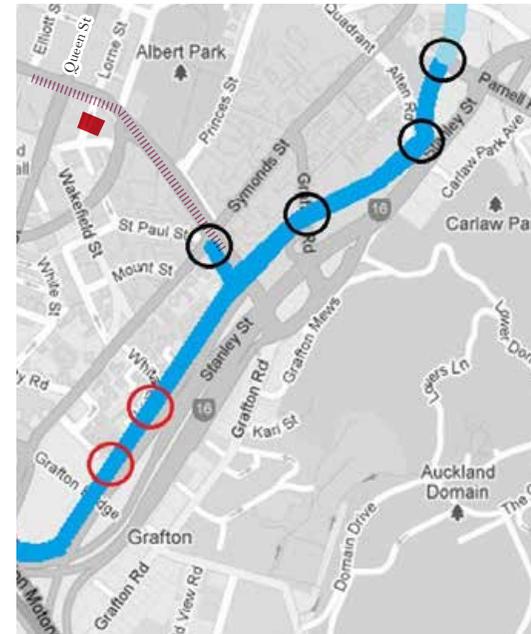


figure67. Map of Grafton Cycleway



figure68. Site Plan

## OBSERVE + UNDERSTAND - SITE ANALYSIS

An important component for answering the thesis question will be how the project is able to maximise its response to Aotea Quarter planning strategies and immediate context. However, before the project looks at getting to know the St James Theatre an urban analysis is required to assess the negative and positive factors. I will draw on Insall's ten conservation maxims as a template for the survey component.

Mid-city or town is the common city jargon that describes Queen St. from approximately Victoria St. to Mayoral Drive. In between these two boundaries is the block of the St James Theatre, located on a very strategic and busy intersection (refer to Central City Master Plan) of Wellesley St and Queen St. The rectangular block includes, starting from the most northern point, The Auckland Savings Bank (ASB) multi-storey building, Odeon, ST James, Regent, Kiwi Music building (332 Queen) and the most Southern building, 350 Queen St, adjacent to the main entry of Aotea Square. All of the buildings except one (350 Queen) back onto Lorne St south, the location of the Auckland Central Library. Queen St between ASB and 350 Queen St. rises quite noticeable and will need to be considered in the design. The retail along the rise is generally quick and easy food outlets; except ASB branch which is a landmark along Queen St. and caters for the students and patrons to Metro Centre

The northern side of the St James backs onto the adjoining Odeon and Westend Theatre making up part of the cinema complex. There is opportunity to merge the buildings at various areas along the common wall. The St James auditorium is fronted on the Queen St face (North Face) by the Regent Theatre auditorium that is situated behind the building offices which line Queens St. Here there is less opportunity for merging and opening due to the functional nature of the auditorium. The straight alignment of the Queen St and Lorne St entry doors forming St James vestibule offers visual connection to the Auckland library. Site visits showed that Lorne St. South; approximately 1.5m above Queen St., is generally a quiet, non-active street except for the recent stairs/seating that offers another urban park for skate boarders.

The site block is flanked by two multi-storey buildings, forming the idea of two towers securing the site. The northern ASB buildings create considerable shadow casting over St James and Lorne St.

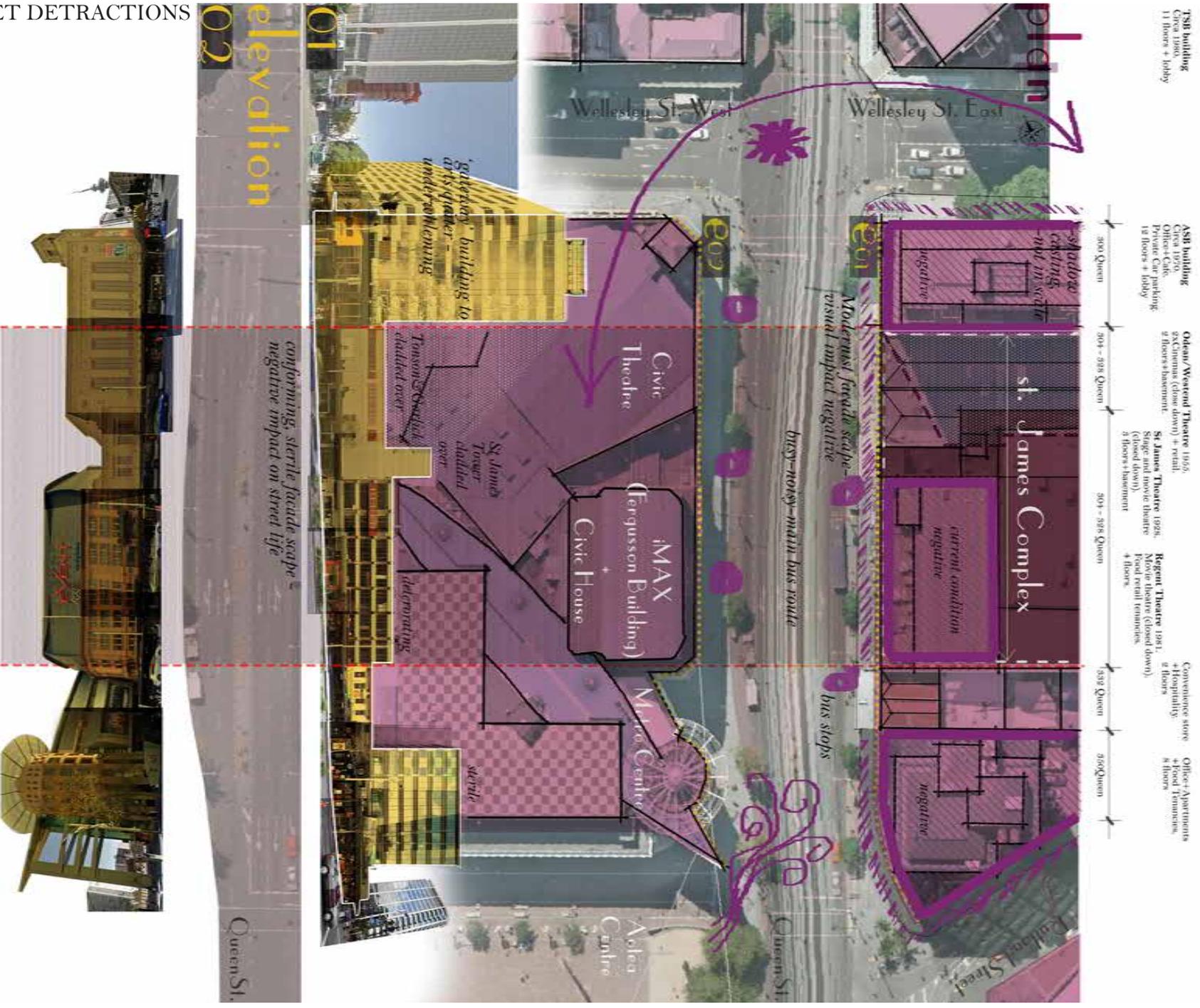
Looking further out beyond the site, the encircling street scape plays an important role with the heritage and history in Auckland urban fabric<sup>1</sup> and creates a new street ambience that is worth developing. The established Aotea Square and various performing arts venues and art gallery are also important assets to Auckland's City.

Character and cultural importance around civic, art and theatre are the area's of consideration for this project and questions start to be asked about growth and progress in this field. Understanding the potential of the site and its place in the district and reconnecting an historic building in limbo will come from the opportunities presented by the Aotea Quarter

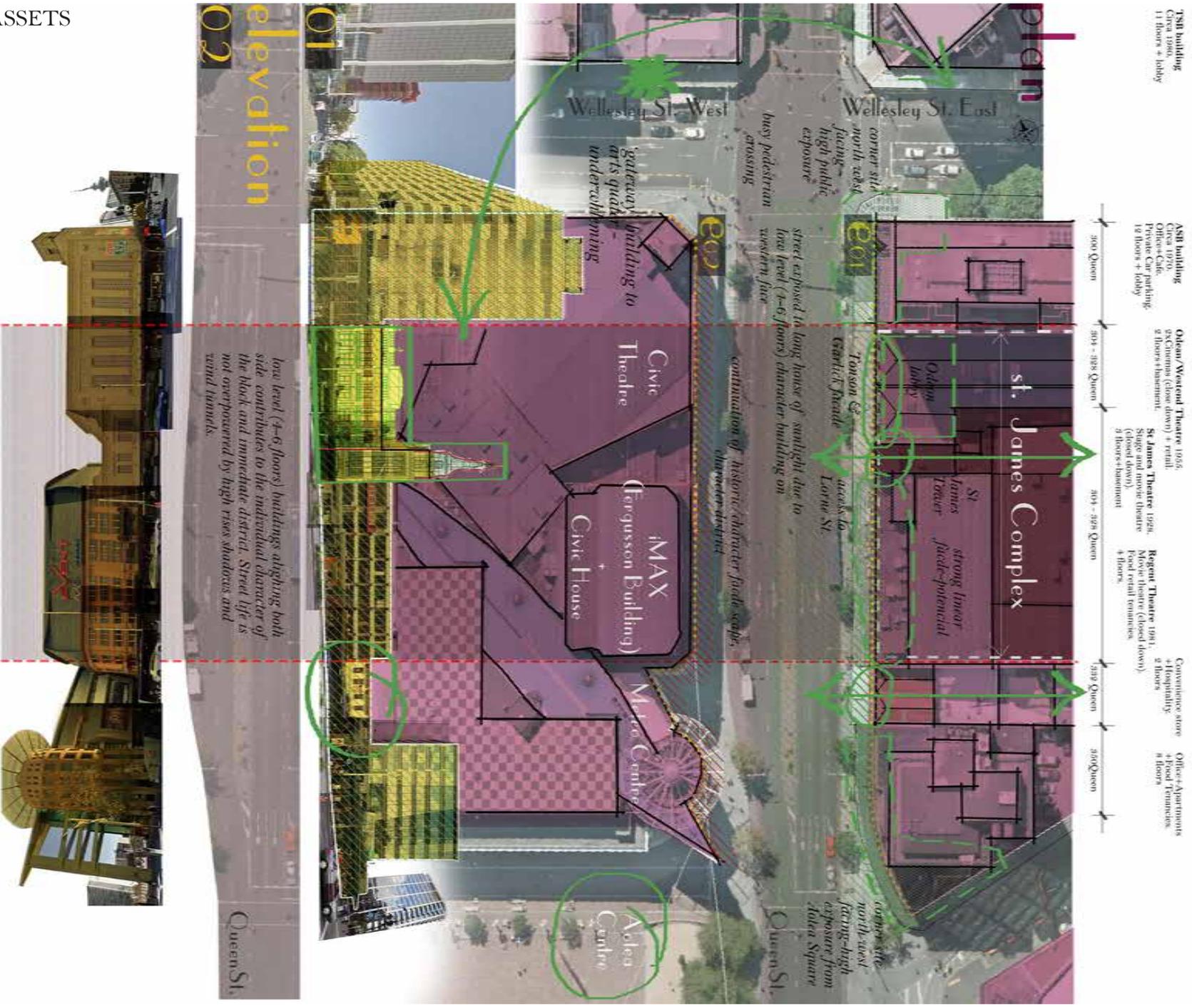
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<sup>1</sup> Auckland Council., "City Centre Masterplan."

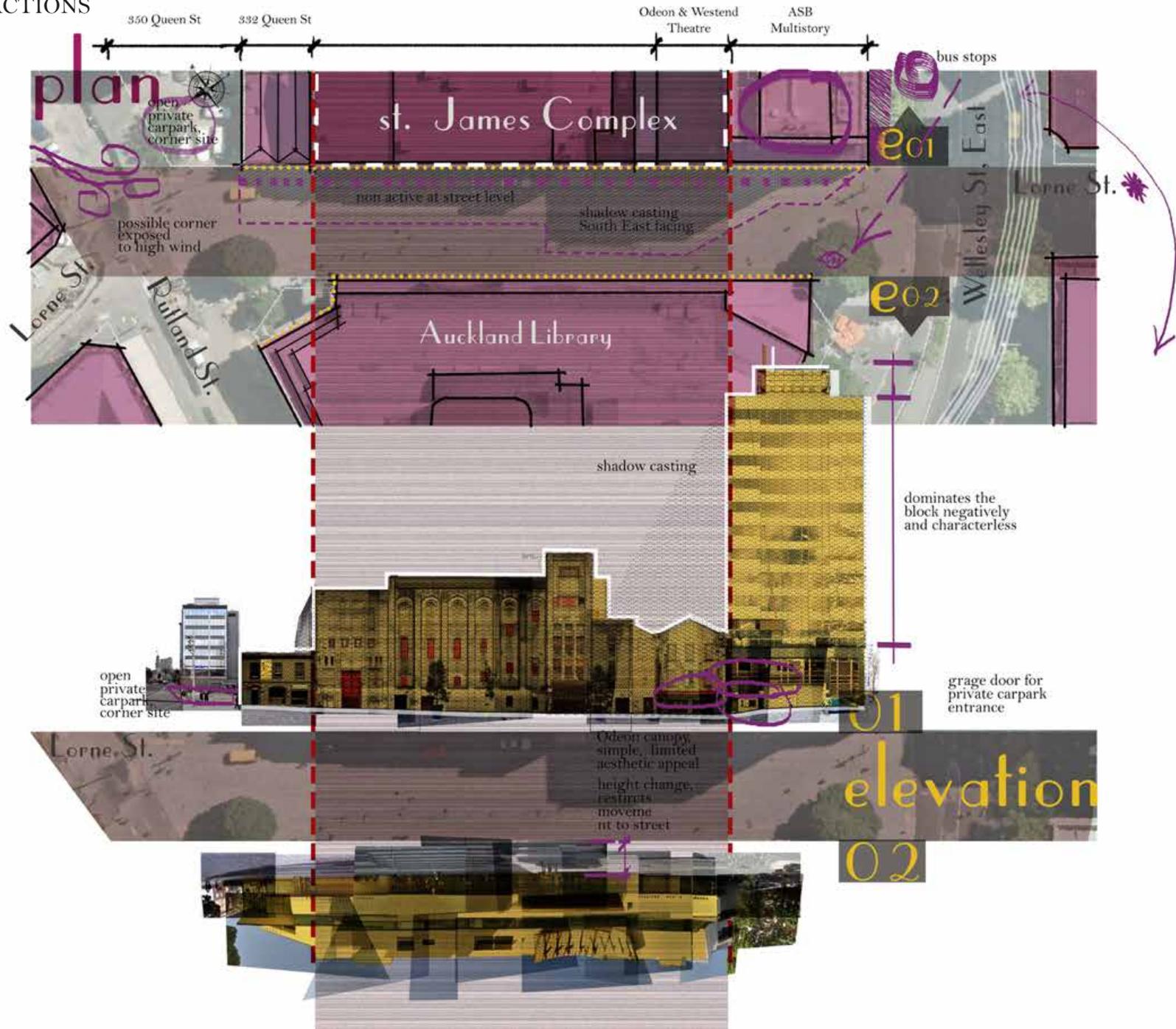
# QUEEN STREET DETRACTIONS



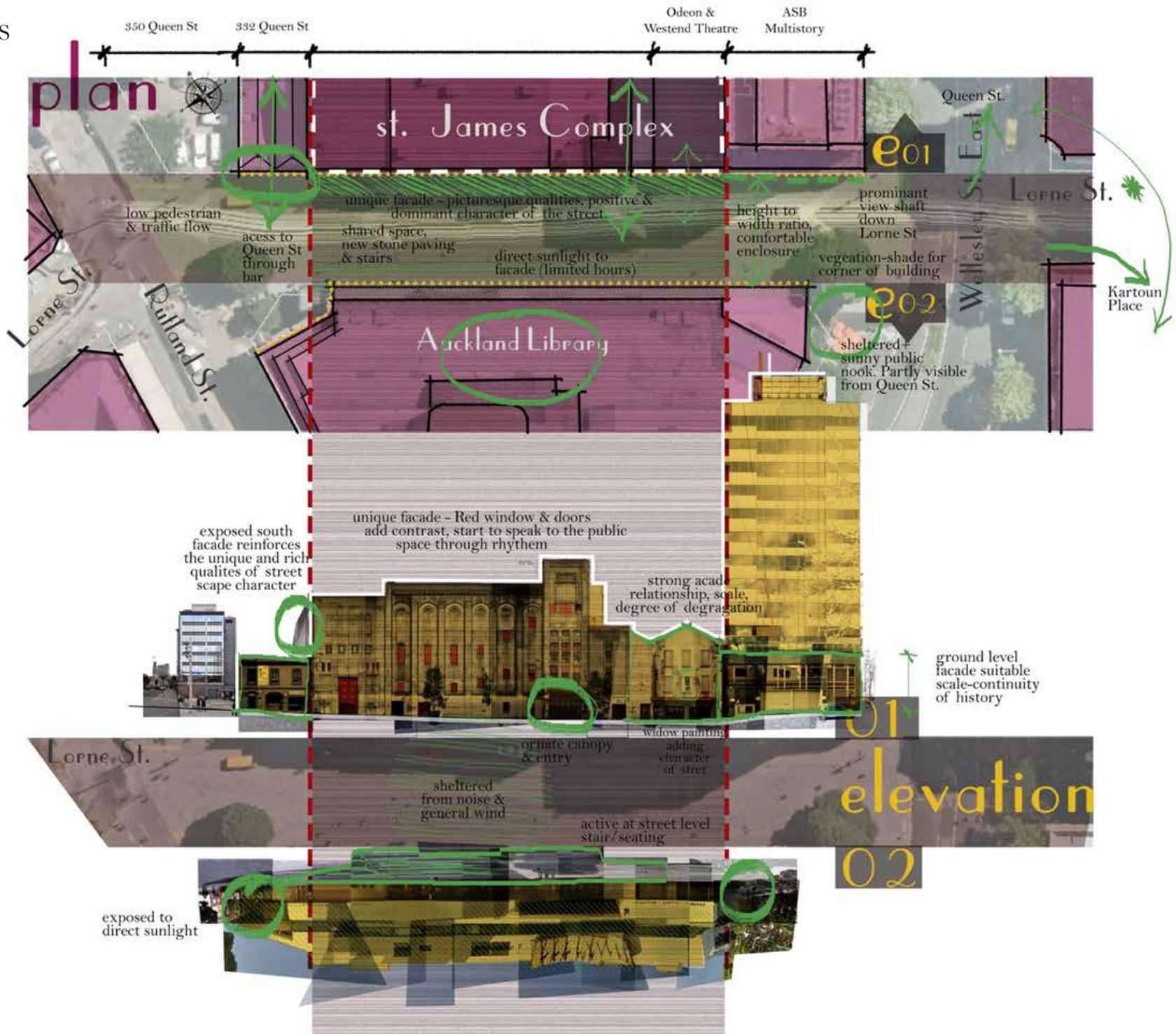
QUEEN STREET ASSETS



# LORNE STREET DETRACTIONS



# LORNE STREET ASSETS



ST. JAMES CITY BLOCK



figure69. Wellesley & Queen St.



figure70. View of Queen St, St James to the right.



figure71. View of adjacent street scape.



figure72. View of Lorne St,  
Rutland in foreground



figure73. Example of continuity  
of history



figure74. Library public life



figure75. Lorne St & Wellesley St East.

The purpose of the photographs is to highlight;

- Street rejecting facade resulting in poor street life along St James complex face.
- Bus traffic and queuing at footpath edge.
- Busy traffic flow.
- Urban context highlighting character, limited floor levels and heritage nature of the city immediate city block.
- Pedestrian density comparison from Queen St and Lorne St.



*figure76. Street life on Western side of Queen St.*



*figure77. Facade context*



*figure78. View of Wellesley and Lorne St.*

## URBAN DESIGN CONCLUSION

The assessment of the survey has been chosen based on level of influence on the site and then suggests possibilities:

A possibility of a public connection between Queen St. and Lorne St. through the St James complex will create a new pedestrian pattern and potentially regenerate Lorne St. Inadvertently the Auckland library will have increased exposure.

The Queens St. façade scape has a negative impact on street life, exposing the original façade scape of the St James and Tonson & Garlick will be an opportunity to emphasise the heritage character of the quarter.

The façade scape aligning Queen St is north facing with higher than normal direct sun light due to nature of the character buildings on the opposite side of Queen St. There is opportunity for public intervention.

Mid-City Queen St is a busy bus route and a vehicle thoroughfare,

increasing the need to address congestion and improve street life to the Arts Quarter, which is possible due to the wideness of the street.

Physical city anchors will improve the quarters role as a cultural and civic hub. The St James reinstated has the potential to reinforce this growth strategy.

The ASB building is located on a prime urban street corner, there is opportunity scaling down and redevelopment.

As a cultural and arts destination the Quarter is to cater for before and after performance activities to increase attendances. A proposed hospitality and café suitable for the arts demography will be a suitable programme.

A new cycle lane is to be inserted into Wellesley St east, opportunity to provide bicycle facilities close to library and bus lanes, increase foot traffic.

John Ruskin's picturesque and sublime values are relevant to this project but preserved evidence of disrepair, in a changing urban environment, will result in a structure that loses meaning: its architecture is valued, but its continuing function in an Arts Precinct requires visible proof of renewal. Also, communicating continuity of history through newness (which Insall did not entirely support), by materiality advocated by Carlo Scarpa also will also be supported. Donald Insall's approach, of "befriending" the building, recording and articulating the decision-making process and ultimately giving expression to the level of intervention, will be applied to the research.

The immediate urban context and urban planning of Auckland is a very influential component and will be the framework for the design which will sit behind the heritage component. The history of the Aotea Quarter and present objectives for the master plan of central Auckland will be one of the starting points of the design.

In the design narrative, pre-performing spaces will be applied as an architectural idea and layered into the heritage and urban planning components. The direction of how this will be applied to the design will in part be directed by the situation + event theory as discussed in the above text, and partly derived from opportunities that occur in the process of design.

*figure79. Auckland circa 1970*



*figure80. Auckland Library shortly after completion, circa 1971*



*figure81. Present mid town*





figure82. View of Lorne St. from Rutland St.

