Paradigmatic Rejuvenation

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Competition from large multi-story shopping malls has developed at strategic intervals throughout the city over the last 30 years. In common with overseas experience these malls have contributed significantly to the decline of local and suburban shopping centres and to the 'hollowing out' of the central city. (Neil Challenger, 2010. p.2).

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Abstract

In 2010 Neil Challenger, Head of the School of Landscape Architecture at Lincoln University, stated that the malls surrounding Christchurch drove the life out of the inner city of Christchurch. His economic and sociological concerns were expressed even before the earthquake occurred, and this forms the current hesitation on the rebuilding of Christchurch's inner city.

The position of this research proposal is to establish whether an urban architectural intervention can address these economic and sociological concerns and the potentially devastating effects the suburban mall has had on urban life within Christchurch.

The thesis specifically asks whether establishing a mall typology as a landmark building within the inner city can strategically engage the damaged historic buildings of post-earthquake Christchurch in ways that actively preserve these historic remnants.

The main intention of this research is to engage the damaged historic buildings of post-earthquake Christchurch in ways that actively preserve these remnants and are also economically viable. By preserving the remnants as active, working elements of the urban fabric, they act as historic reminders or memorials of the event and associated loss, while also actively participating in the regrowth of the city. The thesis argues that contemporary architecture can play a strategic role in these imperatives.

Overall this research argues that there exists a distinct requirement for large-scale retail in the inner city urban environment that recognises and responds to the damaged cultural and historic architecture of inner city Christchurch. The objective of the thesis is to propose means to rejuvenate not only the economic vitality of central Christchurch, but also its historic character.

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Introduction

According to James H. Carr, visiting professor at Columbia University and George Washington University and a leading specialist in community reinvestment and Lisa Servon, the Associate Professor and Associate Director at The New School, New York, a successful city must evidence an abundance of diversity, uniqueness and surprise. Jean-Paul Thull, a Lecturer & consultant at Lincoln University, and Marc Mersch, a research associate at the University of Kaiserslautern, say it is these aspects that create a culture whose attractiveness fosters economic and social stability and growth.

Neil Challenger, the Head of the School of Landscape Architecture at Lincoln University, suggests that if aspects like these are lost, either through a natural disaster and/or through a prolonged period of neglect, our economic, cultural and architectural attractiveness fails. Christchurch, New Zealand, neglected these characteristics for a number of years and then was faced with the after-effects of two significant and damaging earthquakes. As a result, Christchurch is now confronted with the challenge of rectifying a damaged city, particularly the inner city; architecture has the opportunity to play a major roll in this.

Long before the 2010-2011 earthquakes the inner city of Christchurch had began to diminish as a result of two factors. Christchurch's inability to contain its urban spread resulted in vast outlying suburbs away from the economic heart of the city. This issue then fostered new suburban economic centers, which prompted even more migration away from the inner city. At the same time, the Central Business District (CBD) failed to change and evolve in order to compete with the ever-growing attractiveness and accessibility of the suburban malls (Kissling, 2009). These malls that were drawing people, businesses and cultural activities away from the heart of the city further increased the continual new

expansion that made the intimate central district blur into a bigger anonymous region.

This economic shift of inner city retail to large suburban malls is evidenced statistically as in the 30 years. Since the conception of the first retail mall in the surrounding suburbs of Christchurch there has been the addition of another 8 malls throughout the region (Matthews, 2008). All of these malls have also experienced large turnovers and increased profits since their implementation, further highlighting their inherent economic success.

Furthermore, studies done between 1994 and 2002 by Vox and Cos suggested that an individual-owned business in a current urban environment is more likely to undergo foreclosure due to financial hardship than one under a single management system, i.e. suburban retail malls. This supports the current situation in Christchurch, where smaller businesses during the period leading up to the earthquakes were either closing down or buying into the economic stability of trading in one of the surrounding malls (Mersch & Thull, 2005).

With no no urban containment or lateral growth prevention in place (Mersch & Thull, 2005); this shift is also visible socially. In 1950, 80 per cent of the population of Christchurch lived within the four avenues (Bealey Avenue, Fitzgerald Avenue, Moorhouse Avenue and Deans Avenue), compared to 2005 when almost 90 per cent of the population lived in the outer lying suburbs (Mersch & Thull, 2005). This trend is not only typical of Christchurch; it is an ever-growing trend of many western cities.

The event of the 2010-2011 earthquakes and the removal and partial destruction of many of the historic buildings have created a catastrophic situation for the historic identity of the inner city. Christchurch's devastating earthquakes have provided the oppor-

tunity for reconsideration and reorientation of its central city fabric to try and compete with these ever-dominant homogenising malls and reinstate the historic nature of the inner city. With over 50% of buildings in the inner CBD destroyed and their tenants now seeking new rentable retail space (CERA, Christchurch Central Development Unit, Christchurch City Council, Te Runanga o NGAI TAHU, 2011), the potential for the typical suburban mall retail typology to thrive is undeniable; the question however is whether the suburban malls will continue to draw business and shoppers away from the CBD. This thesis argues whether there is a place for large-scale inner city retail without the potentially devastating effects the typical large-scale retail has already had on Christchurch's urban life, by bringing the benefits of the suburban mall directly into the inner city.

The New Zealand Government, Christchurch City Council and the Christchurch City Development Unit have alluded to the possible amalgamation and uniting of titles within the CBD to enable the development of specific sites as 'key' / 'catalyst' design projects. Retail development has not been suggested in any of these projects. This thesis seeks to address lack of projects geared towards retail development, which is a potential issue for the rejuvenation of the CBD. The thesis argues for a retail project that challenges the surrounding malls of Christchurch and brings about the strategic retention of the historic elements to re-establish the heart of the CBD as the centre of major cultural, retail, and tourist activities.

The suburban mall has become an integral part of today's culture; its accessibility and internal environment have made it an incredibly attractive venture not only for users but retail owners too. However, even though the suburban mall usually has a massive

program, it is typically sited in a residential community defined by low-rise architecture; as a result, the suburban mall typically becomes a low profile sprawling complex with no architectural identity, and in this sense it is often seen as a visual blight on that community (Carr & Servon, 2008).