Aug '14

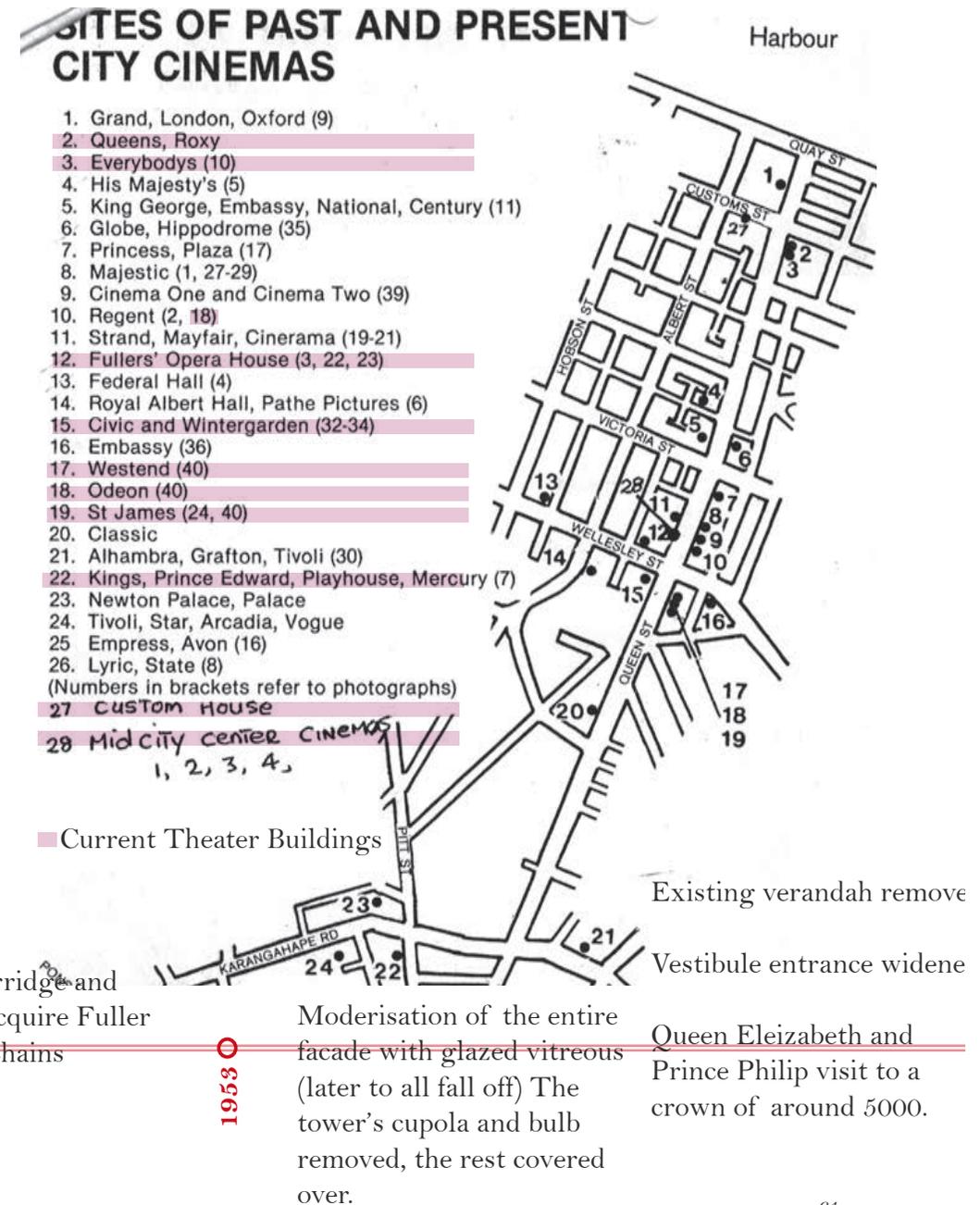
## HISTORY OF THE BUILDING

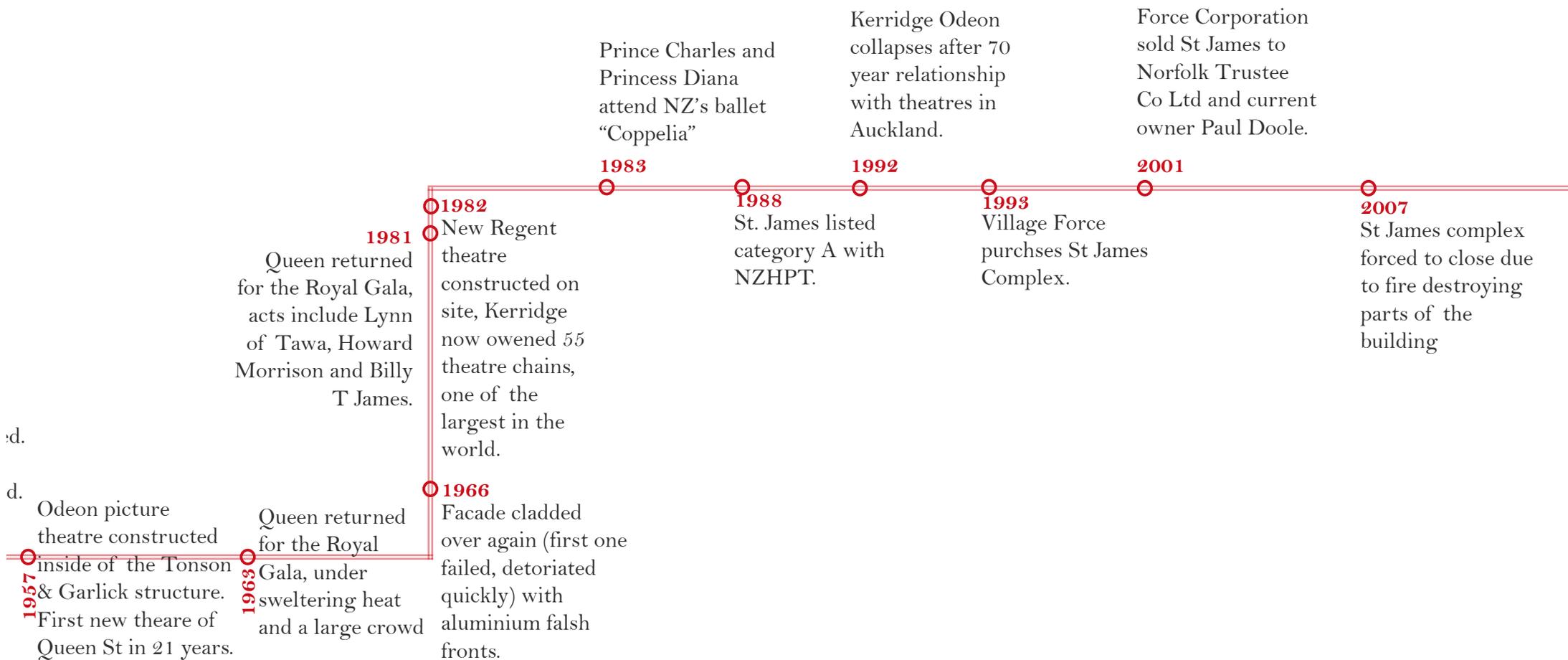
The first aim is to ‘*meet the building*’ as Insall has said: to understand how it came to be, and how the “life” it has had has been altered to be what it is today. It is important to recognize what is special and individual about it. The life of the St James Theatre begins in 1928, the same year Le Corbusier Villa Savoye was completed, the CIAM was founded and Mickey Mouse makes his first appearance in the silent film “Plane Crazy”<sup>2</sup>.

The St James Theatre is one of the most iconic theatres in Australasia<sup>3</sup> and is a heritage category 1 listed building, the highest category with New Zealand Heritage and therefore in Auckland. Ironically the St James was built as a replacement for the fire gutted Fuller building in 1926, but has been closed since 2007 due to fire damage<sup>4</sup>. The 1926 fire may have been timely and a life line for the St James Theatre. The 1920’s was the high point for theatre and cinema industry and it was becoming lucrative, especially with the arrival of talking pictures in 1929 (Wellingtons Paramount Theatre<sup>5</sup>). A Cinematograph Act was passed by parliament in 1928 to legislate the growing industry, especially on Auckland’s

1 Donald Insall, *Living Buildings* (Mulgrave, Victoria: The Images Publishing Group, 2008).  
 2 “Historical Events for Year 1928,” <http://www.historyorb.com/events/date/1928..09.2014>  
 3 Wayne Thompson, “Mayor Urges Action on Rotting St James Theatre,” *The New Zealand Herald* 2011.  
 4 Ibid.  
 5 Salmond Reed, “The Conservation Plan for St James Theatre Auckland,” (Auckland2003).

figure83. History of Auckland Central Theaters







. Looking North onto the Lorne Street facade, early 1930's



figure88. Lorne Street facade



figure86. Lorne Street facade 1930's



figure84. The set back brick facade making the Auditorium,



figure87. Tower + auditorium, early 1960's



*figure89. Lorne Street facade, circa 1970's*

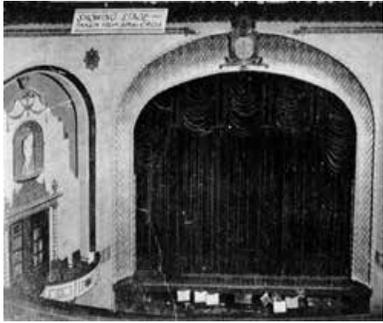


figure90. Original proscenium arch & curtain, circa 1935



figure91. Auditorium, circa 1965



figure97. Ground floor entry lobby looking towards Lorne St.



figure92. Auditorium, circa 1940



figure95. Lobby level 1, auditorium to the left



figure94. Auditorium, circa 2001



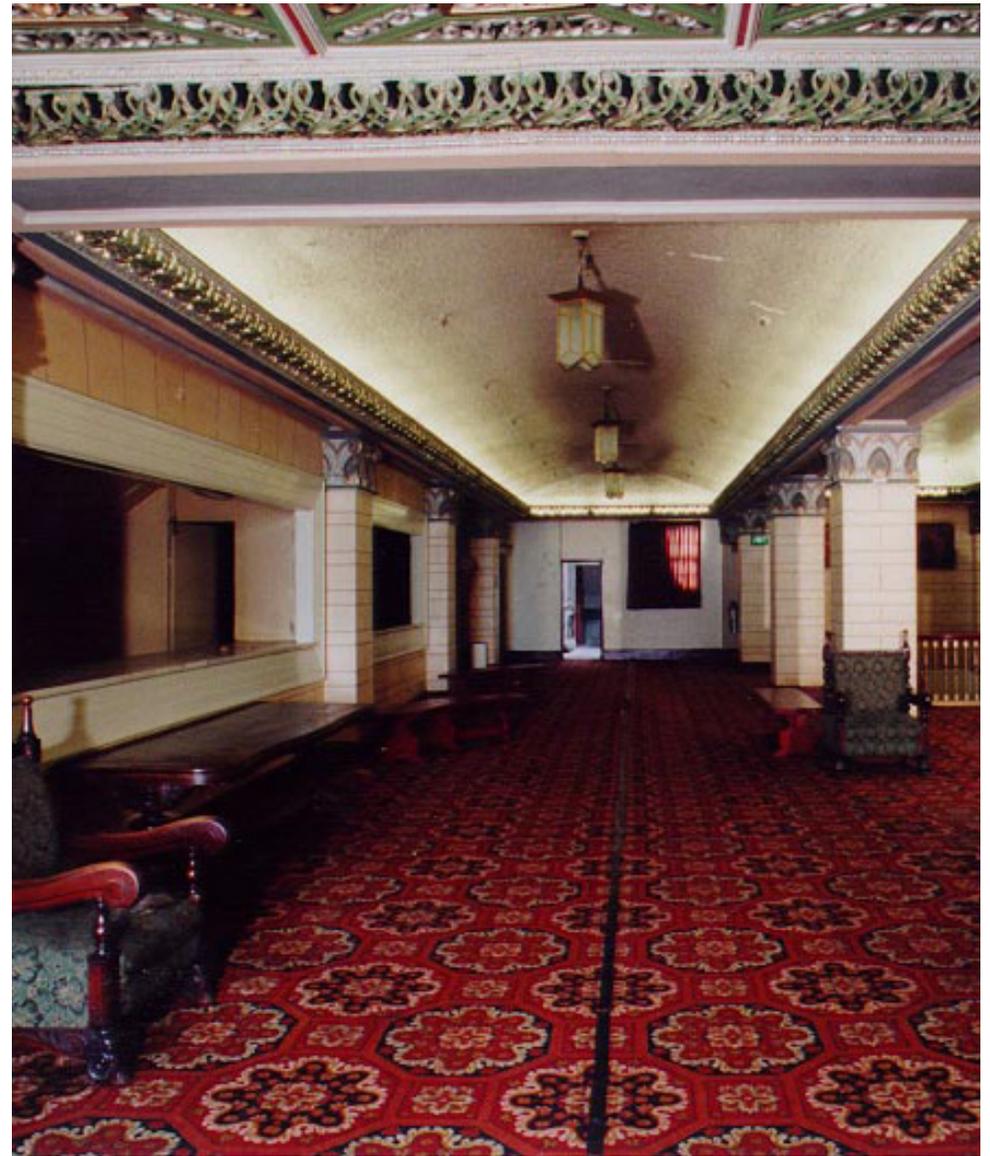
figure96. level 1, Dress Circle foyer



*figure98. Statue over boxes*



*figure99. Upper circle window & cornice detail*



*figure100.  
Level 2, Upper circle foyer, barrel vaulted ceiling, auditorium to the right*

## FACADE : CONTINUITY OF HISTORY

Queen Street, where considerable expansion was anticipated. However two years before the grand gala opening of the St James, Queen Street was considered 'over seated'. This was due to number of theatres versus population of Auckland (Auckland population 1916 - 133,712<sup>6</sup>)

The theatre now has a three tier interior of; ground, dress circle and upper circle levels seating a total of 1500 people. The ground floor foyer not only opens from Queens Street but also opens up from the recently refurbished pedestrianized Lorne Street, facing the City Library, planned to become part of the city's laneway network. This is a unique feature and was especially designed to operate as a type of valet entry. The beauty of the St James Queen Street façade is currently hidden. In preparation for 1953 Queen Elizabeth II visit the facade was boarded over with an austere modernist façade<sup>7</sup>, that concealed the theatre entry tower (removing the cupola) previously regarded as an ornate Queen Street landmark

The St James was designed by architect Henry Eli White in 1927 in the style of Spanish colonial revival and in the 'picture palace' phase – a phase of cinema design in Auckland when the architecture was distinctive and could stand alone. The Civic Theatre also fits in this category. The design intent from White was based around the complete entertainment cinema experience, taking the patron beyond their everyday life, in the same way that screened movies did<sup>8</sup>. The other popular social excursion of the time was stage performance. The St James primacy was for vaudeville acts (1870 – 1920), an organised variety show that was very popular in England and originated in America<sup>9</sup>. The St James Theatre's interior design and entrance planning demanded that you were attired in your *number ones*, with a lavished environment on arrival and the social participation during refreshment that also enhanced the theatre and

<sup>6</sup> "Story:Auckland Region," (2012), <http://www.teara.govt.nz/en/auckland-region/page-5..09.201>;

Margaret McClure, "Story:Auckland Region," <http://www.TeAra.govt.nz/en/auckland-region>

<sup>7</sup> Allan Webb, "Auckland's Greatest Theatre St James Theatre "the Theatre Perfect" Auckland Show Piece," (unknown).

<sup>8</sup> Salmond Reed Architects, "Conservation Plan," (2000).

<sup>9</sup> Ibid.



figure101. 1928



figure102. Circa 1953

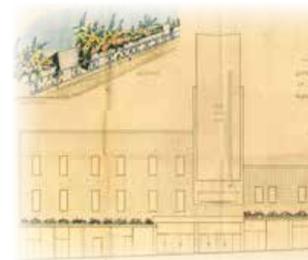


figure104. sketch of the1953 facade



figure103. Circa 1975

cinema going event<sup>10</sup>.

Between 1957 and 1987 the building was transformed into a cinema through the Kerridge Odeon cinema franchise, owned by Bob Kerridge and his successor, his son Scott. It was during this time that the cinema was transformed into the fashionable multiplex with two additional buildings located on Queens Street, the Westend and the Odeon. By 1992 the Kerridge franchise had gone into receivership and purchased by Village Force Corporation. In 2000, developer and owner Paul Doole carried out a small conversion to facilitate corporate functions, live music and dance parties, with a new main foyer bar, removal of ground floor cinema chairs, and squaring up of the ground floor auditorium.<sup>11</sup>.

Doole has engaged two major reports in the last 10 years, a seismic strengthening report (Compusoft Engineering) and a conservation plan by Salmond Reed Architects. This was in preparation for a high rise development for the site that has equated to a 39-storey apartment building planned to occupy the air-space above the St James. The strengthening report findings equated to approximately \$10 million of earthquake strengthening and identified a requirement for a new roof diaphragm system over the auditorium and 150mm and 200mm shear walls to all four sides of the auditorium<sup>12</sup>. The conservation plan identifies elements of the building that have cultural heritage value<sup>13</sup> which the Plan lists as the interior ornamentation. The report complies with the principles of the ICOMOS (the International Council on Monuments and Sites), New Zealand Charter (refer to definitions) A comprehensive restoration report has been carried out by the council with an estimated cost of full restoration between \$50 million - \$65 million<sup>14</sup>.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> Compusoft Engineering, "Earthquake Strengthening Report of the St James Theatre," (2000).

<sup>13</sup> Architects, "Conservation Plan."

<sup>14</sup> Wayne Thompson, "Fate of an Auckland Landmark: Saving the St James," *The New Zealand Herald* 2011.



figure106. Proposed apartment scheme for St James Complex.

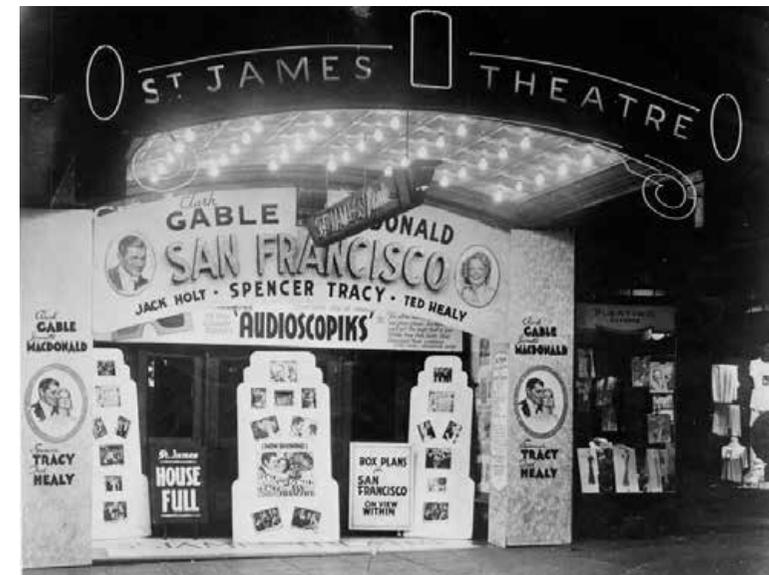


figure107. Queen St Entry, 1936.

## OPPORTUNITIES AND RESTRICTIONS

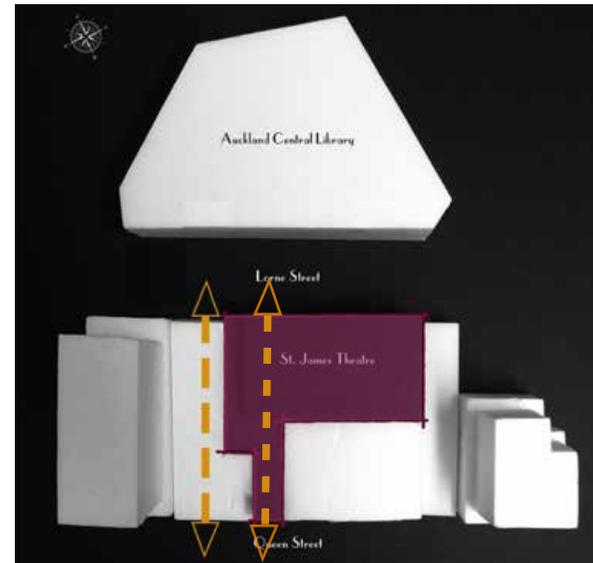
### EXISTING SITE CONDITION



. Diagram 1

The site block size allows for the building's to face both Queen st and Lorne St allowing for pedestrian thoroughfare circulation.

Possible pedestrian thoroughfare to Lorne St. and therefore making the central library accessible and visible from Queen st.



. Diagram 2

A cut through the Odeon or utilizing the thoroughfare of the St James allows a connection and relationship between the library and Queen St, generating more foot traffic to the inactive Lorne Street.

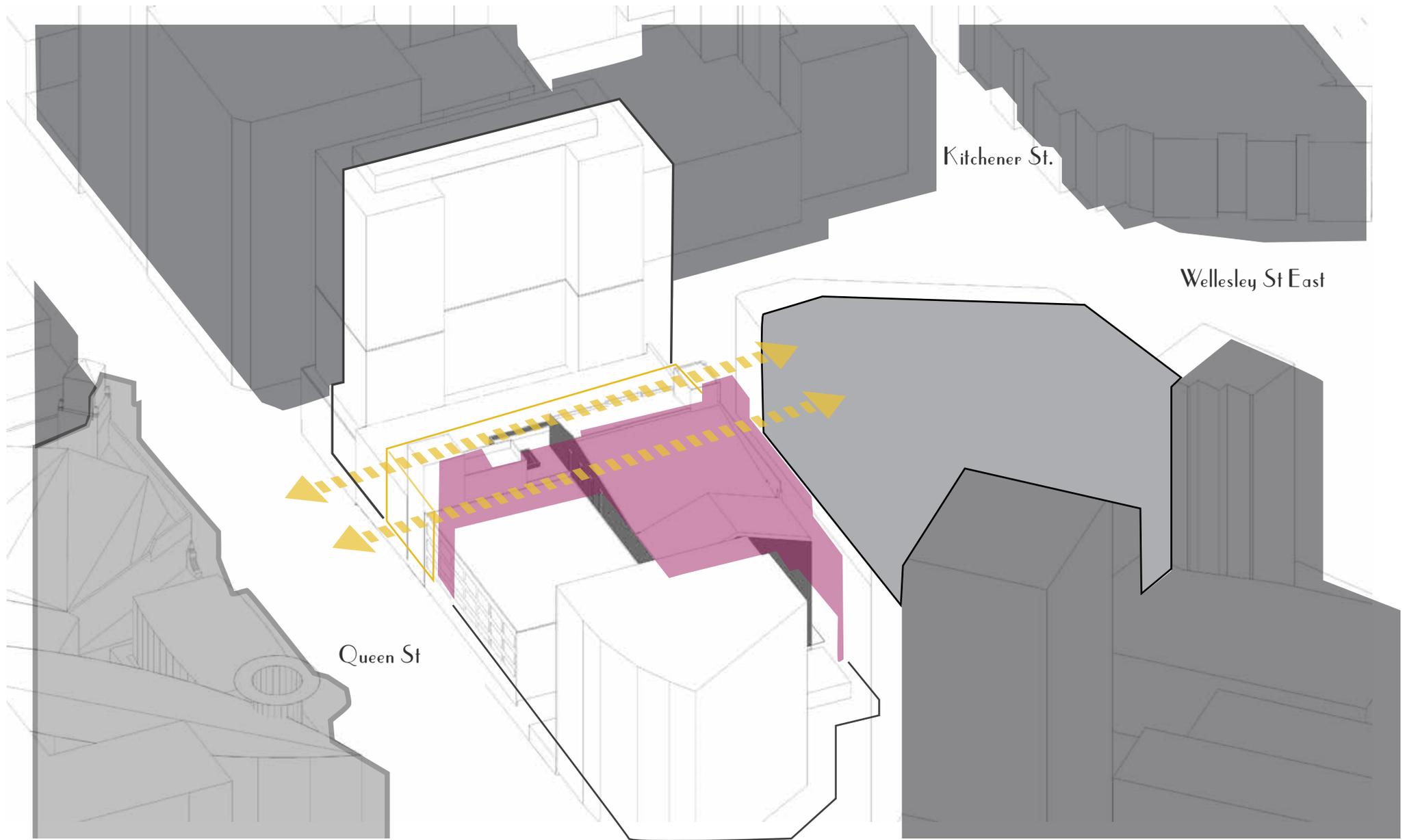
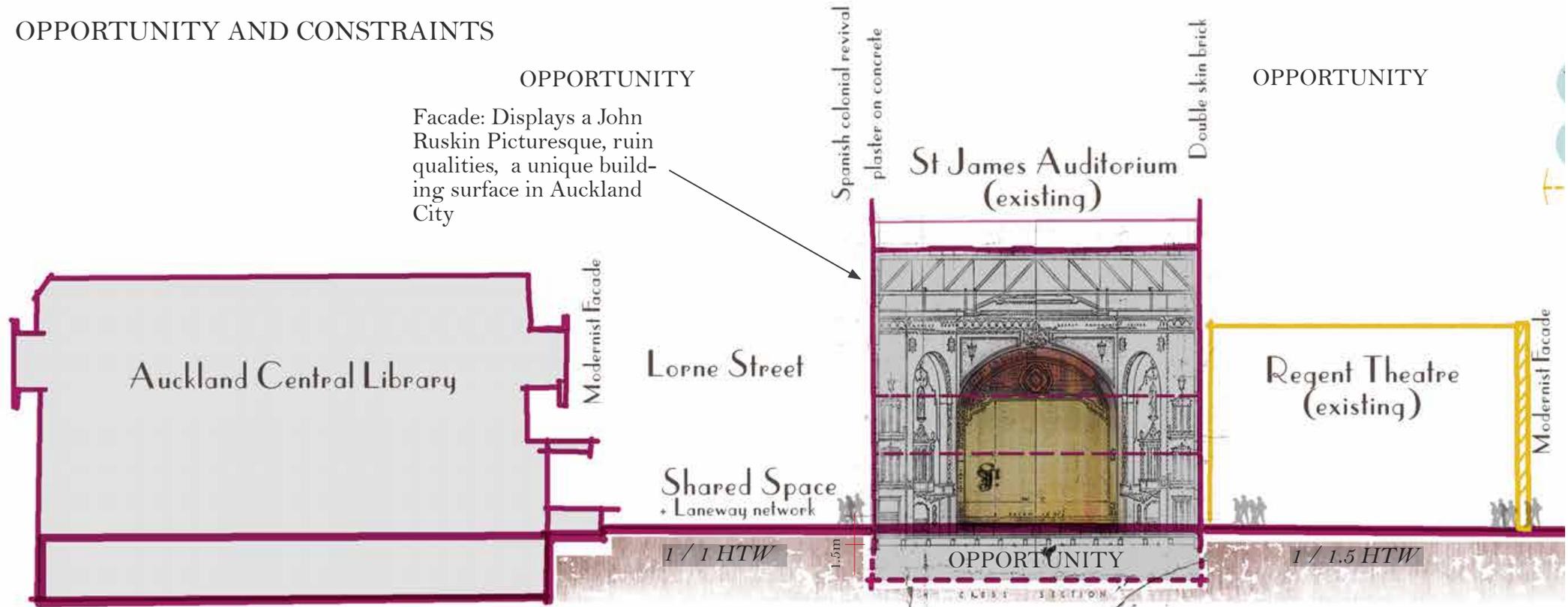


figure108. Potential connection to the library

# OPPORTUNITY AND CONSTRAINTS



**OPPORTUNITY**  
 Facade: Displays a John Ruskin Picturesque, ruin qualities, a unique building surface in Auckland City

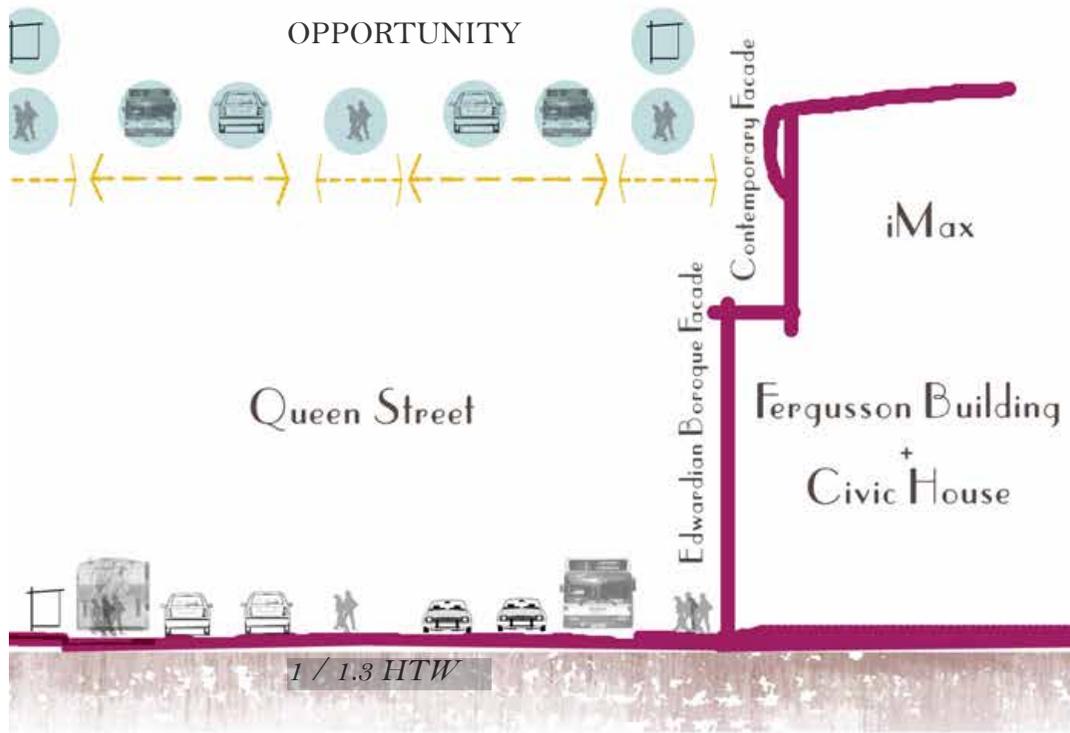
**OPPORTUNITY**

## Key

- Shared Space - Existing Auckland Council initiative used by pedestrians and vehicles.
- Laneway - Existing Auckland Council initiative
- Network Proposed - Diverting and restricting car traffic by creating a one way system as well as a two bus lane located in the centre of the road to reposition the moving, noisy barrier from the street frontage and edge.
- Bus lane

HTW - Height To Width ratio

figure 109. Street scape section



The street scene section examines the St James within its context and the immediate building heights. It also identifies the type of spaces and enclosures in between the buildings. The unused Regent Theatre closes off the St James and the tower entry and the Regent's buildings volume proportion makes

it suitable as a public piazza or square. The also diagram brings the attention of Queen St. traffic congestion and identifies an opportunity to reduce noise and barriers from the road edge.



figure110. Figure Ssection cut for street scape

## FACADE ANALYSIS



figure111. Existing Queen St. Facade in context

The St Jame's block facades are significantly a detraction to the Aotea quarter, Queen Street and central Auckland. The block is an exemplar of non compliant historic building

in limbo between property developer (owner) and the council. The result is a under forming street face that plagues the whole block.

The existing deteriorating pedestrian canopy is another example of a city block that is showing neglect, in striking contrast to the ornate, well presented underside of the Civic Theatre canopy.

The ASB building (equivalent to thirteen story's) vertical presence is out of context for the block and give of alot of shadow casting onto the St James Complex.

## REVEALING LAYERS OF HISTORY

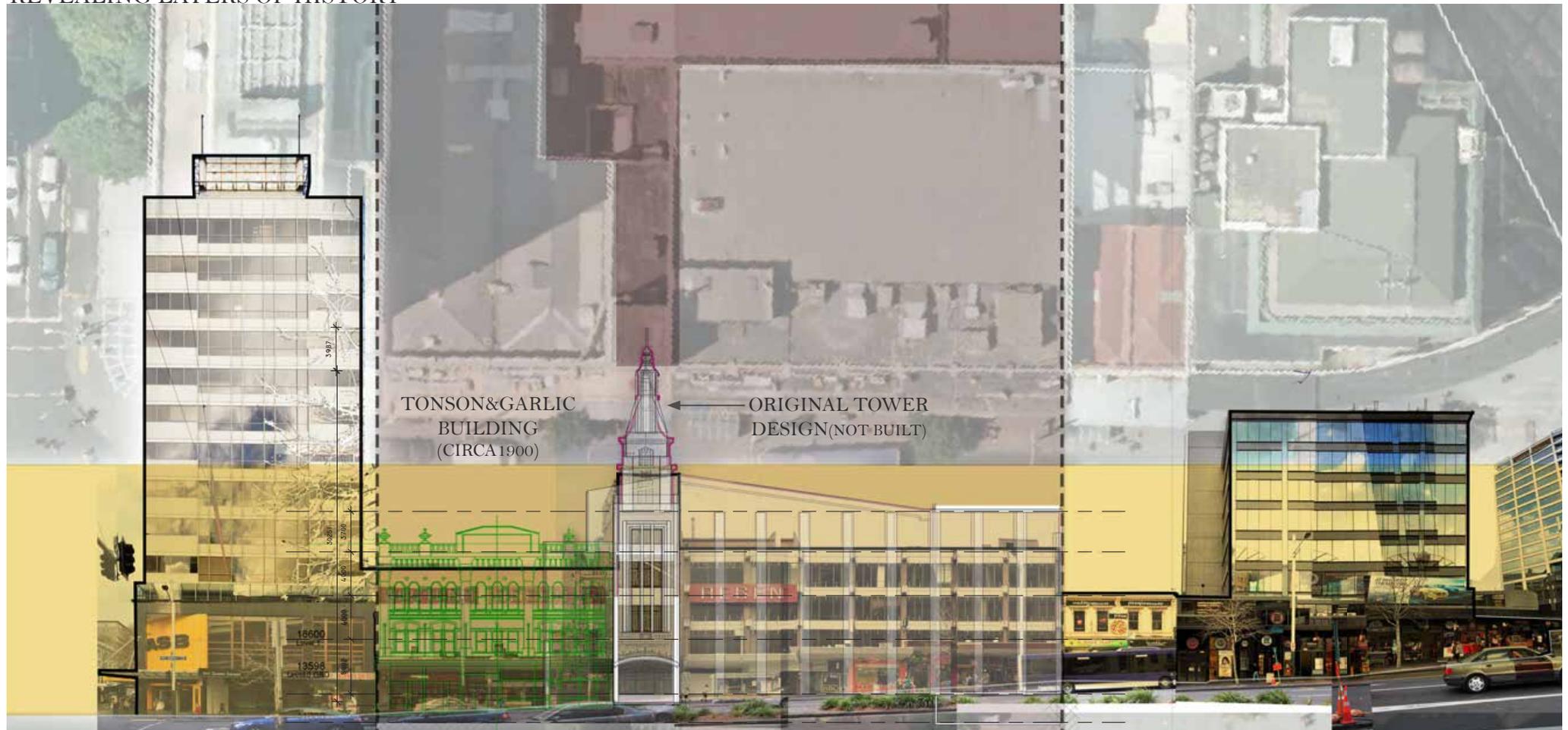


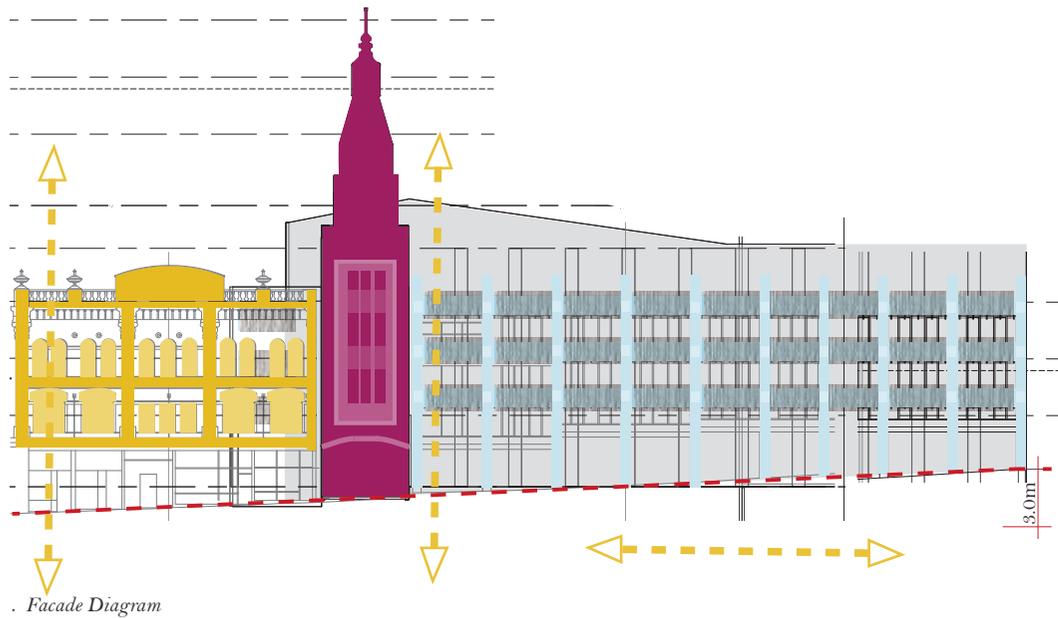
figure112. Underneath Queen St. facade

The St James (1928) architectural facade style is loosely regarded as Spanish Colonial Revival<sup>1</sup>. The Tonson & Garlic building has characteristics of Edwardian Baroque

style. All three together provide a rich tapestry of architectural history and will only enhance the historical district of Aotea quarter. The St James auditorium brick face

is visible from the street.

1. Salmond Reed, "The Conservation Plan for St James Theatre Auckland," (Auckland2003).



The illustration shows the fenestrations of all three buildings in their original state. The modernist building displaying clean horizontal lines while the tower obviously reinforces the vertical movement by the tower's heavy mullions. The Fenton & Garlic building also represents a vertical direction coming from the neo-classical columns and proportions of the windows and top hats ornaments at parapet level.



figure113. 1930's Queen St.

The St James Complex requires street presence and to be reinstated back into the historic urban fabric. The original grand tower design could be the platform for this reinstatement. This will be one of the main drivers of the design.

The ASB building is out of height context for the immediate Queen St. context. Reducing the height and function of the building is a consideration when looking into the master planning of the block.

The history and heritage values reflected in the facades provides an design opportunity for architectural reinstatement, preservation and intervention.

The St James facade facing the library, on Lorne St is a potential area for rejuvenating this shared space.



figure114. Lorne St facade

The Lorne St. facade in a very unique collection of beautiful decaying ruin that has a imaginative quality that is of high historic significance. There challenge here is to energize the street while high

lighting the picturesque nature of the street scape. The ASB buildings contrast is strongly evident in this elevation.



figure115. Odeon Theatre facade  
A detail look at the aged picturesque qualities of the Odean Theatre facade.

## PERFORMANCE VENUES IN AUCKLAND

The following text and bullet points has been extracted from a report on performing arts venues initiated by the Auckland City Council in 2011 which was an update to the 2008 version, and was carried out by Horwath Consultants . The 2011 report looked into a number of factors, listed below are the points that are relevant to this thesis:

### REPORT FACTORS

- The needs of existing performing arts groups.
- “Gap analysis” to identify needs which are not currently adequately met.
- An assessment of the need for additional centrally located venues.
- A strategic assessment of the most appropriate locations for particular venue types<sup>1</sup>.

Auckland Performing arts venues are specialised in hosting the types of performances which the report has categorised as:

### VENUE CATEGORY'S

- ‘MAINSTAGE’ Broadway Stage;  
Large scale, commercial shows.
- ‘OFF’ One step away from Broadway Stage;  
Cutting edge with quality production.
- ‘OFF-OFF’ Two steps away from Broadway Stage;  
A, non-commercial.<sup>2</sup>

Refer to appendix for full criteria.

Auckland central currently has six professional performing arts venues as well as six venues across the old Auckland City Council catchment.

Amongst the six is the most recent addition the Q – Theatre (2011) located next to the Town Hall which has two ‘flexi’ form theatre spaces of 460 and 120 seat. Additionally another new 600 and 200 seat theatre is planned for Wynyard Quarter and will be sited adjacent to the ASB building.

<sup>1</sup> Horwath Consultants, “Professional Performing Arts Venue Study,” (2011).

<sup>2</sup> Ibid.

## CITY'S PERFORMING VENUES

### DEFINITIONS

OFF,OFF	EXPERIMENTAL, FRINGE, EMERGING TALENT
OFF	CUTTING EDGE WITH QUALITY PRODUCTION
MAIN STAGE	LARGE-SCALE
1	OFF,OFF BASEMENT THEATRE
2	OFF Q THEATRE
3	M.S TOWNHALL
4	M.S ASB AUDITORIUM
5	OFF HERALD THEATRE
6	M.S ST JAMES THEATRE
7	M.S CIVIC THEATRE
8	OFF AUCKLAND UNIVERSITY 'MUSGROVE'
9	M.S SKY CITY - REMOVED
10	OFF AUCKLAND THEARTE COMPANY (WYNYARD QUARTER IN PLANNING)

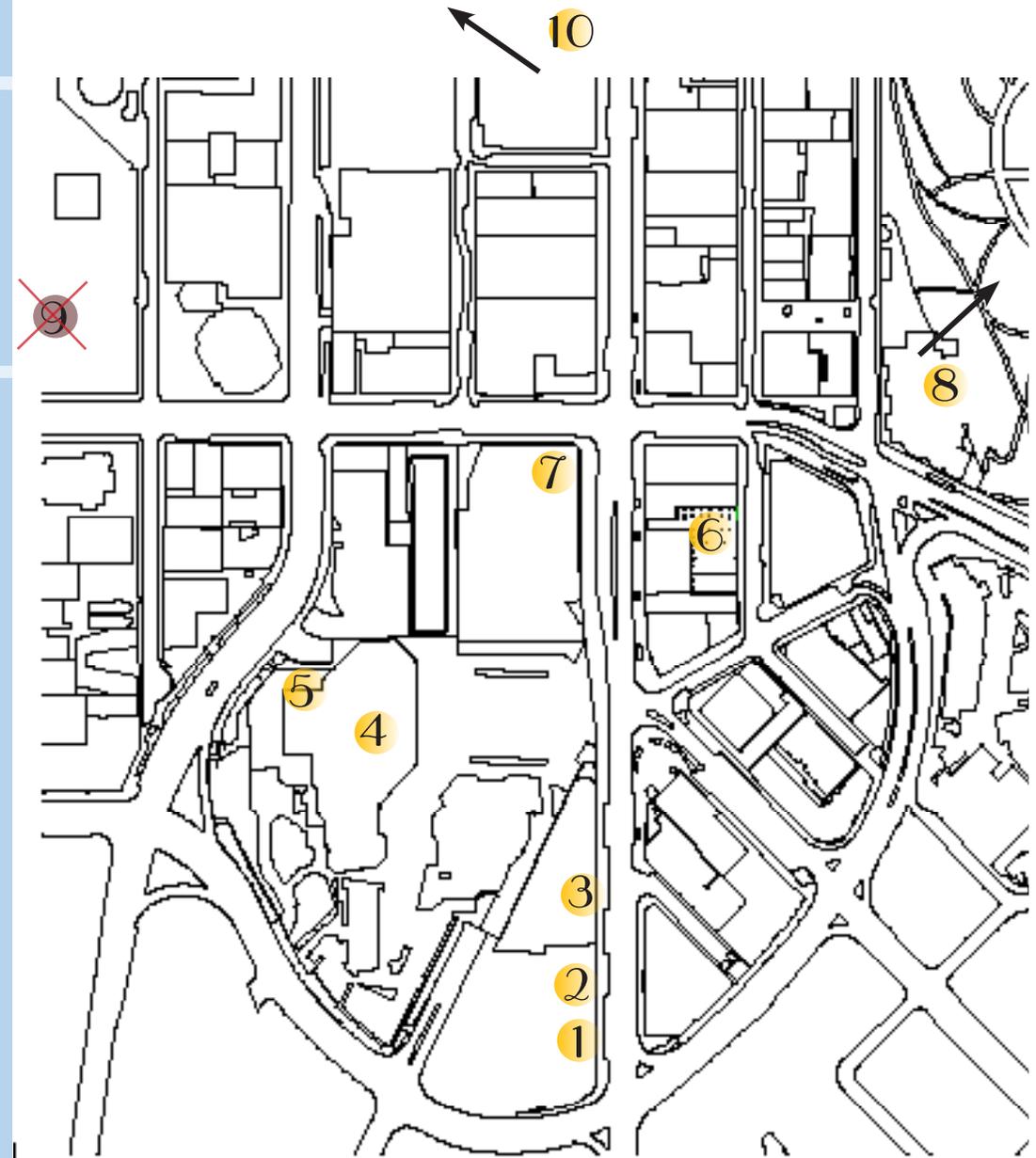


figure116. Venue & Category

figure117. Map of Venue's

## VENUE LOCATION MAIN ATTRACTION FOR PROMOTERS:

Venue managers and major hirers maximise their potential for financial success by using venues centrally located. The benefits and flow on effect of this is:

- Assist in creating a strong identity for the theatre and dance sectors. Create a sense of vitality and energy in central Auckland for audiences and visitors.
- Encourage creative synergies between performing arts organisations.
- Provide opportunities for operational and financial efficiencies in terms of management, operations and programming of venues where desirable.

## THE PERFORMING ARTS VISION

The 2008 Horwath report outlines the performing arts sector vision, with the overall goal to achieve a sustainable development in the sector. The primary ideas from the vision are:

- Audience development
- Diversity
- Flexibility
- Identity

The ability to achieve sustainability in any entertainment and arts sector is to grow the general audience and the regular patrons base. This requires placing the performing arts as pleasant and exciting 'night out' of entertainment when comparing with other entertainment industries (film and sport) and ultimately competing for the same disposable income. Other influences for audience development:

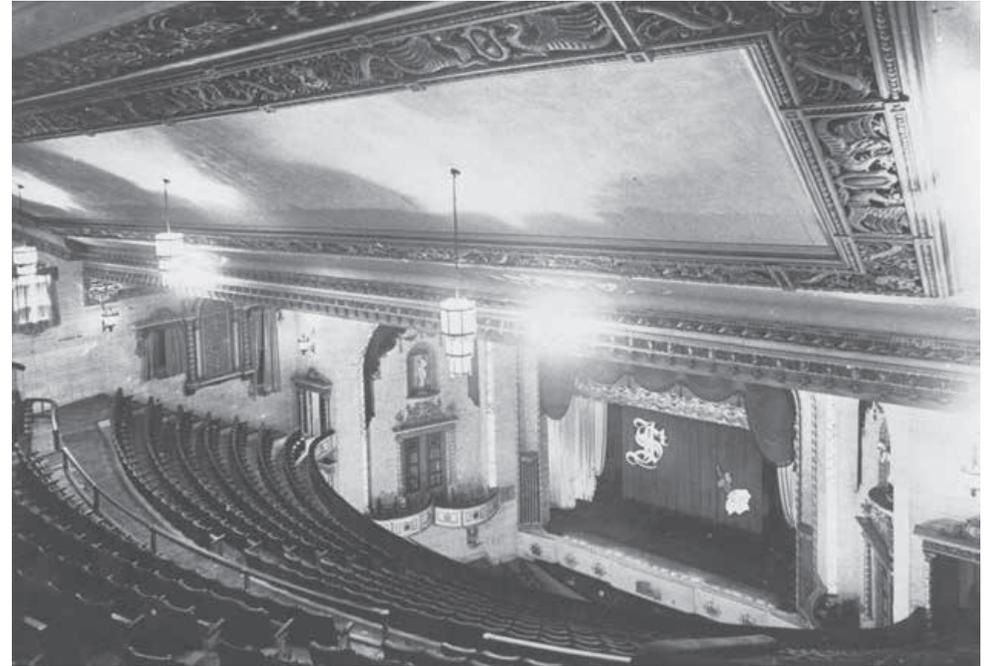
- A product that exceeds audience expectations, the attending patron is getting value for your money.
- Mainstage products are expected to be professionally produced and of a high standard that represent the price point of the tickets.
- The pre and post show experience to give patrons the full entertainment package, a "night out" on the town.