The thesis argues that CBDs are already designed to strategically accommodate large buildings without generating the negative effects that is already occurring in our suburbs. By bringing the benefits of such massive programs (but without the mass) back into the larger urban context, the typology of an 'urban' mall and an opportunity to find purpose for the potentially lost historic buildings could help to achieve a stronger visual identity. This thesis argues that it is this positive identity that will actively encourage people to reengage economically and socially with the CBD.

The premise of this thesis is to strategically engage the damaged historic buildings of post-earthquake Christchurch in ways that actively preserve these historic remnants, while enabling the identity behind these buildings to help address the current economic crisis felt by the inner city. The preservation of the remnants as active, working elements of the urban fabric allows them to act as historic reminders of past events, while participating in the regeneration of Christchurch. Contemporary architecture can play a strategic role in this imperative.

It is well understood that the suburban malls have a massive power of attraction and a large footprint comes with this. This thesis acknowledges these, but attempts to mediate them into a far more sustainable, culturally sensitive and economically advantageous typology. This forms the architectural challenge of this thesis to form an inner city typology of retail that maintains and leverages

the original image of the inner city while adding a resilient form of retail that can exist simultaneously with the original historical and cultural background of the inner city.

What a mall typically does is homogenise the products and services and the built environment in which it lies. This is mainly for economic resilience (Matthews, 2008). This homogeneity has been shown to have adverse effects on the culture and identity of its local community. (Carr & Servon, 2008)

James Carr and Lisa Servon's writings "Vernacular Culture and Urban Economic Development" in the *Journal of the American Planning Association* (2008) states that the culture of an urban neighbourhood is what makes it differ from that of another urban neighbourhood; it is culture that can make our cities resilient from the homogenizing economic pressures that so often dictate our built and urban environments.

Carr and Servon further state that by strengthening and leveraging the local culture of an environment, it can in turn create economic development, attracting not only the resident but also the retail tenant and buyer. It is this that is routed in 'new urbanism', that frame the stance for this thesis. New Urbanism is a term that emerged through the 1970s by Leon Krier and Christopher Alexander for the reorientation, regeneration and containment of inner city environments.

Problem Statement

Neil Challenger, Head of the School of Landscape Architecture at Lincoln University, argued in 2010 that the malls surrounding Christchurch drove the life out of the inner city even before the earthquake occurred; this underlies the current hesitation on the rebuild of the isolated inner city of Christchurch.

There are a number of questions that need to be addressed as part of this thesis:

- Can the inner city be rejuvenated to become competitive with the outer lying suburbs and create a stronger economic and cultural identity?
- How can sociological and urban design theories of diversity, uniqueness and surprise, founded through James Carr and Lisa Servon be integrated and applied within a discrete architectural intervention to challenge a way of resolving an urban crisis?
- Can the suburban “mall” be re-conceived within the urban context to become synonymous with the cultural identity of a city; can it become the life giver of a city, as opposed to an element that leads to its destruction?

Research Intention

This thesis addresses the issues of economic and cultural identity within city centre environments through challenging the existing typology of urban retail. In detail the thesis proposes a catalyst architectural intervention that creates a more attractive and economically viable proposition. Specifically this thesis:

- challenges the methodology and makeup of the existing typology of a mall; through investigating and testing the sociological theory of James Carr and Lisa Servon, and applying it to a discrete urban intervention, urban retail architecture can become a catalyst for rejuvenation in the inner city of Christchurch;
- investigates and tests how the typology of a mall, that once destroyed the city, could be redefined as a catalyst to reinstate the social and economical investment needed to revitalize the CBD;
- Strategically engages with the damaged historic buildings of post-earthquake Christchurch in order to reinstate and preserve the historic cultural identity of the inner city.
- challenges the traditional typology of the mall as sprawled architecture lacking in identity;
- argue how the historic architecture of the inner city can actively participate in the regeneration and rebuilding of Christchurch.

- challenges how the mall can be designed to rejuvenate a city rather than destroy it;
- challenges how the suburban mall could become synonymous with a historic architectural identity;
- argue ways to return economic and social cultures back to the CBD of Christchurch.

Research Approach

Following this introduction, the thesis is organised into two parts: the first is a discussion and investigation of historical background about the founding of Christchurch and the effects that led to its decentralization. This part also analyses the relevant theoretical critique of Jean-Paul Thull and Marc Mersch's (2005) writings on accessibility and attractiveness of Christchurch's inner city. It then details James Carr and Lisa Servon's (2008) theoretical ideas of how to achieve unique urban neighbourhoods. These theories provide a robust and valid framework that addresses and responds to Neil Challenger's assessment of Christchurch prior to the 2010-2011 earthquakes. This part also includes a critique of the largest and most successful mall in outer Christchurch, which will be used as an exemplar to conceive an equivalent program for an urban context.

The second part establishes a specific site in Christchurch for the design experimentation; this includes an in-depth site analysis and design investigation responsive to the site's historic condition and the large-scale program of retail that challenges the current typology of the suburban mall.

Section One:

Chapter 1. Problem, Background and Literature.

This chapter outlines the complexities of the issues within the thesis's specific historic urban setting, Christchurch, as well as a theoretical review of the suburban retail mall. The chapter draws on two areas of theory: that of economic development in our urban environments (sociological) and urban culture and place (urban design). These two areas of research are then linked to form a strategic argument that frames the overall intent of the design.

Chapter 2. Case Studies and Design Parameters.

This chapter provides a detailed and analytical account of two different typologies of retail: the suburban retail mall and High Street. The program of a successful suburban mall outside Christchurch will be used as an exemplar to establish the parameters and goals, which must be achieved by a competitive urban thesis intervention. The High Street of Christchurch will also be critiqued; this street is of significant historical and identity value to the inner city of Christchurch as it is the main retail area of the inner city. What is intended from this case study is to avoid what led to its decline and how these issues can be rectified within the thesis intervention.

Section Two:

Chapter 3. Design Investigation, Site Analysis

This chapter establishes justification for the site selection in response to the previous chapters' theoretical standpoints. It details the necessary historical, ordering and formal systems that will inform the design experimentation.