Fundamental to increasing regular patronage to venues is:

- Ease of securing tickets and getting to the venue.
- Engrossed in an active and lively environment.
- A choice of a variety of restaurants and bars in close proximity.
- The ease in which actors can interact with the audience after the performance.

## SUMMARY OF REPORT'S FINDINGS:

- To ensure Auckland, to aspire to the goal of most liveable city, has an international standard drama theatre for the use of 'Mainstage' productions.
- A new venue in central Auckland to cater for professional dance, as well as for the New Zealand Film Festival.
- In the medium to longer term a refurbished St James, which is primarily a Mainstage venue, could meet the 'gap' for 1,400 – 1,500 seat venue. Taking into consideration the impact this will have on existing venues such as the ASB Auditorium and Civic Theatre.
  - The St James could attract based on seating sizes, Ballet , Opera, commercial shows and Mainstage touring and local shows.
  - Film Festival Screenings.
  - Auckland Arts Festival.
  - Visiting shows and entertainment events which require a short to medium term run ( 3 – 20 shows).
  - Provide intimate venue for contemporary music shows.
  - Possibility of have the flexibility to operate as a 500-600 seat drama theatre ( if some or all of the Dress or Upper Circle seats are excluded); however due to the volume of the space this will create acoustic problems for the spoken voice.
  - There is a shortage of rehearsal space, especially dance, and support services (eg. in house marketing) and accommodation spaces for professional performing arts organisations, especially in central Auckland.
  - Withdrawal of SkyCity 700 seat theatre that is a venue for NZ film festival.



*figure118.* St James Auditorium from the Upper Circle. (circa 1950)

Inviting and successful venues have certain factors that tend to increase audience attendance which include:

- Ambience and environment relates to the type of shows the venue hosts – Mainstage, Off or Off Off product.
- Ease of getting to the venue, public transport and car parking.
- An active street presence and a choice of a boutique retail variety of restaurants and bars in close proximity.

#### FACILITIES AND SUPPORT:

Performing arts venues are an important cog in supporting up and coming music and theatre companies as well as those established players who want to innovate and test new ideas. The current shortage of performing arts facilities within Auckland central and lack of diversity is not conducive to emerging artist due to inflated market values based on supply and demand. Ultimately making hiring of spaces unaffordable, and choking growth, leading to some of the talent pool moving to Wellington or Australia<sup>3</sup>.

The emerging/fringe, the most experimental sector that perform at Off and Off, Off venues requires more support and this can be provided by the venues servicing this niche. This proactive approach is well established already with the BATS theatre in Wellington.

The support could be as follows:

In house graphic design, marketing and PR.

In house technical support.

Producers and direct financial support.

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<sup>3</sup> Ibid.

#### PHYSICAL ANCHOR:

The collective will always be stronger than the individual and this also is the case with locality of venues and their role in emphasizing the identity of the performing arts sector. The theatre district or precinct is an idea that has been around for a long time and is perfectly demonstrated with London's West End and New York's Broadway. It is also important to note (and a significant function of the precinct that was not mentioned in the report) that Times Square (recently partly pedestrianized (2011) is the hub of the theatre district and caters for all of Broadway's box office, and promotes same day discount sales. The existing entertainment and performing arts venues around Aotea Quarter is already well established and has been identified in Auckland central town planning schemes, in which the current Central City Master Plans labels this district as Aotea Quarter, "the city's civic centre and cultural, arts and entertainment hub"<sup>4</sup>.

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<sup>4</sup> Ibid.



## DESIGN APPROACH

In the current chapters contributing authors theorists and reports have been compiled together for the purpose of the analysis of the St James Theatre as an urban historic building located in Auckland Aotea Quarter. This review started out exploring historic conservation and finished with the examination of the history of the urban context. The outcome and richness of the design is an assortment of particular parts that were relevant in answering the thesis question, with the aim, once combined, of addressing the building and surrounding precinct and re-configuring it in the urban fabric to assert its potential as an element of the city.

A heavier weighting on John Ruskin's influence (rather than Viollet-le-Duc) as an approach to conservation will be placed on the design. Viollet-le-Duc direction would require some of the removal of originality of the building and water down the historical significance. This approach would be less effective as it would call for the architect to create the original style, keeping the correct period of history intact, and would therefore dilute the evidence of regeneration. Even though Viollet le Duc's approach is theoretically sound, it also creates restrictions and does not allow for the development of new design<sup>1</sup>.

<sup>1</sup> Kathryn Collins, "Provocative Preservation" (Unitec, 2012).

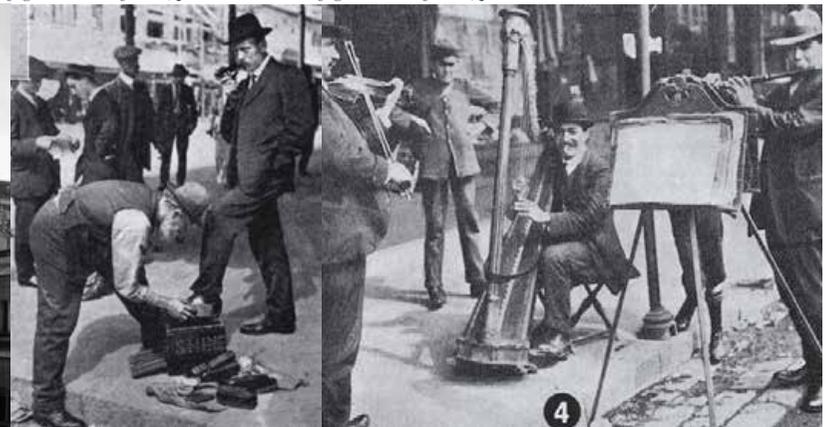
figure119. Auckland mid-town 1930's in colour.



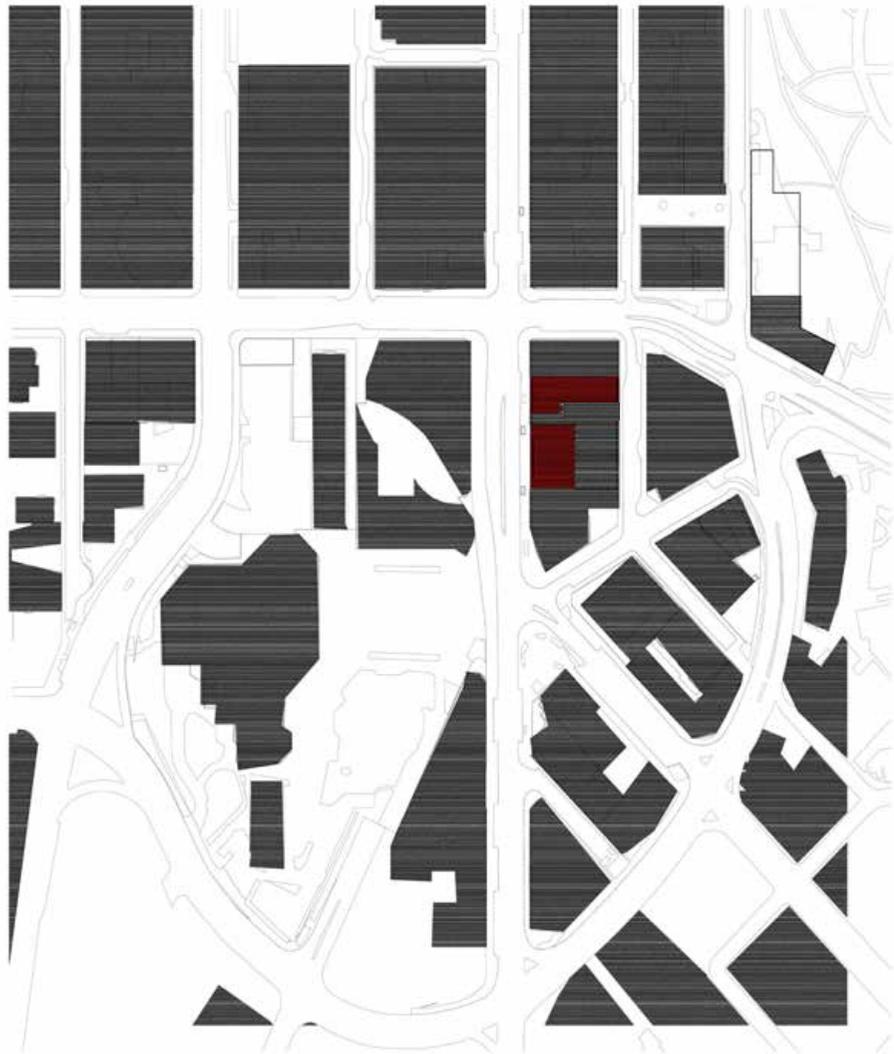
figure120. Auckland circa 1930, the west face of mid town, Queen St



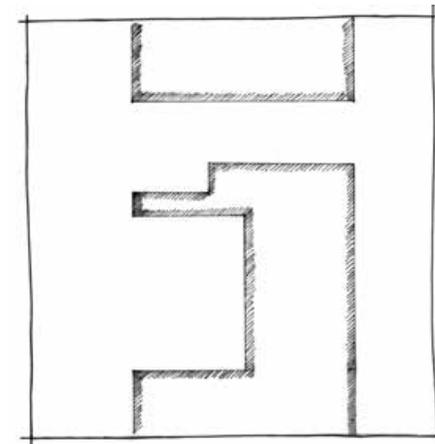
figure121. Life on Queen St. 1920's figure122. life on Queen St. 1920's







*figure123. Site Plan*



*figure124. St James Complex defined public spaces*

# 3.0 DESIGN RESPONSE

## RESPONSE TO SITE

After the examination of the site the initial response started with looking into the double street entrance (Queen & Lorne St.) of the St James with the obvious advantage being convenient route to the Auckland Central Library and connection to Auckland's laneway network. It was decided a better option for a public link would come from a cut through the Odeon & Westend Building (Tonson&Garlick buildings) This then promoted the idea of the entire width and length of the Odeon dedicated as a public link or covered lane. The immediate negative impact is the removal of the two theatres, which can be looked at as an opportunity to salvage and reinstate into the design important architectural features. Also the adjoining multistory ASB building casts a considerable shadow over the site and will need to be considered if roof glazing is designed in; If a master planning and reprogramming exercise was carried out, this building would be reduced in height the function changed to a boutique hotel, that would express the identity of the arts, culture and entertainment Quarter. The pedestrian spill onto Lorne St will require the street to be pedestrian prioritized with access for service vehicles and theatre logistics.

The north face is occupied by the unused Regent theatre, further design investigation considered converting the site into a public square, exposing the north brick façade of the St James to the public for the first time. The new square and street life will be better served if this section of Queen Street that forms the block is prioritized into a bus and service lane only.

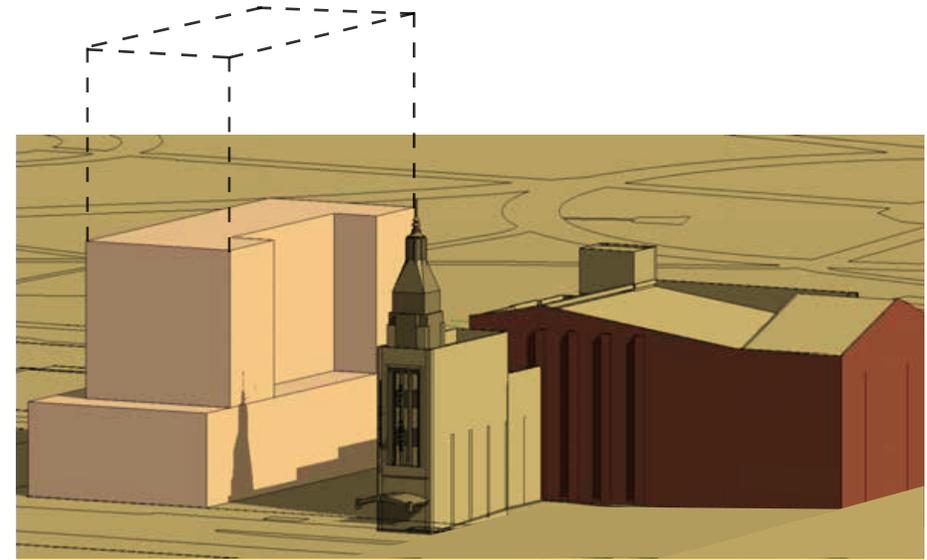


figure125. proposed open spaces & scale change.

## HERITAGE VALUE

Heritage Value.

The degree of preservation of heritage through restoration, rehabilitation and adaptive reuse is site and project specific, and comes with a myriad of rational and non-rational agendas. Questions will be asked in the process of heritage designation of the building's heritage value, its uniqueness that has partly derived from historical and space sequence and in some cases the enquiry will question its importance to the public. Is it a coherent architectural strategy to re-position the spatial arrangement or to ignore the architectural individuality? Should careful thought and consideration - an investigation that not only examines both of these qualities but also the non-architectural ones - be accepted as a method that will guide a superior outcome for the building? This project will look at the re-instatement of a vacated building and the role it will play in asserting the performance arts as an element of Auckland City life.

New Zealand Heritage lists the St James Theatre as Category 1 and Category A with Auckland Council. A Conservation Plan outlines particular areas of the building, interior and exterior and identifies the heritage values with a ranking system. The Conservation Plan notes the exterior walls as having considerable architectural significance

The Conservation Plan

Category 1 historic places are of special or outstanding historical or cultural significance and value; these are recognized in the St James Theatre, along with the auditorium and lobbies ornamentation and plaster work. The Conservation Plan lists the reasons for heritage significance identifying *"Its importance in the inner city streetscape of Auckland and views*



figure126. Lorne St. facade

*of the building...*” as well as *“It’s importance in Auckland as a place of public recreation, especially during World War II”*.<sup>1</sup>

Cultural heritage is noted in the ICOMOS (International Council on Monuments and Sites) New Zealand Charter as:

*“[...] to support the ongoing meaning and functions of places of cultural heritage value, in the interests of present and future generations.”*<sup>2</sup>

ICOMOS conservation principles are stated as:

*“Conservation of a place should be based on an understanding and appreciation of all aspects of its cultural value, both tangible and intangible”*<sup>3</sup>.

Theatres are a social and cultural platform through which society has an opportunity to escape into another dimension, one where they may question their own values and the social norms. It is an intense interaction with performer and audience that is manipulated through sound, props and lighting.<sup>4</sup> The interpretation of the performance and the performer in the auditorium will continue to be played outside of it, in a metaphorical sense. Importance will be given to identity of the arts through public spaces, and moments.

Understanding the heritage value of the building will provide the framework of the design but will not limit the outcomes for the performing arts identity.

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<sup>1</sup> Salmond Reed, “The Conservation Plan for St James Theatre Auckland,” (Auckland2003).

<sup>2</sup> ICOMOS, “Icomos New Zealand Charter for the Conservation of Places of Cultural Heritage Value.,” (2010).

<sup>3</sup> Ibid.

<sup>4</sup> Kathryn Collins, “Provocative Preservation” (Unitec, 2012).



Urban development and urban design theories of the twentieth century will be influential in the design review phase of this research, and in particular identifying the theory shift from the urban thinking of interior focused utilitarian superblocks, to the human scale streetscape that promoted diversity, contrast and human experience. These latter theories will be of interest as they are aligned with the thesis objectives of using the bones of the architecture of existing building to create new urban moments. Therefore it is impossible not to start with the International Congress of Modern Architecture (CIAM) 1943 Charter of Athens (principles of urban planning) and the Garden City Movement, from Ebenezer Howard in 1898, the two most influential urban design movements of the Twentieth Century<sup>1</sup>.

Allan Jacobs and Donald Appleyard's research titled *Toward an Urban Design Manifesto* identifies the similarities in these urban design theories, and points out that they both promoted the notion of buildings being placed in parks (building as object). Jacobs and Appleyard list other common characteristics: "superblocks, separate paths for people and cars, interior common spaces, housing divorced from streets and central ownership of land". The compelling difference as understood in their analysis is with density and typology: the Garden City allowed for people to live at low (suburban) densities, and in traditional typologies such as "row houses, garden apartments and maisonettes", while Le Corbusier and CIAM members were more concerned to advocate high-rise buildings and people living in higher densities. The Garden City is a craft-based building typology; Corbusier and the CIAM envisaged an industrialised building typology<sup>2</sup>.



figure128. Ville Radieuse, Le Corbusier ideal city based on CIAM principles.



figure129. St Louis, Missouri mass housing influenced by CIAM principles.

<sup>1</sup> Allan Jacobs and Donald Appleyard, "Toward an Urban Design Manifesto," (1987).

<sup>2</sup> Ibid.

Jacobs and Appleyard go on to outline what CIAM was principally about (which is being concerned with how buildings operate from the inside, and only occur secondarily as objects in space), and what they failed to address, that dimension of their presence in the continual public life outside of the buildings creating public spaces. Their direction of thought was inward. But the high-rise could only be viewed in full, outward, from afar, like an illustrated canvas, large or small, that is meant to be enjoyed in full from a comfortable distance. Because the high-rise is large it is best appreciated from a distance and, as Jacobs and Appleyard point out, diversity, spontaneity and surprise are non-existent<sup>3</sup>.

#### ALTERNATIVE URBAN APPROACH

This has resulted in discontentment with the city and a more recent attempt to look back at what made pre-industrial cities good, socially and physically. The human experience from the urban context point of view was the emphasis of the townscape movement in 1961, led by Gordon Cullen, with the other notable proponent in the writings of Jane Jacobs, *Death and Life of Great American Cities (1961)*. Cullen's book *The Concise Townscape* provides an articulation, a visual guide and structure of the urban environment and experience and that emphasised sights, sounds, smells and feel of the city. But more significantly he points out that there is an art to relationship and all the pieces that go together are intertwined in a particular way such that striking moments of perception are released. This is possible through what Cullen calls the three gateways; illustrations and photos on the following pages are from *The Concise Townscape*.



Gateway ONE:  
**MOTION**  
 (concerning vision)  
 This is the sense of discovery and drama that we experience as we move through cities, even though the pedestrian is at constant pace, the city is unfolded “in a series of jerks and revelations” This is what Cullen describes as SERIAL VISION.

<sup>3</sup> Ibid.

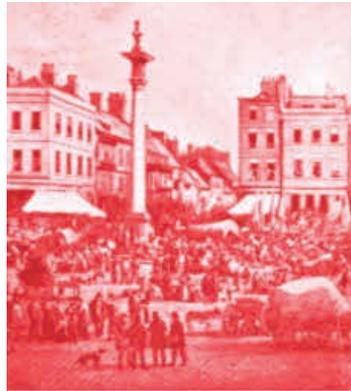


figure131. *Focal Point*

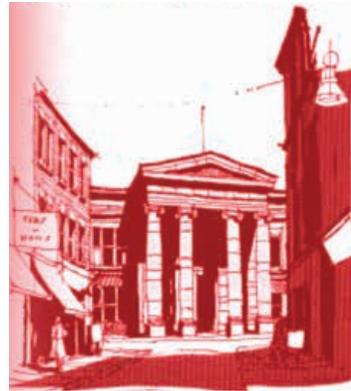


figure132. *Deflection*

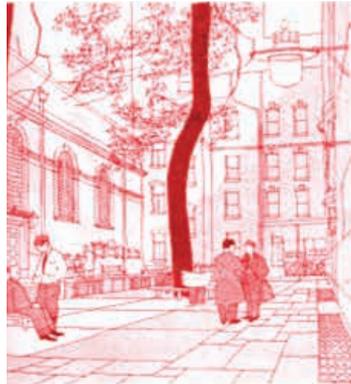


figure133. *Enclave*

Gateway TWO:

**POSITION** (place)

This deals with our awareness of the position of the body in relation to the environment. Cullens means this literally, 'I am outside it (piazza, square, archway) I am entering it, I am in the middle of it'. What this relates to is the experience of exposure and enclosure.

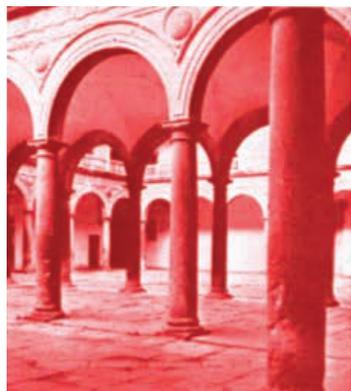


figure134. *Multiple Enclosures*

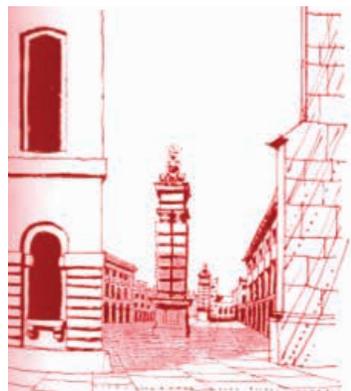


figure135. *Here & There*

Gateway THREE:

**CONTENT**

The third category looks at the 'fabric of towns, colour, texture, scale, style, character, personality and uniqueness'. Cullen sees a town as a culmination of differing periods and an assortment of styles, materials and scales. In Cullen's opinion there exists at the backs of our minds a feeling that if we could start again we would make it all straight and perfect, create 'perfection and conformity'. But he goes on to say that we can control the subtlety of contrast through scale, texture, colour, and of character and individuality, by juxtaposing them. This results in a setting that does not conform but there is exchange of *This* for *That*.

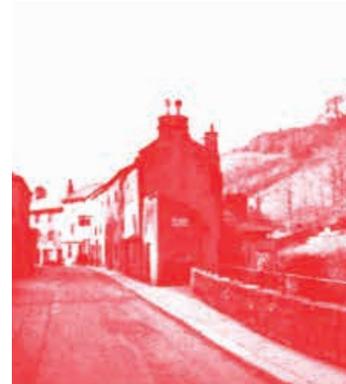


figure136. *Juxtaposition*

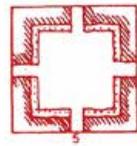


figure137. *Materials - Floor*

## URBAN SPACE TYPES

The continuation of an understanding of the urban environment and in particular typologies of urban spaces was central to the writing of Robert Krier, architect and urban designer in the early 1970's. Krier looked at the city as an open space consisting of streets, squares and other connecting spaces. Through his observations Krier illustrated that urban spaces of Europe were most of the time made of three main forms: square, circular or triangular. Krier's study also looked at the sectional qualities of the buildings that lined the street or square, that defined, enclosed and informed the spaces<sup>4</sup>:

◦ SQUARE



◦ CIRCULAR



◦ TRIANGLE

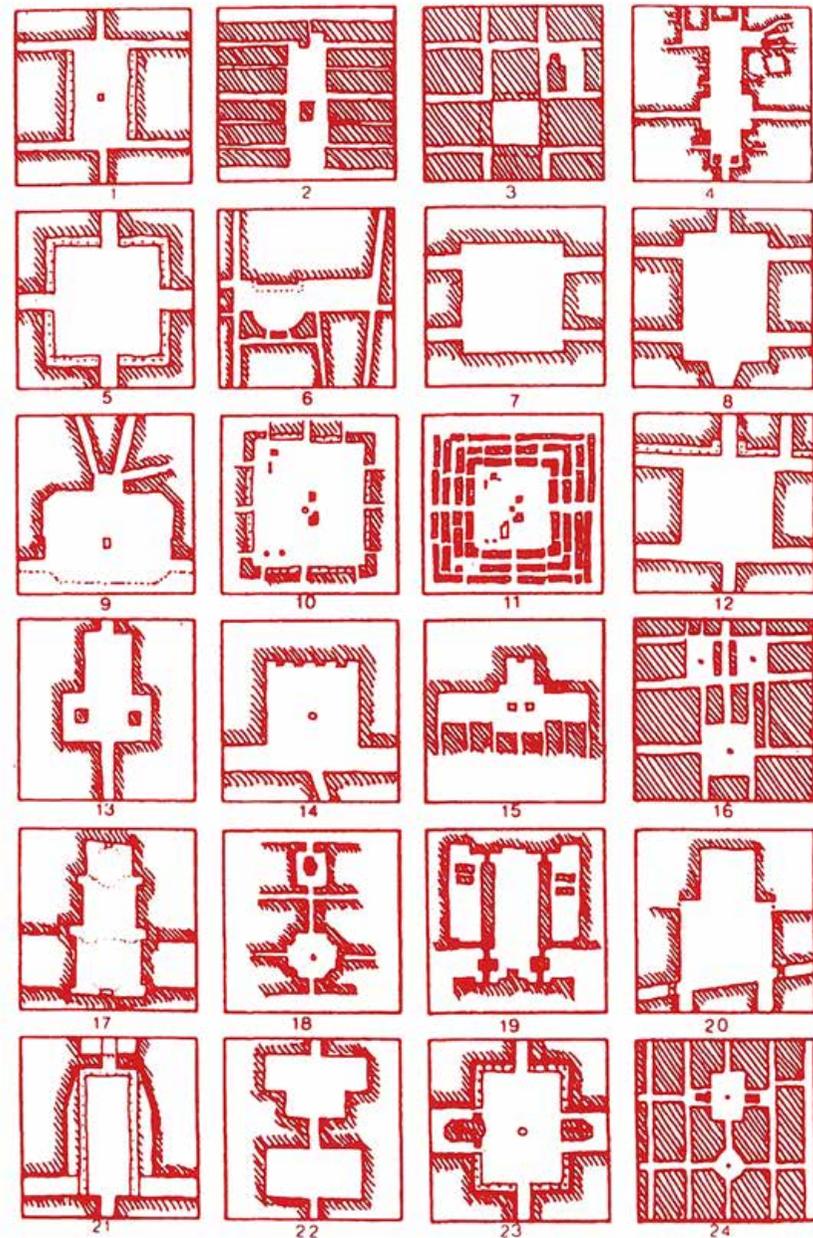
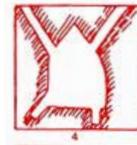


figure138. Examples of square configuration

<sup>4</sup> Geoffrey Broadbent, *Emerging Concepts in Urban Space Design* (New York: Taylor & Francis, 2005).

## INITIAL DESIGN RESPONSE

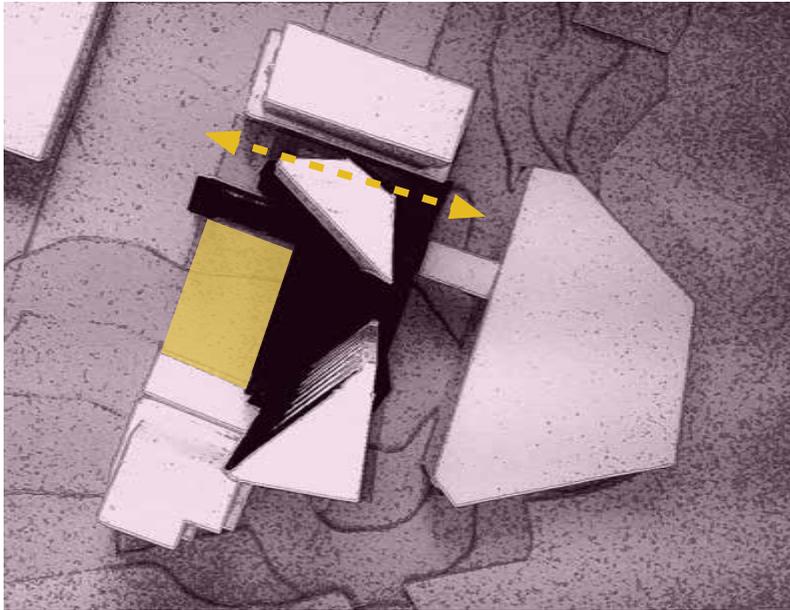


figure139. Concept model of towers above the St James Theatre

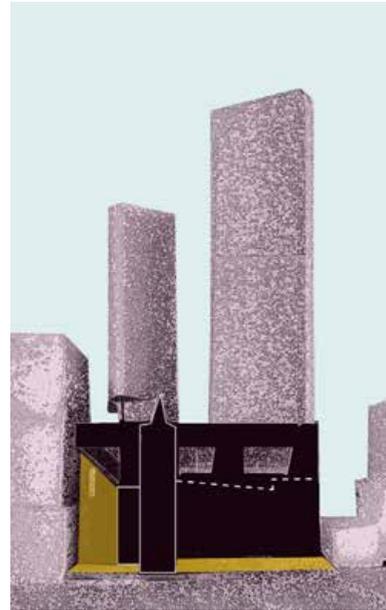


figure140. . Concept model of towers above the St James Theatre and heightened entry tower

The initial thesis proposal investigated the possibility of the insertion of a multistory apartment to the site. This in part was to address the tower proposed by the owner of the site Paul Doole. The model demonstrates the public square and pedestrian link, which was introduced into the design at an early stage. This model includes a skybridge linking the library with the St James lobby. The implications of this scheme has minimal consideration to heritage of the building and context.



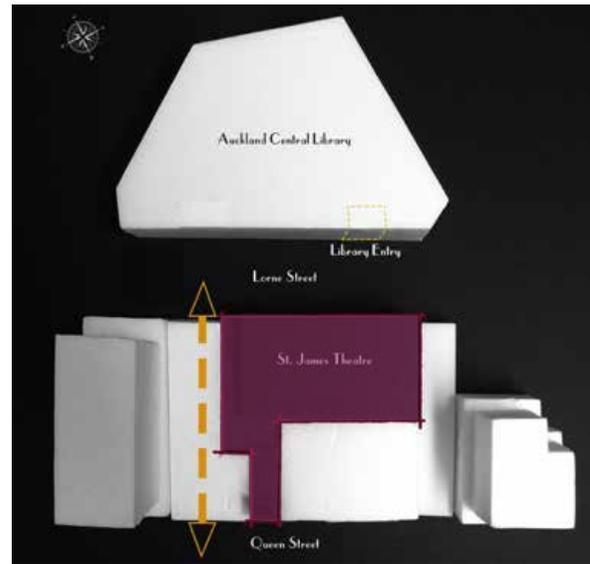
# SITE INTERVENTIONS

## EXISTING SITE CONDITION



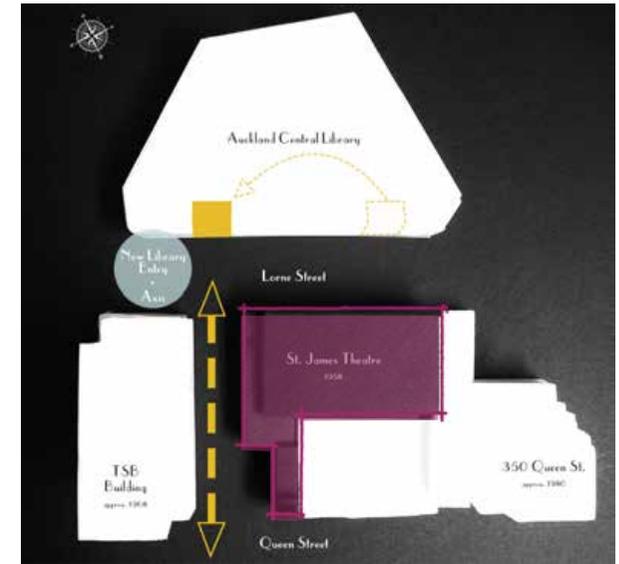
. Diagram 1

## MOVEMENT ONE



. Diagram 2

The connection through the Odeon will provide a variety of functions and a high level of physical connection to the site and through to the Library .



. Diagram 3

This new condition also exposes the northern facade of the St James.

This new cut through the city grid will require radical removal to parts of the Odeon Theatre.

## MOVEMENT TWO



. Diagram 4

Additional exposure of St. James's north western facade allows a strong relationship with Queen St

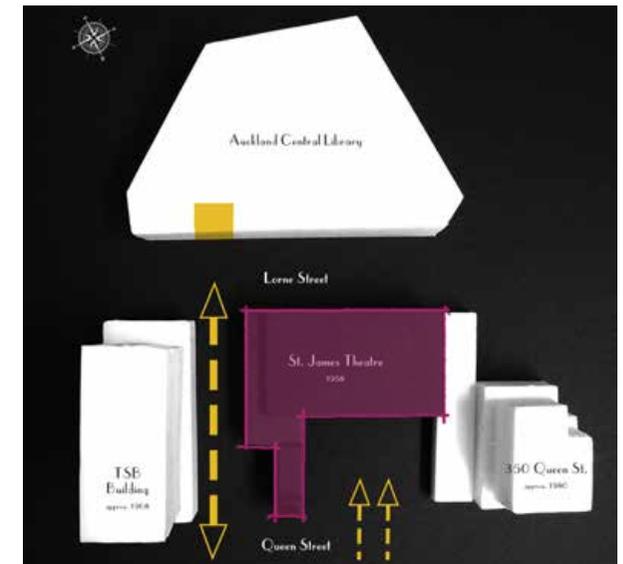


. Diagram 5

*Freeing up of the building*

This new relationship will require radical removal to parts of the Regent Theatre.

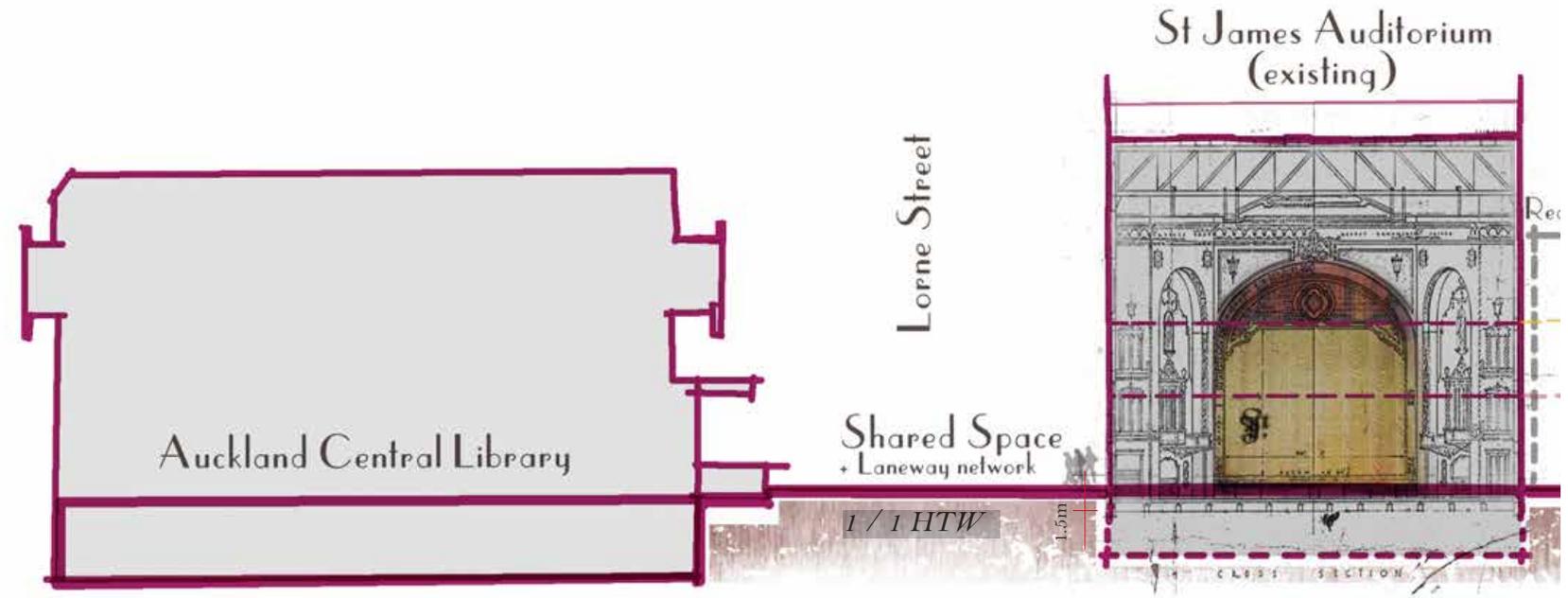
## MOVEMENT THREE



. Diagram 6

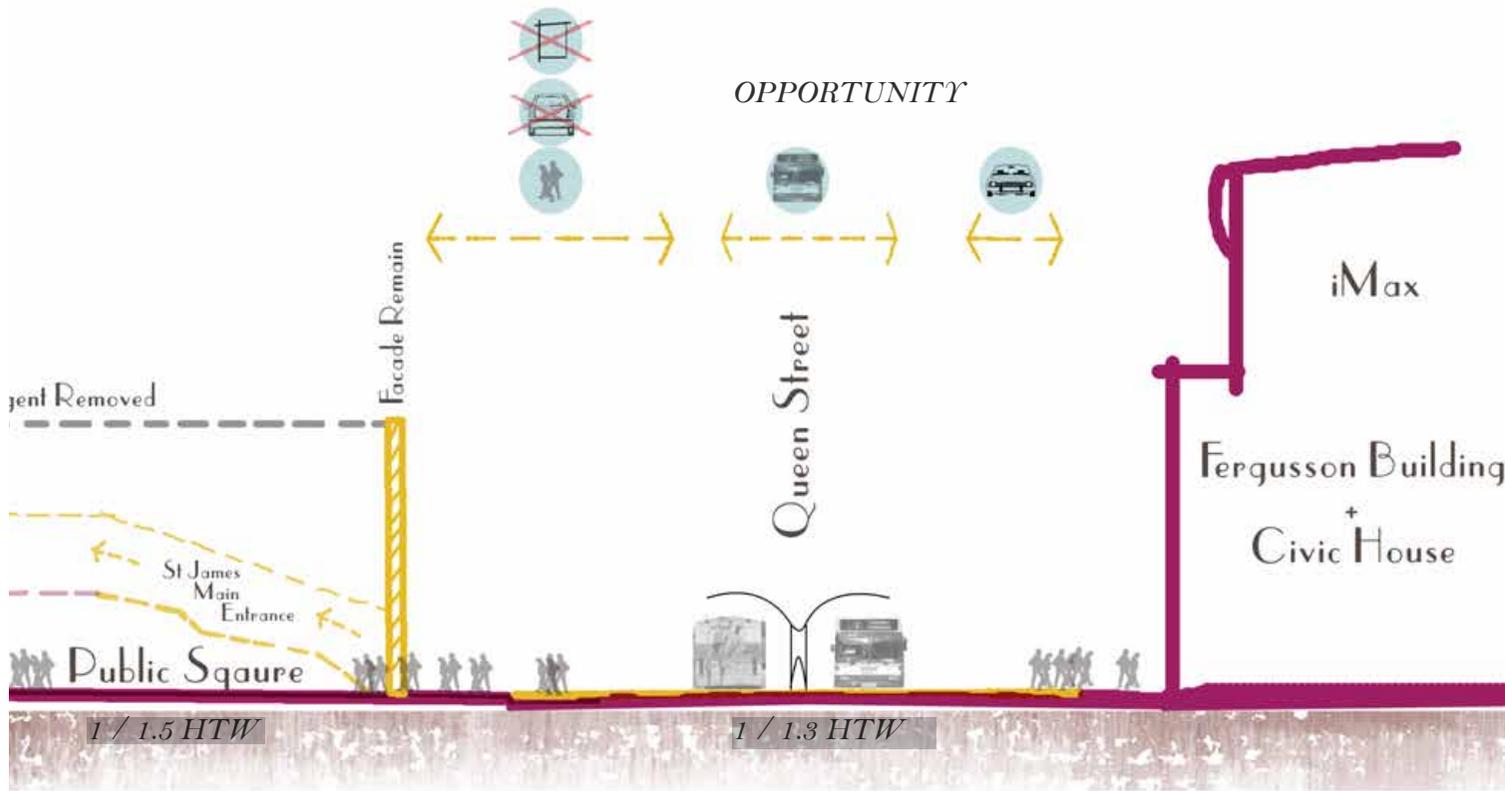
New transparency and visual connection is possible through the St James Vestibule.

# DEVELOPMENT TO SITE MOVEMENT 3



## Key

- Shared Space - Existing Auckland Council initiative used by pedestrians and vehicles.
- Laneway - Existing Auckland Council initiative
- Network Proposed - Diverting and restricting car traffic by creating a one way system as well as a two bus lane located in the centre of the road to reposition the moving, noisy barrier from the street frontage and edge.
- Bus lane
- HTW - Height To Width ratio



The street scape section examines the St James within its context and the immediate building heights. It also identifies the type of spaces and enclosures in between the buildings. The highlighted main entrance displays possible alternative

circulation. The diagram brings the attention of Queen St. traffic congestion and identifies an opportunity to reduce noise and barriers from the road edge by locating a bus lane to the center of the street.

## FACADE DESIGN

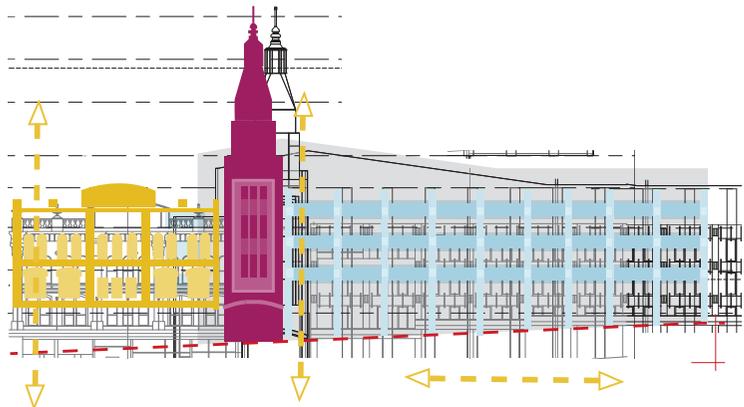
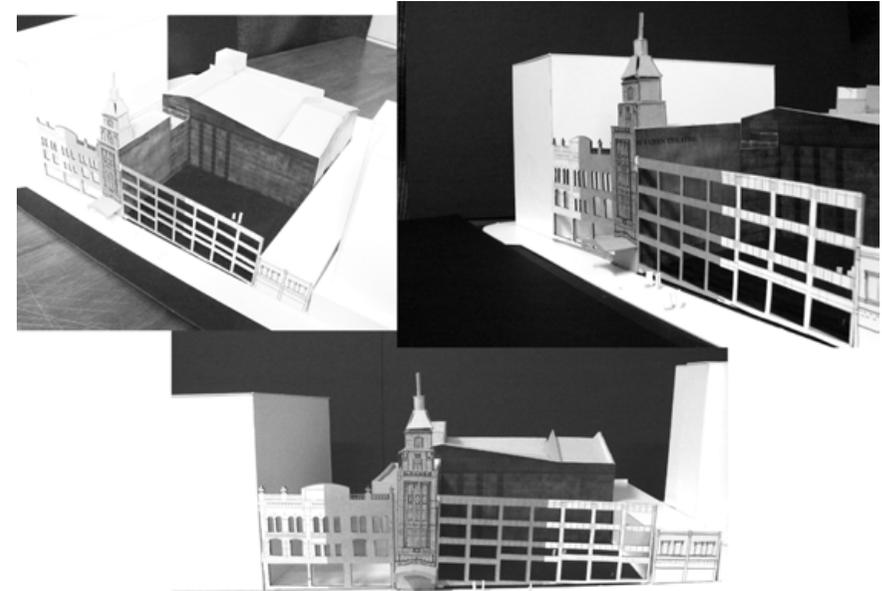


figure142. Facade analysis from previous section.



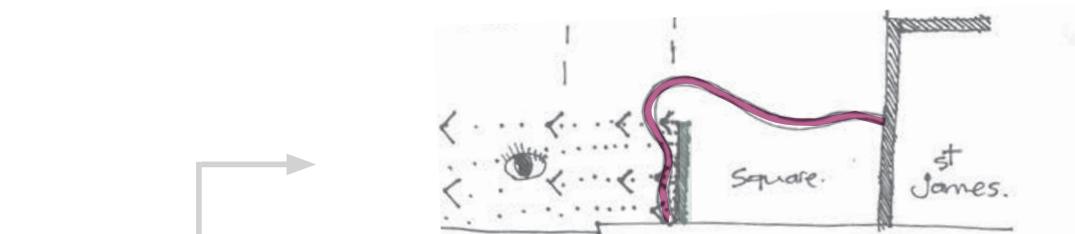
## HISTORY & PATINA

The design model, other than providing a figural in ground for the public spaces, was used to communicate the history of the architectural styles that have been placed on the site and to acknowledge and understand the picturesque qualities of the St James. The model was also useful in understanding the three different facades language, points of difference and similarities.



figure141. Design model

## VISUAL IMPACT FROM INTERVENTION



**Exterior intervention** will dominate the street front and provide architectural contrast. The existing facade will be removed from the street.