Chapter 4. Design Experimentation.

This chapter illustrates the key design moves that invoke **fram-****ing** elements. It uses tectonic orientations and a layering system to establish explicit framing devices oriented toward the historic context and the river, from within and when passing through the building. The design implicates this in its contemporary approach to re-establishing the historic identity of Christchurch. It also re-defines the historic market space that once defined Christchurch. This is followed by a detailed graphical presentation of the outcome that responds to the problems of the inner city site and the suburban mall.

Chapter 5 Conclusion.

The Conclusion provides a reflective account of the design outcome as a graphic and written analysis. The conclusion discusses how the research has met the intention of developing a typology for inner city retail that is competitive with suburban malls through the adaptive reuse of the remaining historical architecture, and it addresses issues of place, identity and economic and cultural sustainability which are critical to the success of the new intervention. Limitations and further opportunities of the typology are discussed, and areas for future research are presented.

Scope of Research

The physical context of the research is Christchurch's historic inner city CBD, but the thesis argues that these experiments and conclusions can be applied to other cities in New Zealand and around the world, particularly western cities.

This thesis addresses economic and cultural identity issues concerned with Christchurch's CBD. It seeks a stronger and more resilient form of retail that can foster and support economic and social identity and attraction within our cities.

The objective of this thesis is to develop a resilient inner city typology of retail that maintains and leverages the original historic culture of an environment and to strategically engage in the damaged and remaining historic buildings to enable them to actively participate in the regeneration and rebuilding of Christchurch.

The thesis argues that the experimental retail design prototype being explored in this thesis might appear distinctly different in other cultural contexts and when other programs are required. While the lack of an actual client and retail program limits the scope of the research, it is intended that the design provide a footplate for which a variety of retail, cultural, and other strategic occupancies could occur to reinvigorate our historic urban and cultural environments.

Part .1

{Litreature Review}
{Case Studies}

1

Theoretical Issues

{Literature Review}

Christchurch:

Christchurch's historic image reflects strongly the ideas and ideologies of its creators: a mediaeval England influenced by the classical and formal composition of central European settlements (Wilson, 2005). It is these historic characteristics that have been weakened through the neglect of the city's image.

Christchurch's principal settlement was originally sited at the head of an adjacent inlet, Lyttelton Harbour, by the surveyor Captain Joseph Thomas in 1848. It was soon realized that there was insufficient flat land to meet the Canterbury Association's requirements; the settlement was then moved to the site of what was soon to be called Stratford, a point on the Avon where those coming up the river first encountered slightly higher, drier ground.

Thomas's plan of Christchurch (formed by his assistant surveyor Edward Jollie in March 1850) was the 'standard' rectangular grid of colonial settlement. Thomas intended to dissect this formal grid by the use of the Avon River, which ran eccentrically across the site. This was then intersected by two diagonal streets (High Street and Victoria Street) aimed at breaking the regularity of the grid. The grid was further broken by the 'Square' that was intended to be a focal point for the city and the future site of the Christ Church Cathedral.

Through its initial conception the city's plan also included over 3000 ha of parkland surrounding most of the grid and flanked specifically by Hagley Park. This, along with the green belt of the Avon River and other pocket parks, gave the city its other name 'The Garden City'. Since this time, the 'English garden' image has been a dominant part of how the city promoted itself. Early descriptions of the city reflect its 'English' orientation as the "Cathedral City of the South" (Wigram, 1916), "the most English of New Zealand cities" that "encapsulates which is Eng-

Figure 3.01 *Plan of the city of Christchurch, Canterbury, N.Z., 1850.*

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(Lohu)	
108	

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Buildings of Gen Govt.
354 p. 481

TOWN RESERVE
24

DISSENTERS ROMAN CATHOLIC
CEMETERY

roads Ordinance
1860 p.146

tion

MUSEUM
SITE
p. 10, 26
p. 11, 12

red to be
f Christchurch.
(p. 251)

copy of

Surveyor

TOWN RESERVE
24

Plot of CHRISTCHURCH

March 1850

- A Per
- B Cha
- C Cha
- D Hos
- E Ass
- F Ins
- G Sur
- H Me
- I Ex
- J Ten
- K Pol
- L Pos
- M Sec
- N Cat
- O Ab
- P Ob

lish” (Jacob, 1985, p. 2)

It is evident that from an early stage the city’s orientation and layout was to be based around the Avon River, as a form of anchor and reference point for the legibility of the grid. Thomas also wanted to capitalize on the river as an obvious geographical element to interact with the grid, diversifying and enriching the spaces and sites around it. In doing so, the Avon River was to become the backbone and spine of the new city.

Through the late 1900s the city grew in a lateral and radial form, centred on the inner city and Avon River (Wilson, 2005). The attraction of cheaper land and more space in the surrounding suburbs progressively drew away a large proportion of the population from the inner city; this eventually created a demand for retail outside of the inner city.

This exodus of inner city living created the demand and opportunity for the suburban mall; since the first mall in 1965 the expansion of the retail malls in the surrounding suburbs led to the decline of economic and social qualities of Christchurch’s inner city and inner city:

The significant change began in the 1960s with the building of these malls. Through the rest of the 20th century malls increased in size and number until most people of Christchurch were doing most of their shopping in large malls which were all located some distance from the central city. This shift was associated with a shift from reliance on bicycles and public transport to the use of private cars... the inner city went into decline because of the loss of retail trade. (Wilson, 2005, p. 78)

From 1965 to the present day, eight new malls were developed in the suburbs of Christchurch. This, in line with overseas experiences, has facilitated the economic decline of the Central City area; these malls grew off the movement of a vast majority of existing residents of the Central

Figure 3.02 *Building Footprint Plan and Retail Zones of Christchurch, NZ.*

City towards the suburbs.

Neil Challenger (2010) stated after the earthquake of 2010 that the central city was already in decline (socially and economically). His report “From the City that Rocks, Observations from Post-Earthquake Christchurch, New Zealand” discusses the issues Christchurch faced well before the earthquake. Specifically, Challenger states that the development of the suburban malls in the outer lying suburbs (Papanui, Merivale, Riccarton, Linwood, Spreydon, Hornby, Shirley, New Brighton) has led to the ‘hollowing out’ / decentralization of the central city area; this has then led to the neglect and removal of the key elements of the city, that once supported its iconic image and identity.