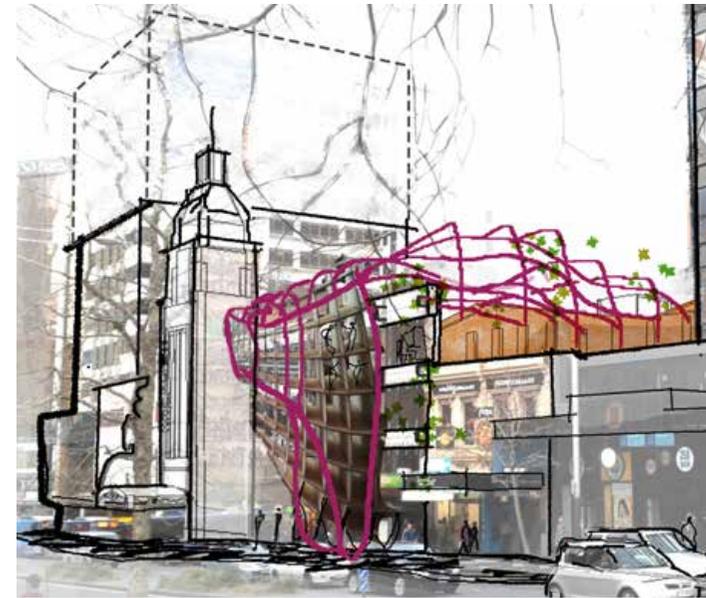
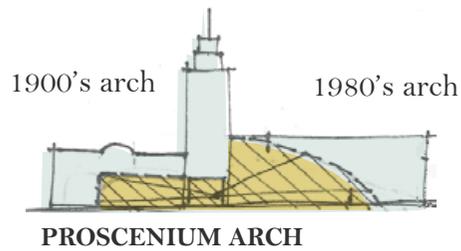
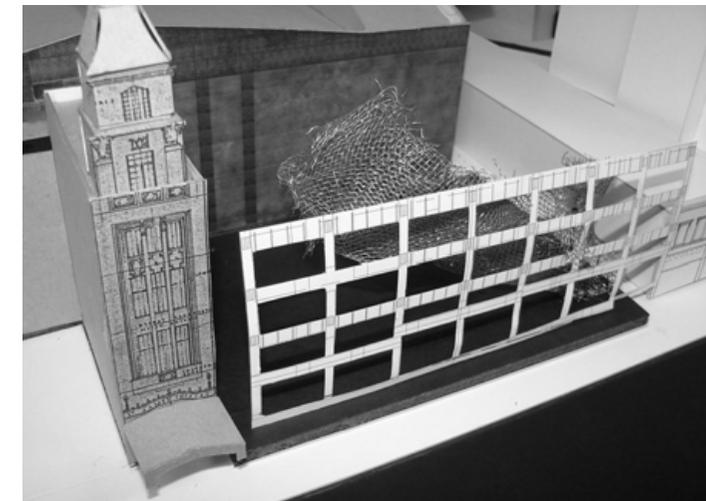


figure143. Example of visual impact on street.  
Original cardboard model courtesy of Unitec first year masters.



**Interior intervention** allows the existing facade to maintain its order in the street and also allows a continuity of the intervention. This gives emphasis on change and a new point of history inserted into the existing.



Demonstrating exterior and interior intervention

## FACADE EXPLORATION

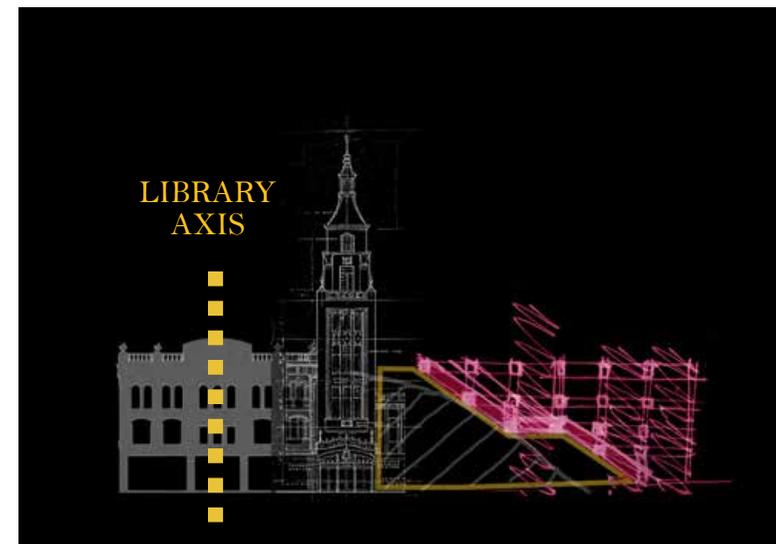
The development of the regent facade makes use of the linear geometry and the strong grid lines and intersection of beam and column.

The 1900's Tonson&Garlic building will be freestanding, to suggest as if it were part of a stage set. This will also reinforce the idea of threshold, maintaining a dominance on the street by not applying any interventions. The windows will be removed to allow access through to the public lane.

Openings at street level have been restricted to reduce exposure to the South West wind.

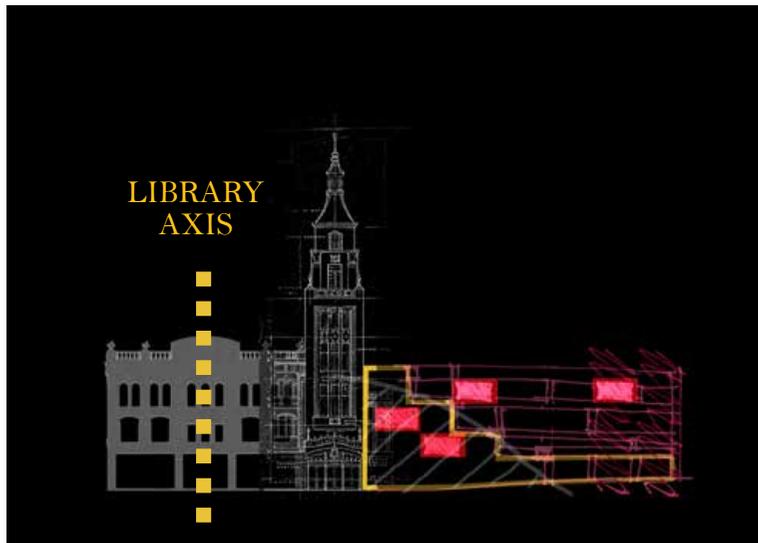
## EXPLORATION 01 - FACADE

The idea of the proscenium arch is created by connecting the structures intersection. The result is a form similar to the Pompidou Centre in Paris. The facade looks as if it is gesturing towards the tower, the focal point of the site.



### EXPLORATION 02 - FACADE

This facade exploration maintains perpendicular geometry and subtracts sections of the grid. The red rectangles represent the left over openings which will be public stages in the facade



### EXPLORATION 03 - FACADE

The arch is reduced to increase containment without removing the sense of public space.



### EXPLORATION 01 - ENCLOSURE

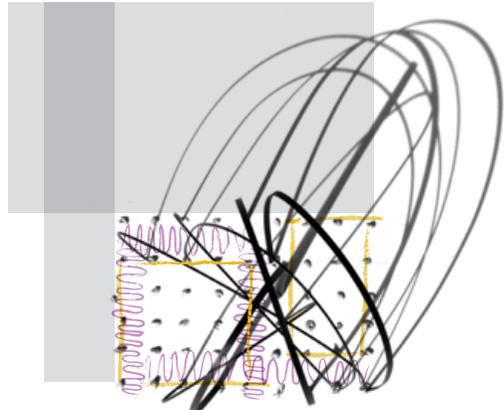


figure144. plan view

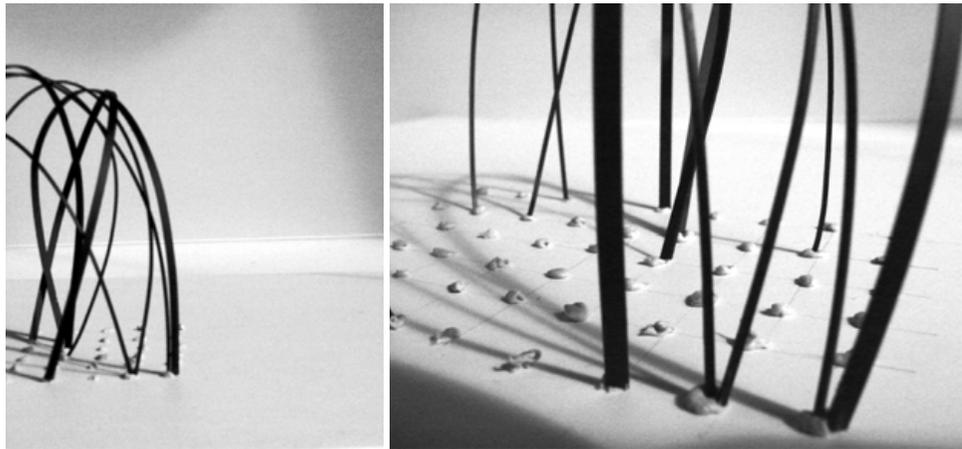
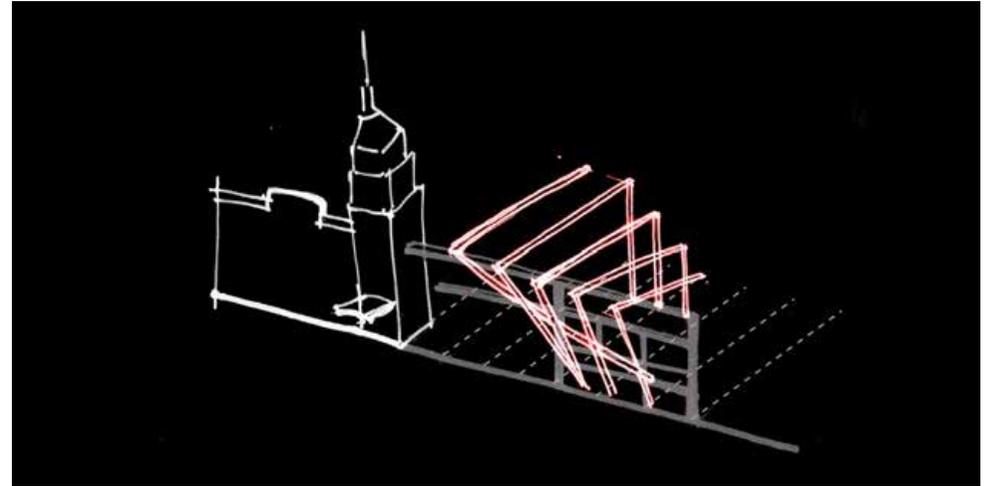


figure145. Containment of space

### EXPLORATION 01

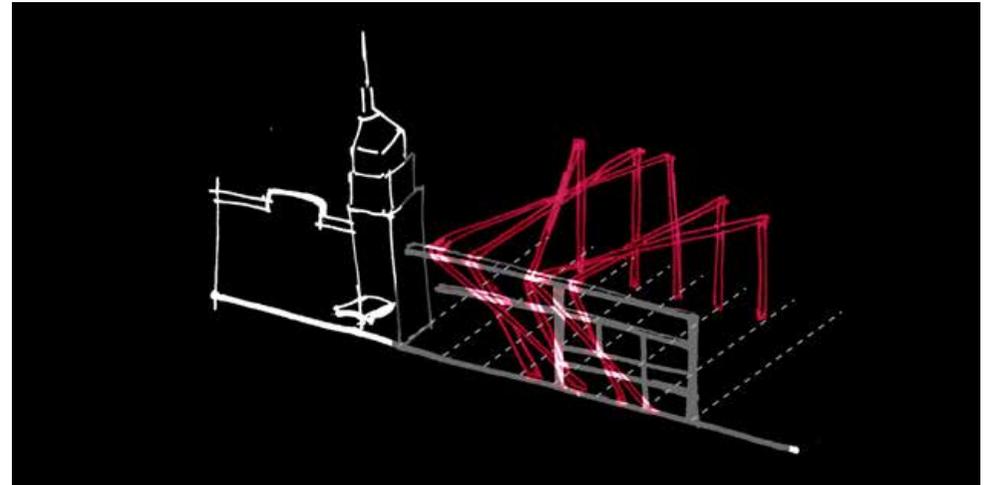
Part enclosure or enclaves is a public space strategy, in this example arch's have formed the square and intricate spaces in between.

### EXPLORATION 02 - ENCLOSURE



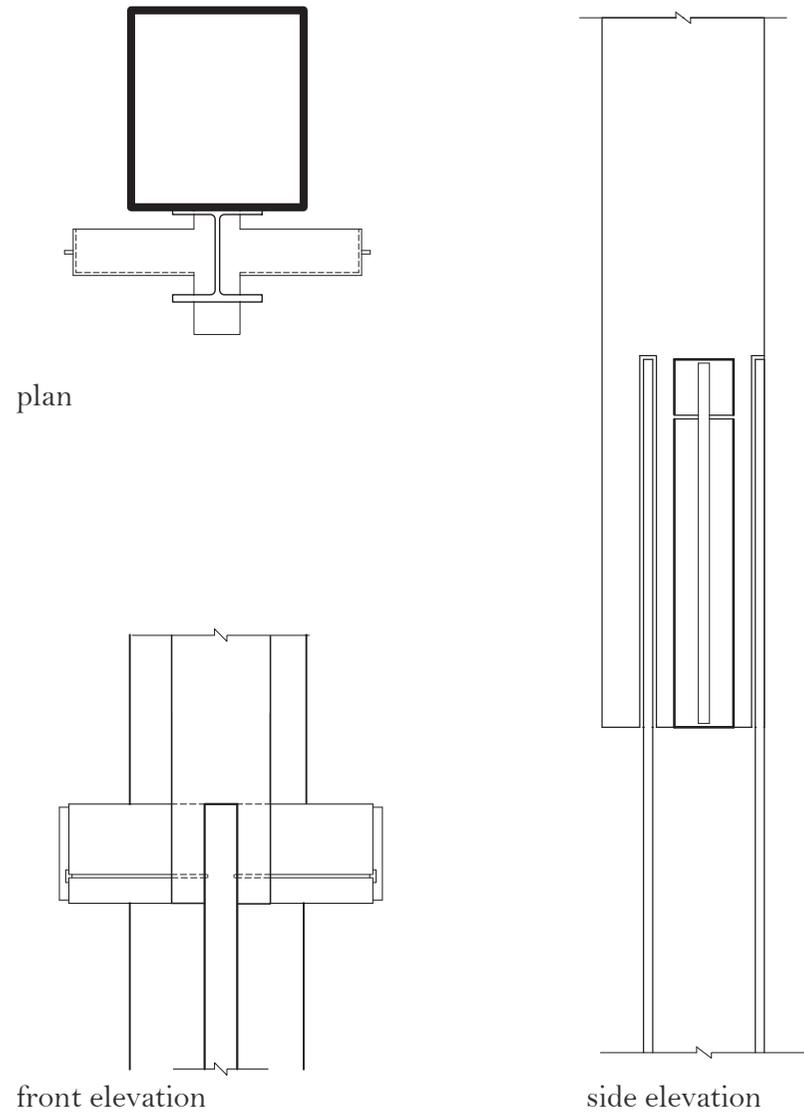
Exploring controlled rhythm that drops in height to acknowledge the neighboring building .

### EXPLORATION 03 - ENCLOSURE

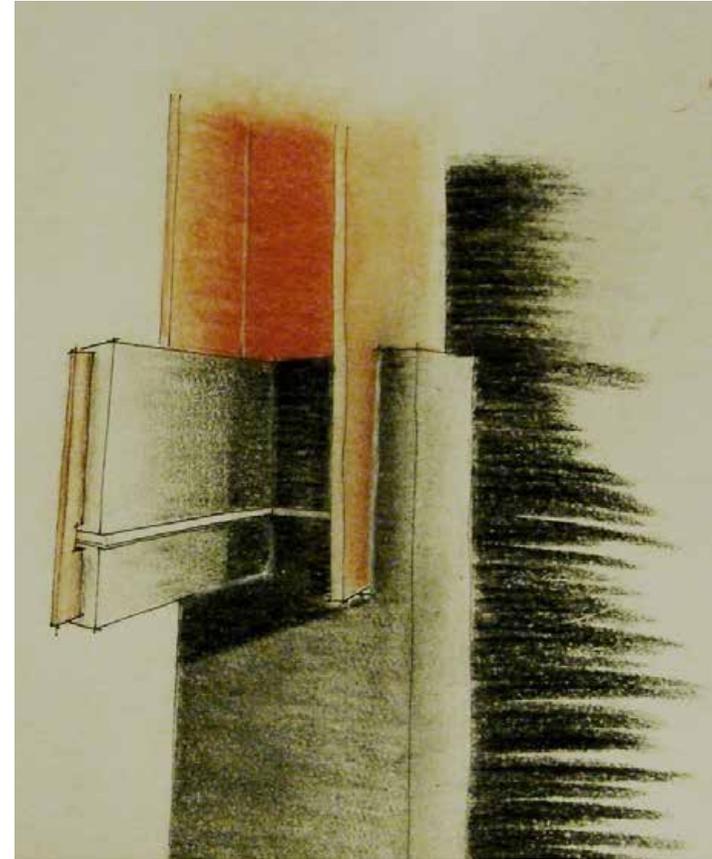


The intervention is formed by drawing lines between the intersecting structure. A grid is set up from the regent facade which is projected along the floor of the square.

## CONNECTION

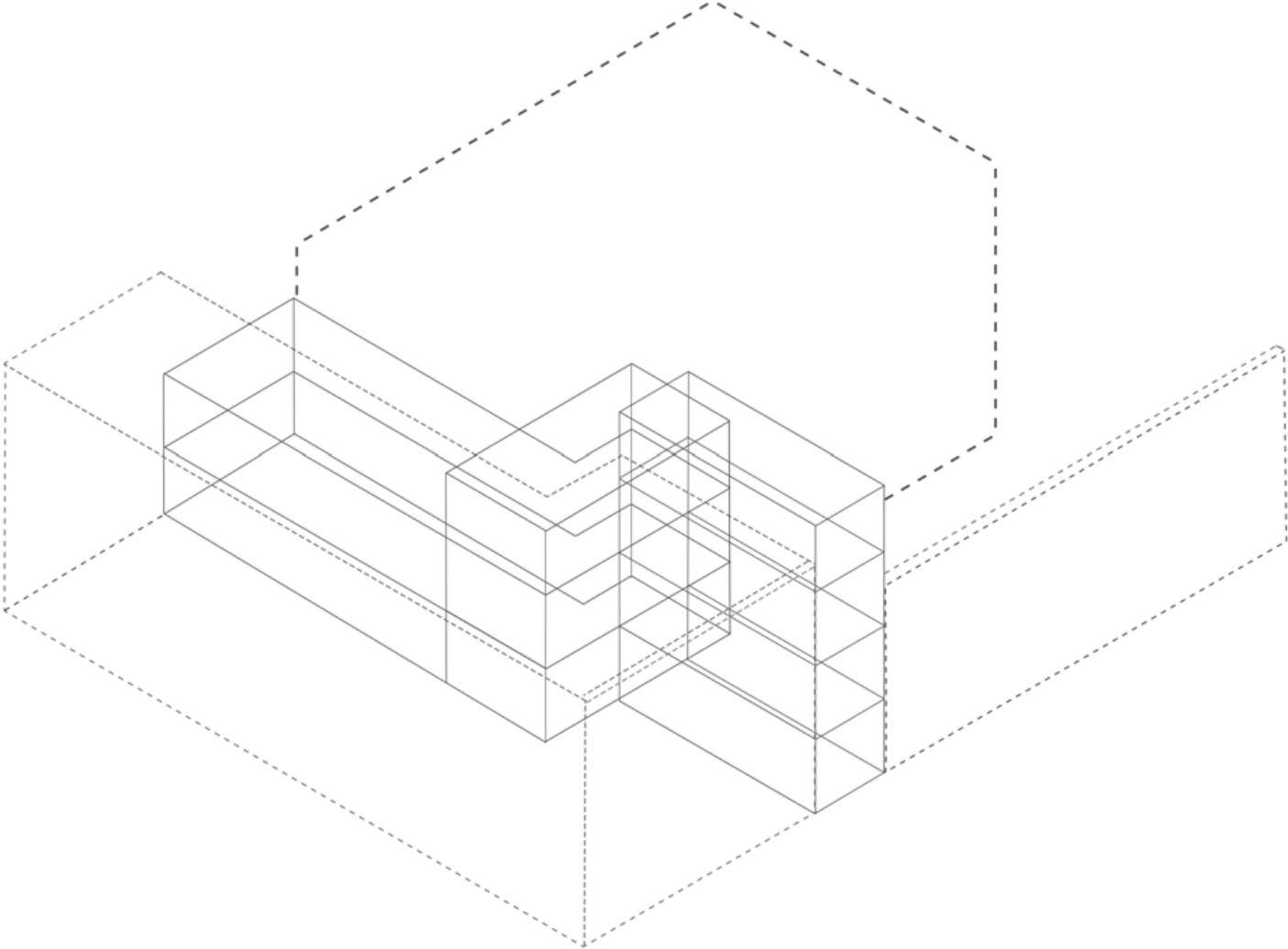


*figure146. Example of junction at the 'Regent Square', the meeting of materials of different times.*



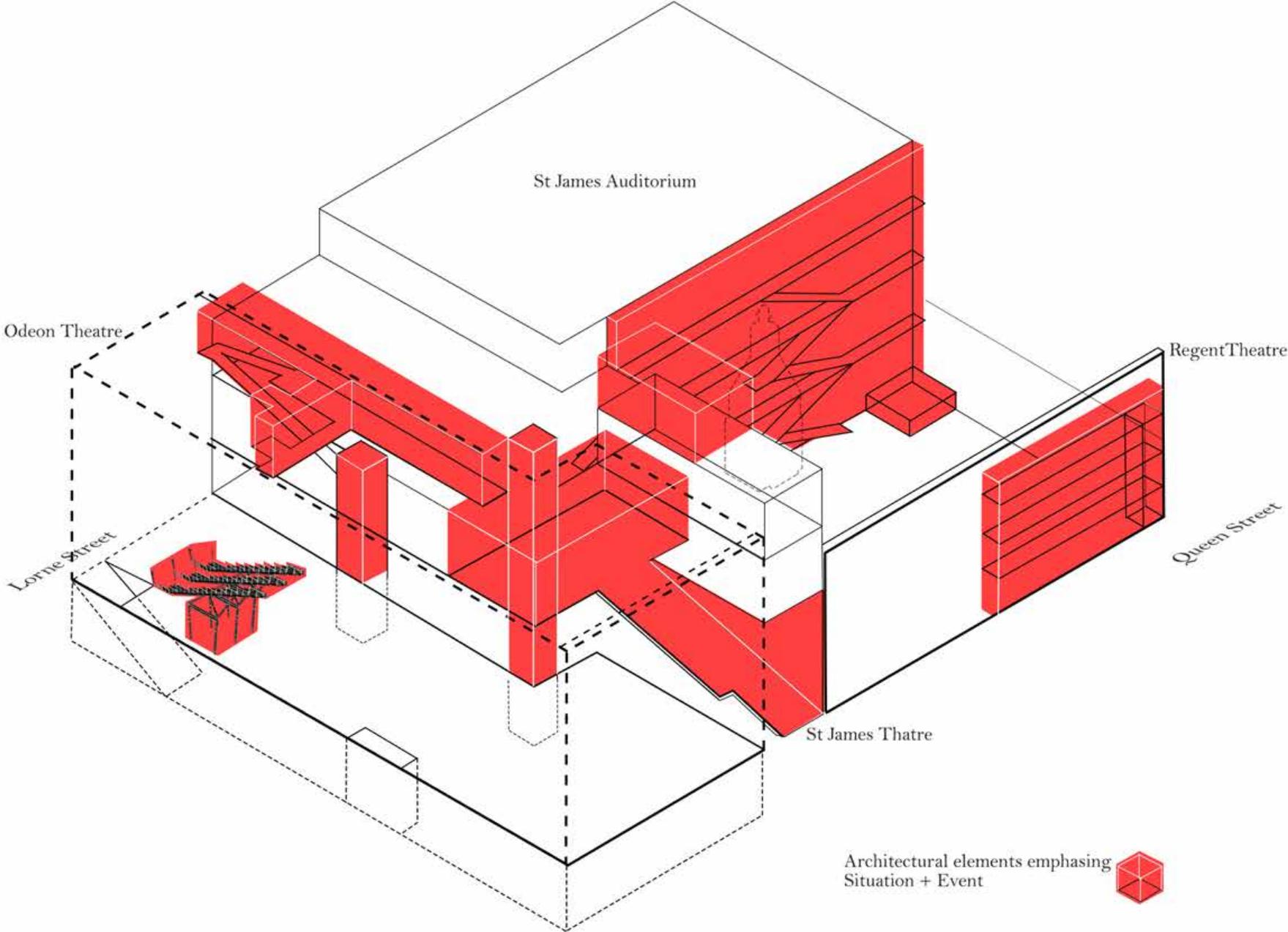
*figure147. Example of facade connection*

# DESIGN DEVELOPMENT



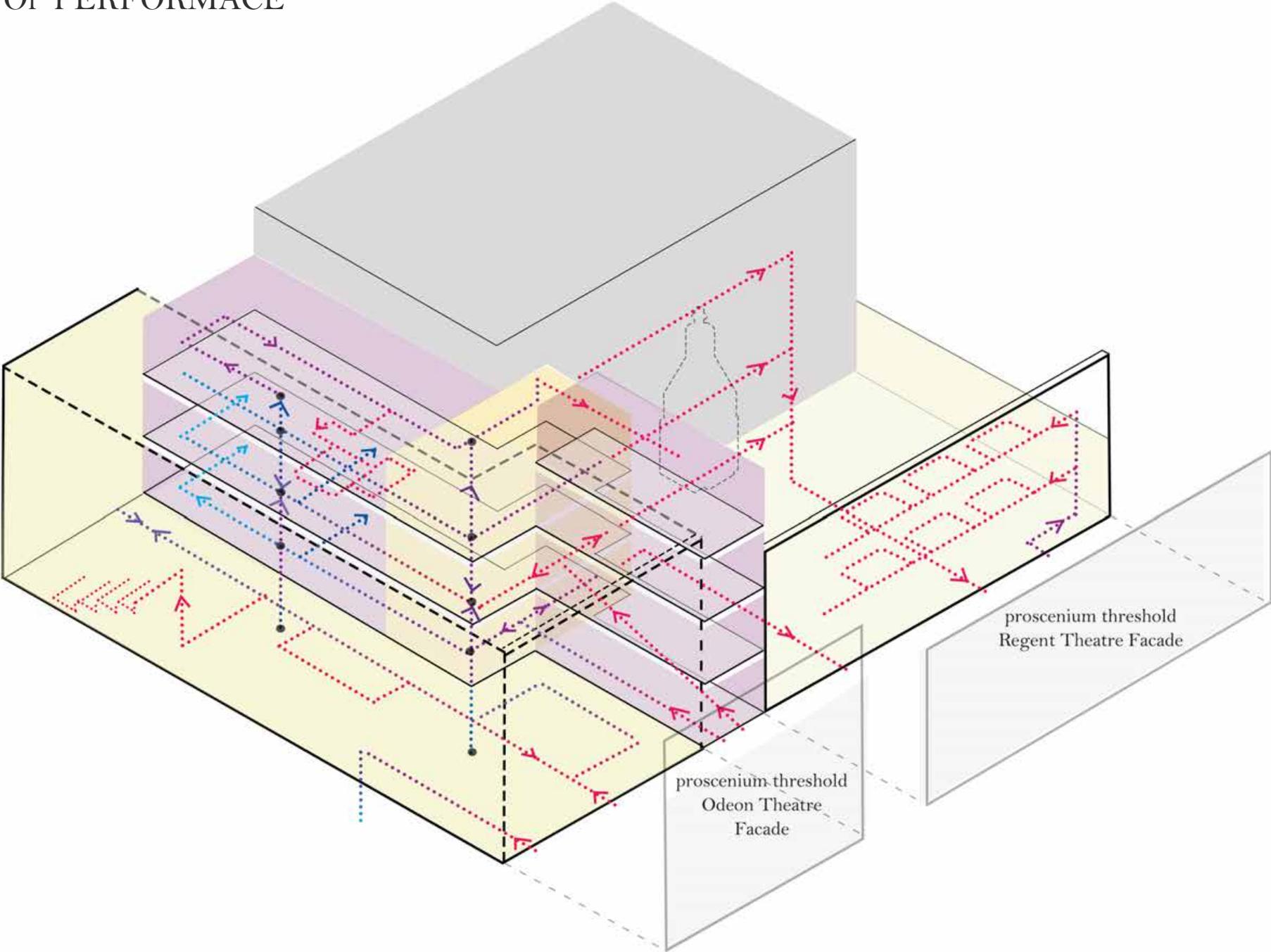
The series of axonometric drawings represents the design development of the project and integrates the various design conclusions and planning strategies for the purpose of answering the research questions.

# SITUATION + EVENT



The drawing identifies the architectural elements that allow for situation + event to occur, this may be an unconscious, uncontrolled interaction, or it may be planned. The public square interior face surrounds majority the space and is intended for random acts to occur by creating vertical stages and vantage points for acts happening inside of the square. The Queen St. facade will provide lunchtime performances from live 'trailers' acted out by the local theatre company wanting to promote their show. The ascending entry into the front of the St James Theatre is the focal point of the site and has maximum exposure to the public. All eyes are on you.

# HIERARCHY OF PERFORMANCE



high level of exposure for the performing public .....  
medium level of exposure for the performing public .....

The public component of the design offers an opportunity to deliver a new experience to Queen St. The design concept of “Situation+Event” and in particular the vertical and semi enclosure of the spaces.

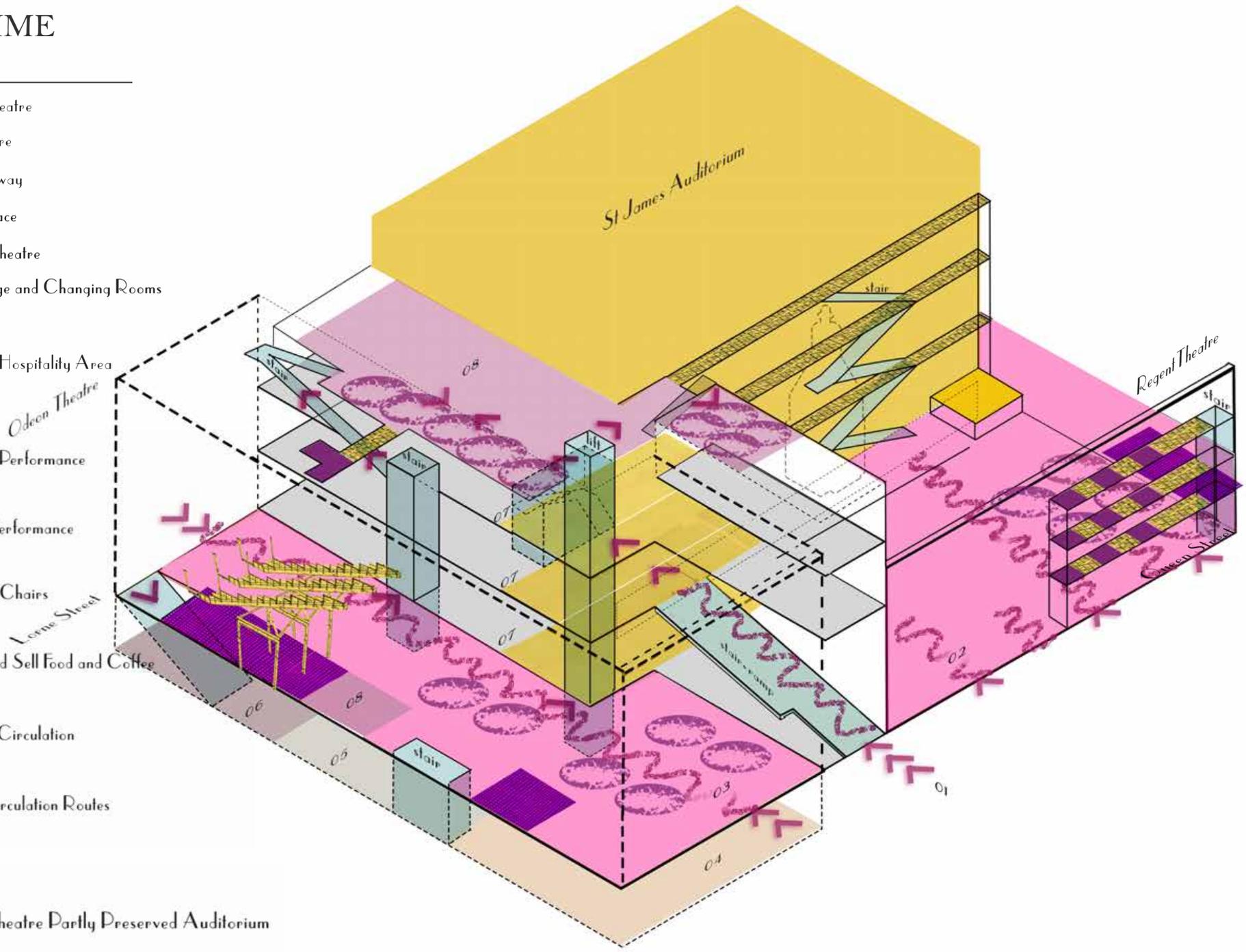
The spatial arrangement sets up the unknown interaction between the public. The interaction could be an everyday occurrence that generates a performance, which could be unknown to the participants, where the members of the public themselves become the performers.

# PROGRAMME

## Legend

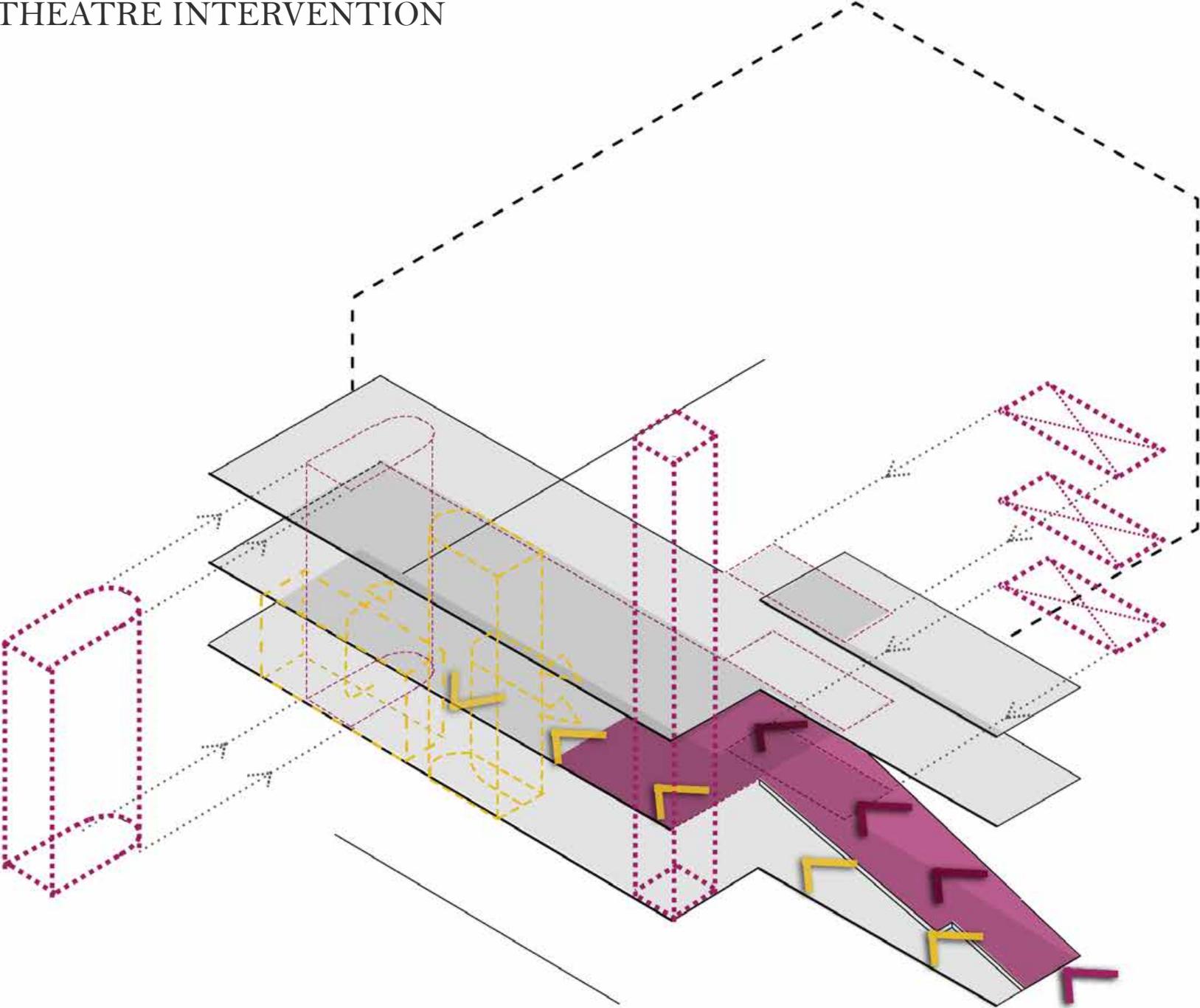
- 01 St James Theatre
- 02 Regent Square
- 03 Odeon Laneway
- 04 Rehearsal Space
- 05 'Off' 'Off' Theatre
- 06 Bicycle Storage and Changing Rooms
- 07 Lobby
- 08 Restaurant + Hospitality Area

-  Informal Performance
-  Formal Performance
-  Table & Chairs
-  Make and Sell Food and Coffee
-  Vertical Circulation
-  Main Circulation Routes
-  Odeon Theatre Partly Preserved Auditorium



The programme has primarily been arranged as a response to the study of "Situation + Event". The response is a framework, which allows for individual public space. It also reinforces the idea of an identifiable architecture for the purpose of a public identity of performing arts. The placement of vantage points through a use of vertical circulation reinforces the objective of a unique programme for the participating patrons.

ST JAMES THEATRE INTERVENTION



The major intervention is the relocation of the primary circulation to the front of the building. This being for the necessity of the position that the St James will have as its place in the convergence of the performing arts. The primary location of social space, which is the lobby, has been lifted one floor to provide opportunity for the idea of pre performance spaces. Circulation to the hospitality zone has been seen as a opportunity to interact with heritage and provides another point of pre performance.



## 4.0 DISCUSSION

### CRITICAL APPRAISAL OF FINAL DESIGN

The project endeavour was to investigate an urban re-vitalisation using instances of dilapidated heritage as the cornerstone for unlocking the identity of the performing arts in Auckland's Cultural Quarter. The solution has been realized using architectural models based on a traditional thesis by incorporating theoretical research in the field of architectural conservation and urban design.

### EMPHASIS ON HERITAGE CONTEXT

The thesis proposal looked at urban rejuvenation of the site by creating a new public link and regenerating a sense of urban density. However through better understanding of the site context, and its character and scale a decision was made to emphasise the uniqueness of the Quarter's street scape and more importantly preserve moments of contrast in the urban fabric. Central to this was re-instating the original, unconstructed tower to the St James as a focal point for the site. This decision immediately established a hierarchy of spaces and definitions. The subsequent affect was a focus on the street façade of Queen Street and the application of the same context and heritage ideas to these elements of the whole proposal.

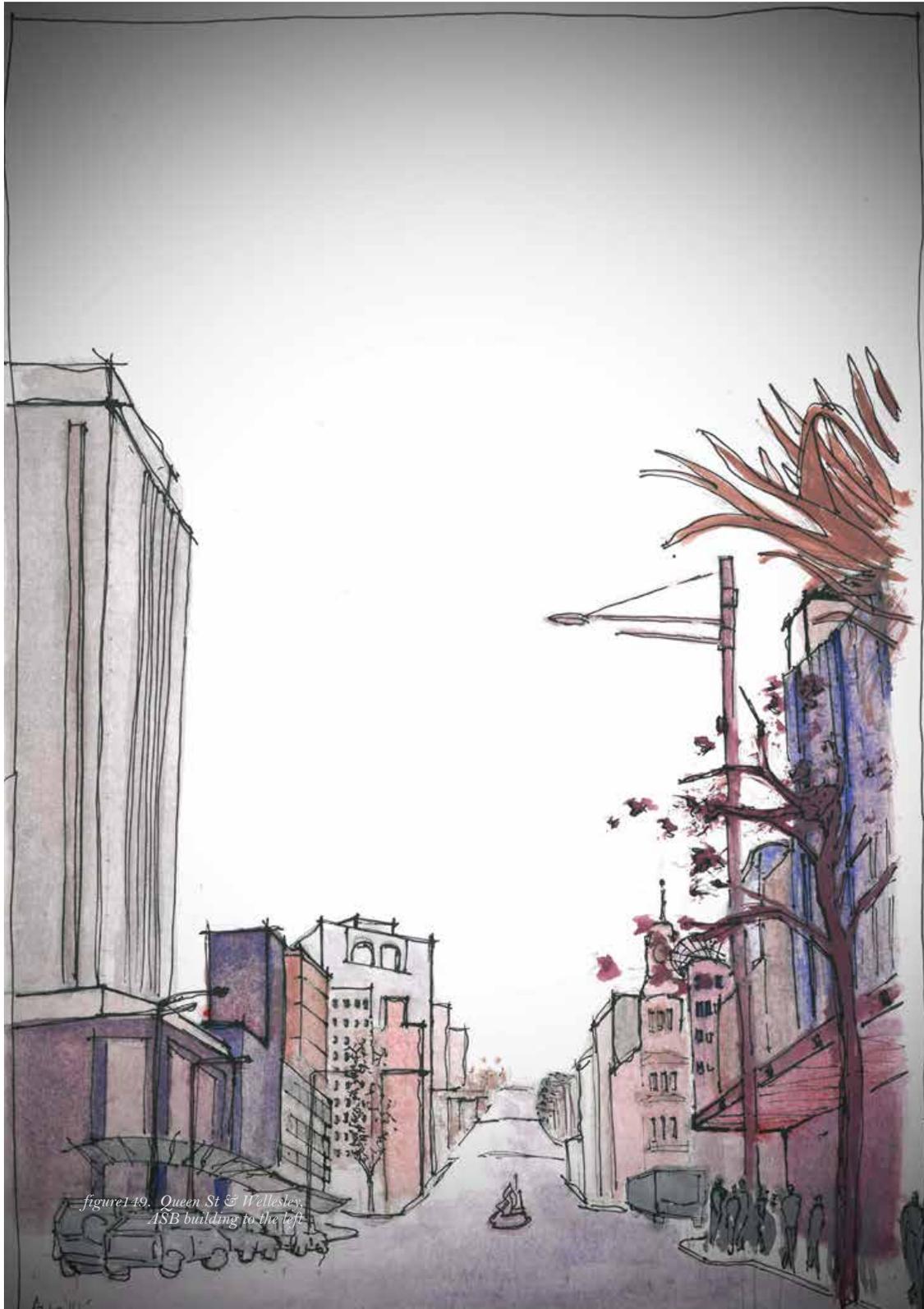
## SITUATION + EVENT

The exploration of the site started to focus on exposing the architecture to the public and consequently, more and more direction was placed on the public experience of heritage and the St James building. This in part was in response to the architectural narrative, “situation + event” and the idea of making heritage public. The development of this idea resulted in the removal of the Regent building; but retaining the façade as a reference to modernist architecture, and creating a new enclosed public square (Regent Square). The structural system to the St James Theatre perimeter walls framing and enclosing the public square act in a dual role. First by creating possible sites for public experiences to take place and by providing vertical stages for live entertainment and secondly as seismic strengthening. Further investigation into architecture as a “situation + event” revealed the notion of ‘Pre Performance Spaces’. Subsequently this concept became the primary influence to the spatial arrangement of the St James and necessitated the relocation of the main vertical circulation. The public connection between Queen St. and Lorne St (‘Odeon Lane’) is a spatial arrangement and its vertical nature is also in response to this narrative.

## PUBLIC SPACE

An important factor for the design was creating a physical anchor for the performing arts, a place for the public (and industry personnel) to converge and to meet. Meeting place to socialize before and after performances or to take part in one, or to be part of the audience in one. This needed to be a location that the public can identify and is representative of the performing arts. To accommodate this requirement the new public spaces have a strong relationship to the St James Theatre and adjacent streets. The retention of architectural enclosure along Queen Street also acts as a threshold for the public that, ‘*I am here*’, (I have entered into the new space), or on leaving ‘*I am there*’. The space in between is also a metaphor for the theatre term proscenium arch, that refers to the point at which, when an actor steps through the stage arch, he or she shifts from being a member of the public to become a performer.

## 5.0 CONCLUSION



*figure 19. Queen St & Wellesley.  
ASB building to the left*

Cities are demanded to extend the fullness of the day to day experience of human life that has realigned the thinking of planners and added pressure on cities districts to offer urban qualities and not fall behind. These new offerings are locations that have the characteristic of allowing unexpected moments to take place and influence their immediate context. Through history and context architecture rejects the featureless city and advocates for specific presence while providing space to meet demand. This project examines what is the role of architecture and urban design that responds to a cities precincts growth and enriches specific moments of urbanity, at the same time retain heritage values. A review of the conservation movement included theories from masters of the nineteenth and twentieth century to evaluate the methods being used and what effect these had on the preservation and restoration movement. The three case studies chosen investigated urban renewal and consolidation through public spaces that were enclosed by the new build intertwining into the existing.

Architectural and urban intervention imposed upon historic heritage have formed the basis of the projects research and together with the project design narrative have formed the design inquiries. Every author contributed in various degrees to the concluding design and spatial arrangement of the project. A great deal of emphasis has been placed on the insertion of public spaces as a revitalization strategy which setup the framework allowing for the design narrative to respond to the new interventions. Very similar to Fearon Hay's Imperial Lane restoration which transformed various empty buildings into a variety of unique offerings for the Auckland public.

A comprehensive analysis of site, building and planning growth was carried out. Donald Insall Ten Conservation Maxims was used as the basis for the analysis which set up the design guidelines based on the sites detracting and assets. Research of the building site and context allowed for an extensive understanding of the life and historical events of the building. Understanding the degrees of heritage significance was provided by The Conservation Plan which reconfirmed the importance of architecture as a continuation of history. From the outset of the thesis making heritage public and accessible has been a main theme to regenerating quality urban life back into the project site. Rejuvenation of the block by means of a public lane will not only favor the St James Complex but also insert the Library into the day to day living of the public life. Acknowledging the importance of heritage in the district by imposing height restrictions onto the block will benefit help define the cities character.

Identifying the site as a myriad of unique opportunities and design possibilities establishes the constraints for the design direction. The development of the project is a culmination of architectural ideas that have explored the insertion of urban space and precinct identity.

In conclusion this thesis project has demonstrated the significance of inserting public spaces into an urban city block together with a strong relationship between heritage and street life forms an identifiable moment in the urban fabric. Here the response to history, character and street life is the point where the cities performing arts is unlocked.