This is further reinforced by Jean-Paul Thull and Marc Mersch (2005) report, “Accessibility and Attractiveness”, an article in the Journal of the Eastern Asia Society for Transportation Studies (2005). Using Christchurch as a case study, they specifically discuss the events that led to its decentralization. Thull and Mersch state that one of the major reasons for Christchurch’s inner city demise was that there was no urban containment or lateral growth prevention in place by the local authorities; this along with the construction impediments of an inner city environment, its degrading quality, the availability of cheaper and more accessible land and neighbourhoods and the personal use of the motor vehicle, led to the attraction of residents to the suburbs.

This increase of suburban living inevitably led to an increase in demand for retail activities in the suburbs; this is what the suburban malls capitalized on, leading to their conception, specifically a shift or redistribution of inner-city retail towards the suburban mall due to the relatively few people using the city centre for retail proposes.

This increase of suburban living inevitably led to an increase in demand for retail activities in the suburbs. This in turn led to the conception of the suburban mall, which capitalized on the redistribution of inner-city retail towards the suburban mall.

Figure 3.03 *Axonometric of Christchurch Region, showing Retail areas, Suburban Malls and Suburb Boundaries.*

It is this exodus and decentralization to the suburbs that has weakened the 'attractiveness' and furthermore the image and place of the central city area. What was left from this exodus was a struggling inner city high street, specifically Cashel Street Mall and High Street bound by Oxford Terrace to Manchester Street. Thull and Mersch (2005) state that in order for the inner city to arrest decentralization it must first make itself more attractive and more accessible in order to fully compete with the existing and well-established suburban malls.

Lisa Arnott (2009) states that competition from existing malls, expensive and limited car parking, inconsistent opening hours among urban retailers, and perceptions of the urban area being unsafe made the inner city less attractive. Arnott goes further to explain that the quality of the environment is weaker than that of the surrounding suburban malls, the street has lost the 'street appeal', historic buildings were neglected, and connections to the rest of the city poorly established.

As there was no urban containment or lateral growth component in place to alleviate this shift of retail, residential and commerce, Christchurch now faces a major issue of how to revitalize itself in order to become economically and socially attractive to compete with the outer lying suburban malls and retail areas. This underlies the current hesitation for the rebuilding of the destroyed city.

The earthquakes of 2010-2011 have given the inner city an opportunity to remedy these issues. There is currently an estimated 50% of previous built fabric missing from the inner city; of this 37 per cent of the listed heritage buildings in central Christchurch have been demolished. There are only 195 heritage buildings in the inner city of Christchurch left; how we deal with the remaining 50% is key to retaining and strengthening the previous image and identity of the city:

The Canterbury earthquakes have provided an unprecedented opportunity to rethink, revitalise and renew central Christchurch. The

Figure 3.04 *Plan of Christchurch Inner City Post Earthquake, showing Retail, Historical and Cultural Program Distribution.*

■ Cultural ■ Retail

area can be built back better than it was before, increasing its value to the wider city, the Canterbury region, and New Zealand as a whole. This opportunity is too good to pass up and the New Zealand Government in partnership with Christchurch City Council and Te Rūnanga o Ngāi Tahu is committed to making the most of it.

Central Christchurch will become the thriving heart of an international city. It will draw on its rich natural and cultural heritage, and the skills and passion of its people, to embrace opportunities for innovation and growth. Redevelopment will acknowledge the past and the events that have shaped the city, while reflecting the best of the new.

A well-formed and vibrant city centre produces economic and social benefits by bringing people together for business, cultural or social activities. The result is greater productivity, connectedness, development of human capital, sharing of ideas and a shared identity. The city centre is also an expression of our heritage – a reflection of where we have come from, and a vision of what we want to become. Greater Christchurch deserves an exciting and sustainable central city that attracts permanent residents to live, work and play in an environment that is safe, accessible to everyone. (CERA, Christchurch Central Development Unit, Christchurch City Council, Te Runanga o NGAI TAHU, 2011)

Worcester Boulevard (bound by Rolleston Avenue and Oxford Ter-

Figure 3.05 *Plan of Christchurch Inner City Mid 2010.*

Figure 3.06 *Plan of Christchurch Inner City Post Earthquake.*

race) combined with Cathedral Square forms a west to east running boulevard, which connects the Canterbury Museum, Christchurch Arts Centre and Christchurch Art Gallery to the Christchurch Cathedral. Between the Galleries and the Cathedral the boulevard is intersected with the Avon River. Worcester Boulevard represents a strong cultural boulevard that forms the heart and strength of the city; this supported with the intersection of the geographical landmark of the Avon River forms a large attraction to visitors and residents.

It was evident there were existing issues within the inner city before the earthquake; specifically there was a distinct separation between the seemingly buoyant cultural and historical boulevard of Worcester Boulevard and the struggling Cashel Street City Mall (bound by Oxford Terrace and High Street). With the advent of the earthquake there is an opportunity for the two precincts to become integrated and capitalize off one another's strengths.

Worcester Boulevard becomes an important site of the thesis as it forms an utilizable anchor within the mechanics of the inner city. The thesis argues that the stretch of Oxford Terrace between the cultural precinct of Worcester Boulevard and the retail precinct of Cashel Street offers an important opportunity for establishing a strategic cultural/retail connection to help revitalise the Christchurch CBD. With a programmatic connection between the two precincts; retail can become integrated into the cultural and historical components of the inner city, this creates a stronger retail typology that could compete with the outer lying suburban malls. Thull, Mersch, Challenger, Carr and Servon all argue that creating connections like this will create a more competitive image for the inner city to compete with the suburban malls.

The challenge lies in how to effectively mediate between what was there and the 'new' and 'contemporary'. Doing so will promote and build on the existing in order to strengthen and create a more resilient image for the inner city.

Figure 3.07 *Recovery Master Plan of Christchurch Inner City.*

The Suburban Mall, Christchurch:

For the inner city to truly become competitive with the outer lying suburban malls, we must first understand fundamentally the logic and ideas behind suburban malls, and specifically the malls of Christchurch.