## DEFINITIONS

*Conservation means all the processes of understanding and caring for a place so as to safeguard its cultural heritage value. Conservation is based on respect for the existing fabric, meaning and use of the place. It requires a cautious approach of doing as much as necessary but a little as possible, to ensure that the place and its value are passed on to future generations<sup>1</sup>.*

*Cultural heritage value/s means possessing aesthetic, archaeological, architectural, functional, historic, landscape, monument, scientific, social, spiritual, symbolic, technological, or any other tangible or intangible values associated with human activities<sup>2</sup>.*

*Restoration means to return a place to a known earlier form, by reassembly and reinstatement, and/or by removal of elements that detract its cultural heritage value.<sup>3</sup>*

---

<sup>1</sup> Kathryn Collins, "Provocative Preservation" (Unitec, 2012).

<sup>2</sup> Ibid.

<sup>3</sup> ICOMOS, "Icomos New Zealand Charter for the Conservation of Places of Cultural Heritage Value," (2010).

## APPENDIX B: RELATIONSHIP BETWEEN THEATRE & DANCE VENUES AND PRODUCT-TYPE

Performing arts venues tend to specialise in hosting specific types of performance product within a particular genre, depending on their size (seating capacity), amenities, ambience, cost of hireage, business model and operational ethos. We have categorised these different product-types as “Mainstage”, “Off”, and “Off-Off”, derived from the concepts of “Broadway” product, “Off-Broadway” product and “Off-Off-Broadway” product.

### “OFF-OFF” THEATRE

“Off-Off” theatre product is considered to have begun in 1958 as “a complete rejection of commercial theatre”<sup>16</sup>, and was initially hosted in coffeehouses in New York where actors and playwrights staged plays without any prior screening.

“Off-Off” product tends to be unsubsidised, experimental, cross-genre theatre involving a lot of unpaid effort by emerging artists and caters to a young / fringe audience – often mainly the friends and family of the artists. Ticket prices are rarely over \$20.

“Off-Off” venues tend to be small “found”<sup>17</sup>, “rough and ready” spaces with a youth-oriented, fringe culture. The spaces themselves generally have minimal amenities from both a practitioner and an audience perspective, but they are “made to work” by virtue of the experimental, “can-do” ethos intrinsic to these spaces. These spaces are hired out for a fixed fee or take a share of box office earnings, and often offer some form of support to resident practitioners. “Off-Off” venues provide a much needed point of entry for artists starting their careers to test new skills and ideas, and to be seen by those who might fund or support their work.

### “OFF” THEATRE

“Off” theatre product is usually staged by artist groups aiming to combine cutting edge theatrical exploration with quality production values / standards and established practitioners.

Venues hosting “Off” product tend to operate with a strong developmental ethos, and often showcase the best of independent practitioners. They may be curated by an artistic director / programmer / artistic producer or host a resident company with additional co-productions supplementing the programme.

Practitioners providing “Off” theatre product tend to be mid-career, and tend to treat their host “Off” venue as a “professional home”, rather than a “social home” as in “Off-Off” venues. “Off” venues, particularly if they have a good bar and rehearsal

<sup>16</sup> Robert Viagas, *The Backstage Guide to Broadway*, 2004

<sup>17</sup> Converted spaces, rather than purpose-built venues

rooms, often act as a place of exchange / challenge / growth, and in this sense they are the “artistic hub” of the sector.

Audiences attracted to this product tend to be more risk averse than “Off-Off” audiences, and have a higher expectation of production values / standards. Ticket prices tend to be between \$30 and \$50 (although they can occasionally be dearer).

The “Off-Off” and “Off” segments are important in ensuring diversity in the performing arts and in providing practitioners and audiences with a variety of alternative access points to the performing arts.

### “MAINSTAGE” THEATRE

“Mainstage” theatre product is usually represented by large-scale market-driven shows with high production standards, broad audience appeal and relatively high ticket prices (\$50 to \$100+). Audience expectations of production values / standards are high. For the majority of people, “Mainstage” product will be their only regular experience of the performing arts.

Mainstage venues generally have a large seat capacity. (Eg: a typical “Broadway” theatre in New York or “West End” theatre in London would have 500 seats or more). These venues and the shows they host play a crucial role in keeping the performing arts relevant for the general public, and help build trust in the genre.

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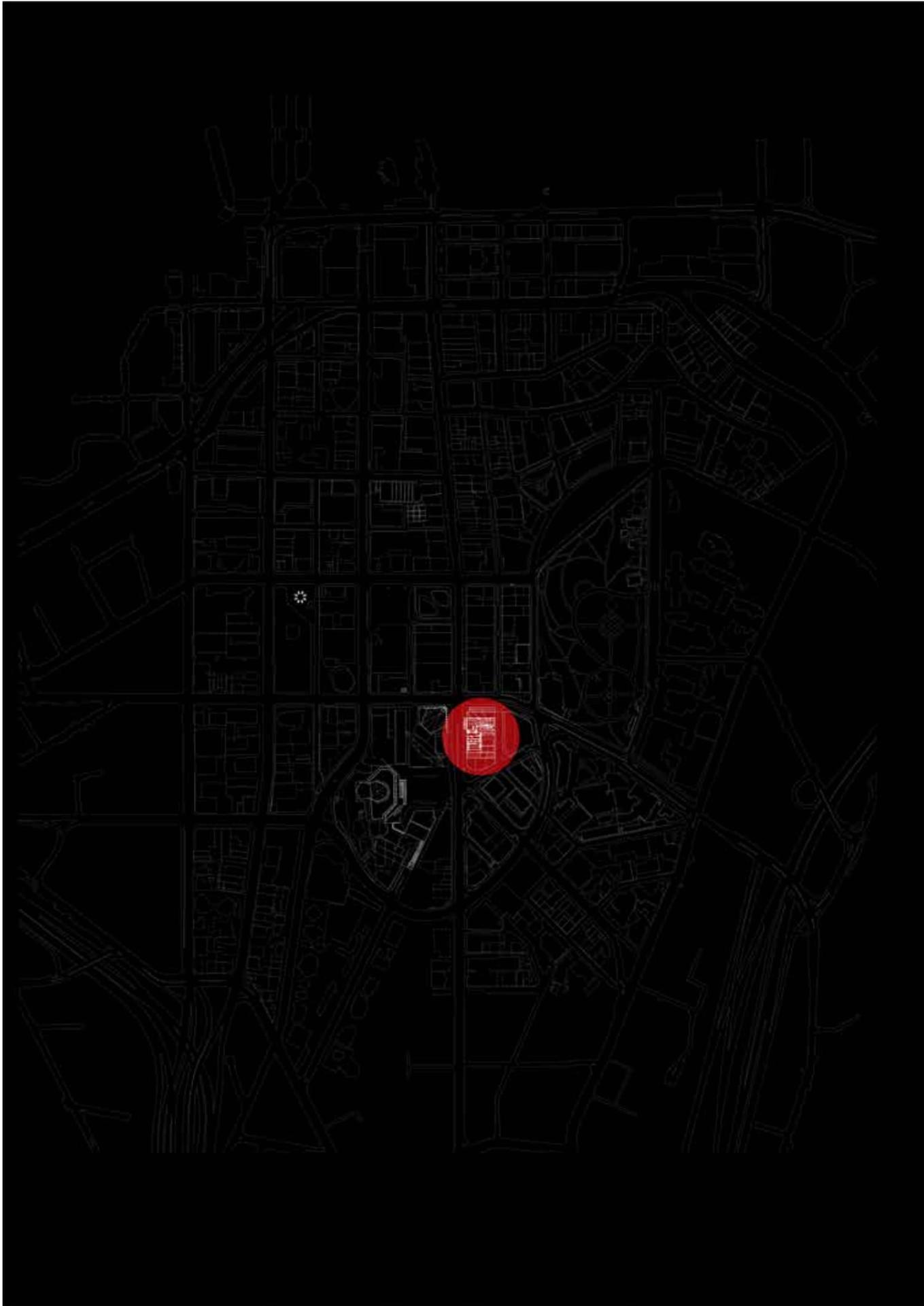
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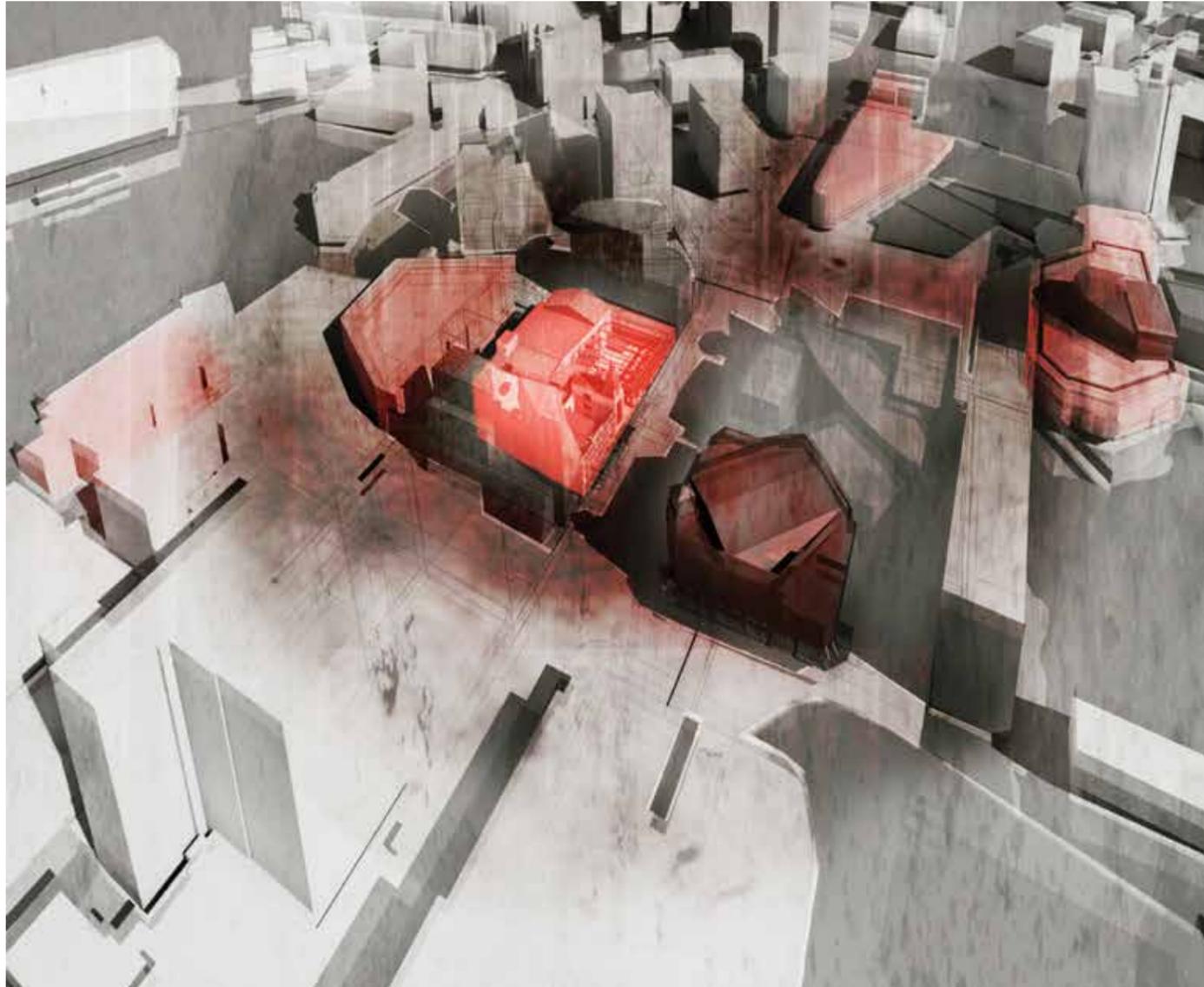
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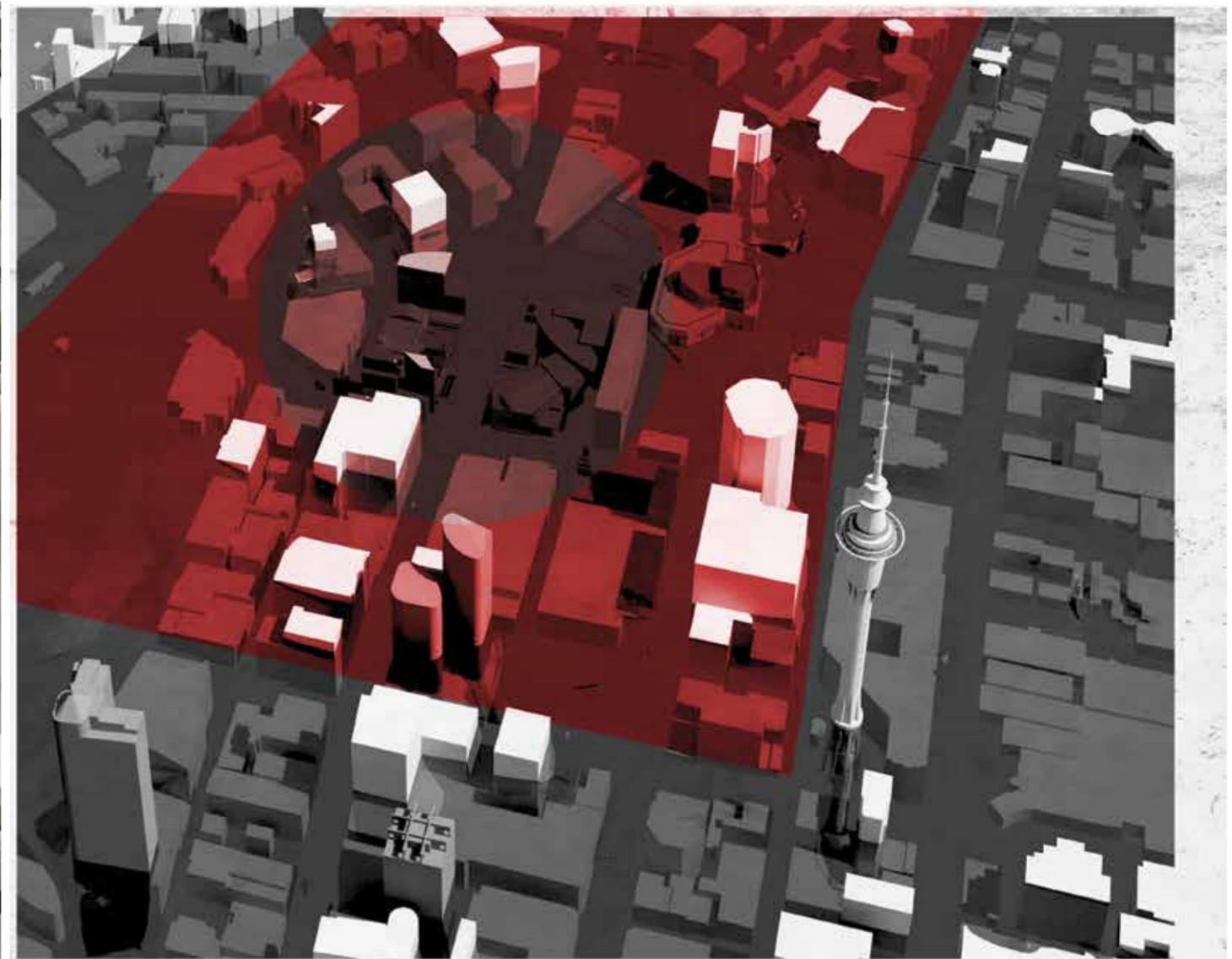
## APPENDIX



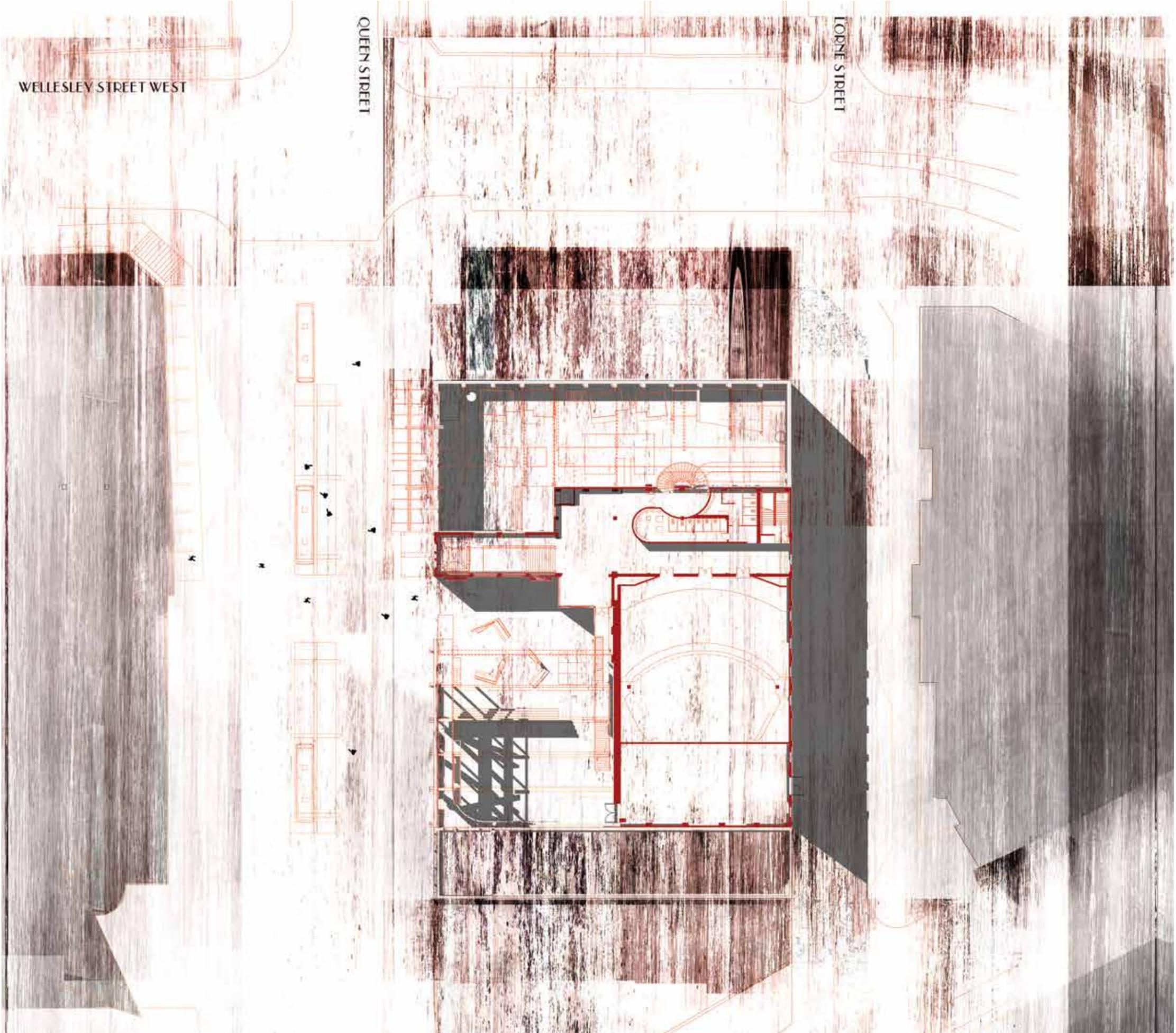
SITE PLAN



HEART OF THE ARTS PRECINCT



10 FLOORS VERTICAL SCALE OF THE ARTS PRECINCT



WELLESLEY STREET WEST

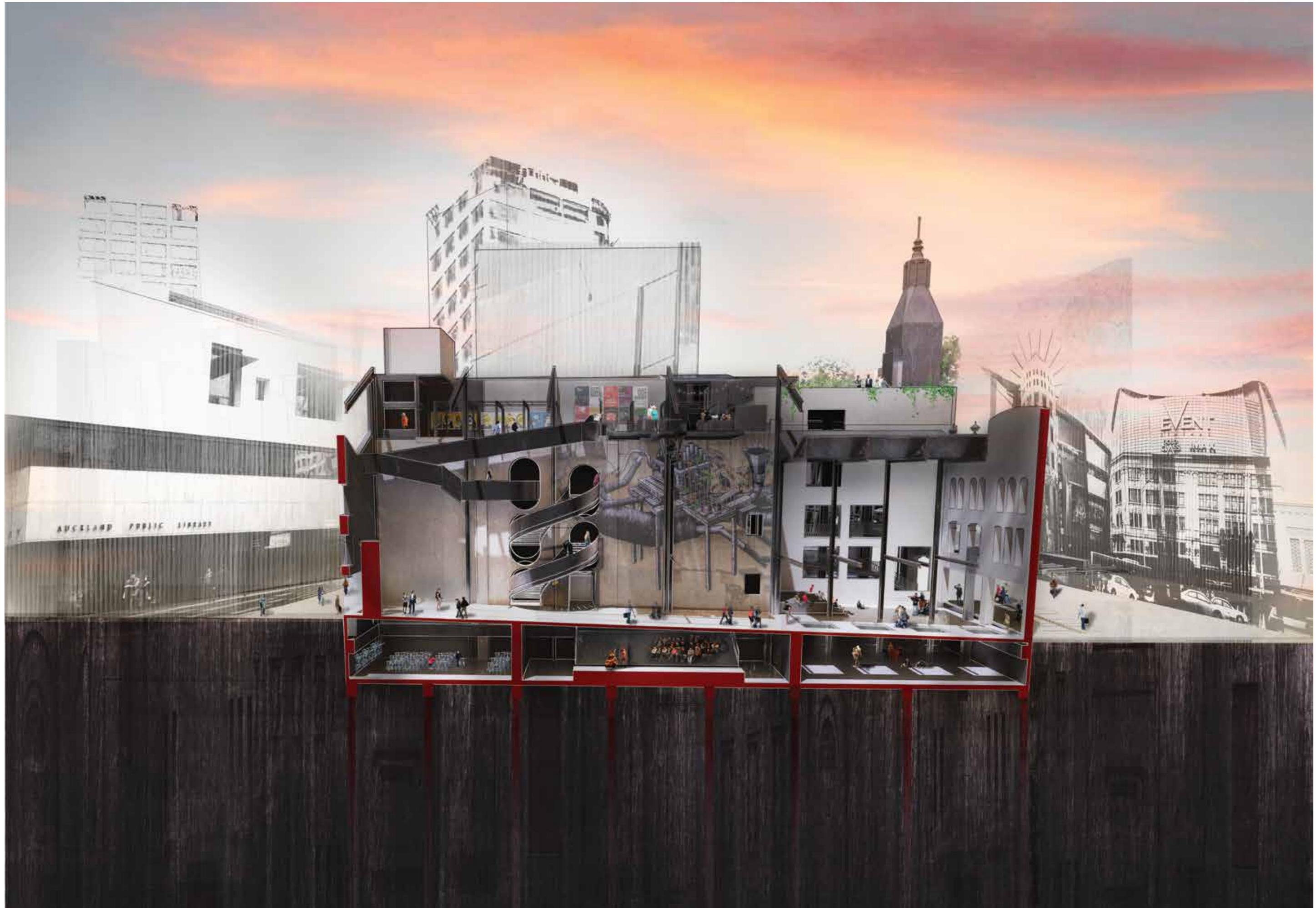
QUEEN STREET

LOPPE STREET

LEVEL ONE FLOOR PLAN



CROSS SECTION



LONG SECTION



QUEEN ST. ELEVATION.