Jeffrey Hardwick and Jon Gross describe Austrian-born Victor Gruen as the pioneer of USA mall design and development. Gross's *The Magic of the Mall* (1993) describes Gruen's ideology of the shopping mall as "not only pleasant places to shop, but also centres of cultural enrichment, education, and relaxation, a suburban alternative to the decaying downtown, something that can achieve a sense of identity" (Gross, 1993, p 43). Gruen's designs were a response to the decentralization of the inner city and as shopping had become the 'most important contemporary social activity' (p.11) of the 20th century, Gruen's designs allowed the facilitation of consumption and the controllable realization of retail profits unseen in the inner city downtown.

It is the contemporary shopping mall however that surrounds Christchurch; this evolution of the mall is one of stark contrast to that of Gruen's ideology. In contrast to Gruen's initial conceptions, the modern regional shopping centre or suburban mall was built on a large scale with regular, 'unified architecture', harsh 'exterior modernism' and 'automobile-focused landscaping' which refused any compromise with its surrounding context. Internally the mall is best described through Elizabeth Farrelly's book *Blubberland*:

The contemporary shopping mall is a classic instance, striving to ape the complexity and interest of a traditional market, but with one, overarching difference; the space is privately owned and entirely under private control. The air is cooled and conditioned and gently muzalaced; the lighting, level

Figure 3.08 *Building Footprint Plan and Retail Zones of Christchurch, NZ.*

changes, transparency and detail are minutely orchestrated to slow your gait within be microseconds and lull you into buy-mode; and no one, other than the owner, has any right to be there. Everyone else is there on sufferance. Anyone undesirable, or homeless, or obviously poor, can be summarily shuffled out so that the mass-narcosis of consumerism never pops. (Farrley, 2008, p. 138)

Though economically successful to a select few investors, it is the uncompromising form and composition the typical suburban mall presents that causes the local community to suffer resultant adverse effects. These effects are vividly evident in Christchurch; not only has the inner city become weakened, but other peripheral communities where a suburban mall has been positioned have lost their main street appeal as the existing tenants have moved into the adjacent retail mall.

These malls specifically form a concentric and radial layout within the urban fabric of Christchurch. This is partly due to the radial nature of the city as well as the distribution of residential areas in the outer suburbs. The suburbs of Papanui, Merivale, Riccarton, Linwood, Spreydon, Hornby, Shirley and New Brighton all provide malls with Riccarton being the largest; this specific mall is used in a later case study.

Carr and Servon (2008) state that the current retail malls are creating the negative effect of 'homogeneity' among these neighbourhoods. Their writings show that the influence, both formally and programmatically, of the suburban shopping mall has created a presence of homogeneity amongst our suburbs. Goss reinforces this:

The shopping centre appears to be everything that it is not. It contrives to be a public, civic place even though it is private and run for profit; it offers a place to commune and recreate, while it seeks retail dollars; and it borrows signs of other places and

Figure 3.09 *Building Footprints of the Eight Suburban Malls that surround Christchurch and the Retail Area of the Inner City.*

New Brighton Mall

Merryvale Mall

Hronby Mall

Linwood Mall

Shirly Mall

Palms Mall

Spreydon Mall

Papanui Mall

CBD

Riccarton Mall

times to obscure its rootedness in contemporary capitalism....

The shopping centre sells paradoxical experiences to its customers, who can safely experience danger, confront the other as a familiar, be tourists without going on vacation, go to the beach in the depths of winter, and be outside when in. (Gross, 1993, p. 40)

The latter quote describes the illusions in which the suburban malls present themselves to their users and community as a standard means of attraction. The inner city however does not need to create an illusion of itself in order to compete with the suburban malls. Inner cities are typically rich with a historic culture that is in need of revitalizing and rejuvenating to become a far more 'enriched, educative and relaxed experience' compared to that of the suburban mall. Christchurch has this rich historic culture, not only in the programmatic function of the inner city but also in its built fabric.

Figure 3.10 *Plan of Christchurch Inner City Post Earthquake, showing Retail Distribution.*

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Place:

This section looks at factors that enhance and create the image and place of our inner cities. Specifically the section defines the importance of local culture within urban areas as a means of achieving a successful image and place.

John Montgomery writings “Making a City: Imageability” an article in the *Journal of Urban Design* (1998) discusses the ideas and importance of ‘place’. He describes ‘place’ as the combination of two views, a rational objective view on urban design based on Gordon Cullen and a romantic subjective view on urban design based on Christopher Alexander and Kevin Lynch. The combination of these two approaches forms Montgomery’s definition of ‘place’ as “three essential elements: physical space, the sensory experience and activity.” (Montgomery, 1998, p. 96)

Montgomery states that the successfulness of the latter three elements is found in the degree in which the different elements of the city (defined as paths, edges, districts, nodes and landmarks) are organized into a coherent and recognizable pattern. “By gathering information about these elements, the individual creates both an image of the city, and also a frame of reference.” (Montgomery, 1998, p. 100)

At present Christchurch’s inner city forms a dominating grid layout and over time has completely removed itself from the recognizable landmark feature of the Avon River. Furthermore the continual expansion of the inner city blurred and diluted the definition between the edges of the built fabric and the surrounds parklands as well as dispersed separation between many of the districts; specifically the unique cultural district of Worcester Boulevard and the retail area of Cashel Street.

Spencer and Dixon writings “Mapping the Development of Feelings about the City” an article in the *Transactions of the Institute of British Geographers* (1983) align with Montgomery’s ideas, though promote

‘image as the first and foremost way in which a ‘place’ is perceived. “Image is a combination of identity with how a place is perceived. To individuals, the image of a place is therefore their set of feelings and impressions about that place” (Spencer & Dixon, 1983, p. 378)

Without place, image and a point of difference evident in our built environments we start to create homogenised environments, rather than preserving what distinguishes them from others. Through reinforcing the following ideas of place and image we can begin to strengthen the local and existing culture of an environment; this in turn will create a competitive environment to that of others.

It is these ideas of place and image that led to the defining and differentiation of one urban environment versus another. Christchurch’s specific point of difference is the Avon River and its rich historic architecture and culture that for so long distinguished it from other urban environments.

Carr and Servon (2008) reinforce key urban theorists such as Jane Jacobs, Richard Florida, Robert Gratz and Donovan Rypkema, arguing that local culture can be strengthened to achieve a point of difference by leveraging diversity, uniqueness and surprise factors; this then improves the perceived image and place identity of the urban environment. By growing and reinforcing the key points of difference of our urban environments a basis for central city regeneration is formed, thus enabling an urban environment to compete with the suburban malls.

Christchurch has these factors; they are just not utilized in effective ways in which to allow the inner city to capitalize and benefit from them. For example in relation to the river’s interaction with the city grid, there is a large opportunity for spaces around the Avon River to create far more dynamic and romantic spaces than that of the inner city grid.

Carr and Servon’s (2008) research goes even deeper in that they conducted several case studies on urban environments with strong local

culture, specifically Washington D.C., Minneapolis and San Diego. The finding showed that neighbourhoods with strong vernacular culture possess three types of anchors: 1) markets; 2) ethnic areas and heritage sites; 3) and arts-and-culture venues and districts.

Historically Christchurch had large open markets, namely Victoria Square and Cathedral Square, where trading and bartering was performed; however, these were lost through the expansion of its urban corridor, as residences began to spread further outwards towards the hinterlands. What remained is a thriving art and culture boulevard (Worcester Boulevard) along with a rich collection of heritage sites.

The vernacular culture of Christchurch, though weakened, is its historic architecture, art and culture boulevard and cathedral square that promote the current city image. The thesis identifies that the elements are there; however these elements are not connected or prioritized to enable either function to succeed.

How can the components of the recognizable landmark feature of the Avon River and the blurred and diluted the definition between the edges and districts that have been lost through the decentralization and neglect of the inner city become catalysts in the creation and rejuvenation of the inner cities diversity, uniqueness and surprise factors?

By providing a connection between the two precincts, an opportunity would be provided for the siting of an architectural intervention. This intervention would define the threshold of the two precincts, specifically a site to the west of Oxford Terrace, fronted by the Avon River, bound by Worcester Boulevard and Hereford Street. This site along with the landmark feature of the Avon River and with the integration of commerce, culture and heritage, can become a far more 'competitive and attractive' model than the suburban mall.

Specifically, the site involves the use of Worcester Boulevard and the Cashel Street City Mall forming two anchors, like that of the internal

Figure 3.11 *Plan of Christchurch Inner City Post Earthquake, showing Cultural and Retail Programs.*

1 : 7000
n

workings of a mall. The intervention becomes the link between the two, bridging the movements and functions. The siting provides the opportunity for an architectural intervention to become an activator and participant in the physical connecting of the two precincts, setting itself as a catalyst along the Avon River edge in reflection the historic image of the city.

These ideas further align to that of 'New Urbanism', a term that emerged through the 1970s coined by Leon Krier and Christopher Alexander, for the reorientation, regeneration and containment of inner city environments.

New Urbanism responds to the negative effects created by the separation of uses and the subsequent effect of urban sprawl created in 1950s, something largely apparent in Christchurch today. It specifically advocates for the need of mixed use, accessible public spaces, physically defined space and architecture and landscape design that frames and celebrates local history, culture and ecology in or urban environments. These characteristics provide a robust way in which to challenge the economic issues facing Christchurch.

New urbanism, combined with Christchurch's current situation for a need to repair and reuse its broken and damaged historic architecture, provides a unique opportunity to strengthen what new urbanism advocates for. By strengthening the historic architecture of the inner city combined with the principals of new urbanism an intervention can challenge the existing fabric of the inner city to form a more responsive and resilient form of architecture.

Figure 3.12 *Plan of Christchurch Inner City Post Earthquake, showing Linking of Cultural and Retail Programs.*

Figure 3.13 *Plan of Christchurch Inner City Post Earthquake, showing Linking of Cultural and Retail Circulation Paths.*

1 : 8000
n

Rejuvenation:

Gruen's typical suburban mall and Carr, Servon(2008), Thull and Mersch's (2005) theories on vernacular culture and place provide a framework for the programmatic, formal and contextual requirements of an architectural intervention.

The key ideas of new urbanism to celebrate local history, culture and ecology in or urban environments, the ideas of Jean-Paul Thull and Marc Mersch's on a need for accessibility and attractiveness within the inner city, the thoughts of James Carr and Lisa Servon's criteria for a successful urban environment and Victor Gruen's ideas of the typical suburban mall form the theoretical basis of the thesis.

Specifically the idea of integrating the successfulness of the retail mall and the vernacular culture of the existing city to form a more competitive model for inner city retail that would prevent the homogenization and decentralization of our urban environments.

The integration of these theories provides a logical and worthy cause for their experimentation; we can start to explore an architectural and urban intervention that could possibly compete with the suburban mall as well as become synonymous with the historic architecture of the inner city. By playing on the existing cultural strengths of an urban area we can start to leverage its economic development. Carr and Servon (2008) argue that leveraging local culture is a means to strengthen the attractiveness and thus the economic potential of an urban centre.

The past theorist ideas and the event of the 2011-2012 earthquakes have provided a unique opportunity to engage the diverse conditions remaining in the inner city. It is intended that these characteristics of diversity, uniqueness and surprise that become key drivers in the tectonics of the intervention. In doing this we create a far more socially responsive, culturally sympathetic, and economically sustainable and resilient model for inner city retail.

The thesis specifically seeks the reactivation of a market space within the inner city, the interaction and connection with the Avon River, and the interacting and supporting of the historic architecture. This approach goes to the heart of maintaining and leveraging the original character of the city while adding a contemporary and resilient form of retail that can exist harmoniously with the original historical and cultural background of the inner city.

1

Case Studies

Programmatic Case Study Analysis:

This section discusses the two predominant typologies of retail evident in and around Christchurch: the large controlled conglomerate malls of the suburbs such as the Westfield Riccarton Mall and the inner city's main retail precinct, the Cashel Street City Mall. It covers the identification and critique of the weaknesses and opportunities within these two typologies, enabling the thesis's design investigation to fully respond to the current issues present in Christchurch's retail environment.

The Westfield Riccarton Mall:

The Westfield Riccarton Mall, 3.7 kilometres west of Cathedral Square, Christchurch, forms one of the biggest and most profitable malls in the area. Sited in the western suburb of Christchurch known as Westfield Riccarton, the mall lies along the southern edge of the main street of the suburb, occupying three blocks. It is sited in low density residential area, with a small strip of independent retail framing and occupying the main street of Riccarton. Owned by Westfield Group, the mall first opened in 1965 making it the first contemporary retail mall of its kind in Christchurch.

The mall connects to the street at two occasions, to the east and the west, with vehicular access being the most predominant form of access. Almost half the mall's program is that of car parking, a trend greatly evident in most contemporary shopping malls. In Riccarton's case the main indoor parking is sited to the south, backing on to lower density residential, with additional outdoor parking to the northwest. The indoor parking covers four floors, creating a large impenetrable face stretching 450m facing the residential neighbourhood.

The mall's growth saw it amalgamate two blocks within the suburb for its expansion; however, when the expansion to the third block occurred it was decided to not consume the associated street. This created a break in the mall's south facing edge, allowing for the connection of the residential to the main street of Riccarton. The diagrams illustrate the edge condition of the mall in comparison to its surrounding context.

Figure 4.01 *Satellite image of Westfield Riccarton Mall.*

Westfield Riccarton Mall has a program of 55,149m² spread predominantly over one story. Of this 16,485m² are anchor stores and 9,587m² in secondary retail, this supported through some 6,000 m² of internal circulation. Within this footprint the mall provides 2000+ car parks spread over four floors.

Westfield Riccarton Mall is sited in a residential community that demands low-rise architecture. As a result, the mall typically becomes a low profile sprawling complex with no architectural identity, and in this sense it is often seen as a visual blight on its immediate community. The mall's location in the suburbs allowed it to be easily accessed by the suppliers and producers of the retail merchandise; this was one of the leading attractors in the suburban mall's inception. Westfield Riccarton Mall's service access is to the south face of the complex and it utilizes the same vehicular access to that of the car park. It specifically provides two five meter loading bays, with their turning circles occupying the car park circulation.

This quote of Elizabeth Farrelly from her book *Blubberland - the Dangers of Happiness* best describes the experience of Riccarton Mall's car park and also reinforces the lack of consideration of its siting and edge condition:

Grey, fummy and jammed with other irritable, bubble-wrapped humans, the car park is no pleasure-dome. It's designed to do a kind of good-cop-bad-cop routine with the mall interior, to make you more susceptible to the shopping urge. And because it is important that we come to it through the gates of hell, the mall is the first architectural type in history that has an inside but no outside. The mall has interior design, heavily themed and fantasized, but it has no street presence, no public self, no architecture. (Farrelly, 2008, p. 150)

Figure 4.02 Satellite image of Westfield Riccarton Mall, showing South Edge Condition and Built Edge of Riccarton Main Road.

Farrelly also states that the typical mall interiorizes its program to enable the control and security of its environment.

From the traditional street market where interiors were usually make-shift and temporary, to the modern mall where entire city blocks and precincts are interiorised to give the (usually female) shopper the illusion of being in a vast, sparkling, bejewelled, cathedral-like home. (Farrelly, 2008, p. 150)

Internally, Westfield Riccarton Mall does this. It interiorizes its retail and recreational programs with an inwards orientation. Specifically, the mall's layout creates a lineal movement between two large retail anchors; within this the smaller retail entities are located, enabling them to thrive off the movement created through the attractive retail power that the larger stores possess. This layout and orientation creates strong internal circulation but prevents it from connecting to the community and broader context.

In Jon Goss's article "The 'Magic of the Mall': An Analysis of Form, Function, and Meaning in the Contemporary Retail Built Environment," he describes the use of anchors as a key move in the internal working of a mall. The anchors typically encase a "high profile exciting programmatic volume" that "encourages movement from one anchor to the other via the smaller shops." These characteristics help form a far more robust economic environment compared to that of the inner city.

Figure 4.03 *Ground Floor Plan and Level One Plan of Riccarton Mall and Programmatic Distribution of internal Functions.*

One of the major criticisms of Riccarton is that the suburb has no public ‘nucleus’ or ‘centre’. While the mall appears to occupy this function, its inward orientation creates a disconnection from the public forum, thus causing an inability to provide a cultural place.

One thing you don’t see much of in a mega-mall, therefore, is social life. Whereas in a high street you might stop for a coffee, in a mall you bump into someone, you say hi and press on. This is because, from the first car-park moment, the place is designed as a disconnect, separating you from your reality and from your higher, warmer self. It’s designed to put you in a bubble - a car-like bubble - of self-gratification. (Farrelly, 2008, p. 88)

James Carr and Lisa Servon support this critique of the suburban mall. Their specific findings in describe the mall as:

- having a lack of engagement with other community and urban functions;
- being totally internalized; the users lose any ability to feel like integrated participants in a greater community;
- being totally internalized; the suburban context gains no benefit of place identity;
- having a lack of positive architectural identity (good architecture draws people to it);
- evidencing abandonment of the societal attributes that users feel contribute to community spirit.

Figure 4.04 *Figure Diagrams of Issues of the Riccarton Mall.*

Circulation

Edge
Condition

Position

Orientation

Despite all these issues that surround the mall, general society still flocks to them. Jon Goss and Victor Guren state that their inherent ability to be an attractor in the urban landscape proves their successful existence, specifically due to:

- controlled environment,
- anchor stores,
- orientated to create movement,
- free parking,
- accessibility to a large amount of retail, everything at one stop,
- considered arrangement of retail types,
- supporting cafés and restaurants.

These specific architectural attributes of the suburban mall will form the key design parameters of the design research experiment. The thesis argues that understanding the positives and negatives that are addressed in each case study can help form a more resilient and connected form of retail in the inner city.

The suburban mall's position, programmatic relationships, internalization, orientation, edge condition and circulation all create problems internally and externally. By challenging these issues and the opportunity provided by vacant damaged buildings in the inner city, there is a unique opportunity for the re-conception of the suburban mall to have a positive outcome on its context and environment within the inner city of Christchurch.

Cashel Street, City Mall:

“The privileged and the poor, the powerful and the modest, enjoyed the same public space.” (Oldenburg, 1989, p. 51)

Prior to the earthquakes of 2010-2011 Christchurch’s inner city retail was dwindling. The retail was seemingly focused on Cashel Street and High Street forming a small to medium scale retail precinct. Restricted to pedestrian access only, though intersected by Colombo Street midway, the streets formed the inner city’s retail destination, the City Mall.

Since the earthquakes both Cashel and High Streets have lost a significant amount of historic buildings and thus their retailers and users. With the efforts of existing local retailers, the vacant sites have been utilized in the implantation of the ‘start up mall’, a container setup which has allowed the continual trading and activation of City Mall. This ‘mall’ however is temporary and only allows a small number of retailers.

This case study looks at Cashel Street’s City Mall in its state before the 2010-2011 earthquakes. The thesis seeks a way in which the inner city can achieve a far more resilient form of retail through utilizing contemporary ideas on inner city retail, , and the unique opportunities created from the 2010-2011 earthquakes.

Cashel Street runs east-west with a 400 metre pedestrian only portion of the street making up the City Mall. The mall contained seven structures that were registered as historic places by the New Zealand Historic Places Trust; it was these historic buildings that set up the formal language of the mall and formulated its particular element of attraction.

Lined with a finer built grain than that of the suburban mall, City Mall aimed to provide a more boutique and less homogenised form of retail. It attempted to provide an experience related to the historic image of Christchurch through its use of historic architecture, scale, vegetation and materiality. Specifically its brick and stonework reflected that of the existing buildings and their era; the vegetation reflected an extension from the Avon River precinct.

The mall has been heavily criticised in past times for its lack of successfulness in comparison to the outer suburban malls. Its history is filled with attempts to ‘revamp’ and alter its appearance in order to enhance its productivity and competitiveness. Thull and Mersch argued that the inherent problems of the City Mall are rooted in the generic issues of decentralization discussed earlier in this thesis. Lisa Arnott supports this in detail stating that City Mall’s decline resulted from competition from existing malls, lack of attractors and anchors, inconsistent opening hours among retailers, and perceptions of the area being unsafe.

The issue of safety can be directly related to the length of the mall and its lack of laneways and exits. Cashel Street’s inherent length creates a space, particularly in the centre, that is somewhat isolated. Once at the centre of the City Mall the only exit is from where you came or the opposite end, which is some 400m away. The safety issues and the erratic opening hours of the retailers have created a seemingly negative and unreliable image of the street.

Peter Coleman states in his book *Shopping Environments: Evolution, Planning and Design* that the inherent problems with main streets are their inability to act as a conglomeration. There is an inherent lack of strategic thinking in the distribution of their function, underpinned by the absence of the most basic of mechanisms, anchors.

As discussed in the previous case study, the suburban mall uses the notion of anchors as a movement generator and attractor. In reflection of Arnott’s critique, Cashel Street has only a single anchor, Ballantynes Department Store at the eastern end of the mall. In lacking this key mechanism that firstly attracts the user and secondly disperses them, City Mall does not provide a robust conglomeration of retail similar to the typical suburban mall.

Coleman describes the main street mall as a place that “brought people together; it fostered culture and accepted the diversities in people; this space was able to be personalized, and was able to be claimed as the

Figure 4.05 Plan of Christchurch Inner City Post Earthquake, showing the Retail Programs disconnect from the Cultural Program.

people's space."... "The suburban mall could never fill the void created by the experience of the main street." (Coleman, 2006, p. 12)

This is true of Cashel Street; it brought people together in the sense that they revolted against the conglomeration of the suburban mall. They sought a more context driven and less homogenised form of retail, something with identity and culture.

Coleman further states that the main street has positive qualities in that its "diversity in architectural make up and architectural individuality is a massive attractor for users" (Coleman, 2006, p. 12). This is something the typical suburban mall cannot recreate; the rich historical and cultural background is proof of the context from which it came. This is something only unique to the high streets of our inner cities.

Problems of the inner city retail:

- Difficult access (limited parking; need to drive around) between ranges of shopping opportunities that are too spread out
- Lack of anchor mechanisms that move people.
- Larger shopping complexes in the CBD would typically damage the sense of place that arises from the historic scale of the city's architectural identity
- Retail did not respond to or engage with the primary anchors of Cathedral Square, Worcester Boulevard and the Avon River as locations

Figure 4.06 *Zetland Hotel
88-92 Cashel Street,
north Façade.*

Figure 4.07 *2010 image of
Cashel Street, looking
east.*

Figure 4.08 *1931 image of
Cashel Street, looking
west.*

Figure 4.09 *2012 image
of Container Mall on
Cashel Street.*

Historical Case Studies:

Galleries Lafayette:

The siting of Galleries Lafayette in central Paris proved to be one of the most successful ventures by its creators Théophile Bader and Alphonse Kahn in December 1893. Galleries Lafayette is an integral case study as it challenges the typical suburban malls verticality and context; its ability to move people to the upper most floors and its assessable location is reflected in its successes as one of the leading retail outlets in the world.

The inner city department store is sited at 1 rue Lafayette, 38, 40, 42 Boulevard Haussmann and 15 rue Chaussée d'Antin in the 9th arrondissement of Paris. Its location is within walking distance to one of the world largest theatres by acreage the Opera de Paris (A View On Cities, 2010) that forms the most important symbols of the 19th century Second Empire baroque style. This theatre provides an immense amount of attraction to the area in which Galleries Lafayette lies. Boulevard Haussmann forms a two and a half kilometre stretch from the 8th to the 9th arrondissement of Paris. Its composition includes a wide tree lined street layout that is framed by defining built edges of limestone masonry façade of which cornice lines are regulated throughout.

Galleries Lafayette's occupation of the 5 second empire styled buildings, previously offices and a hotel, make it an important case study in relation to the retention of historic buildings in Christchurch. Galleries Lafayette group purchased the buildings in 1905 and commissioned French architect Georges Chedanne to design a new internal layout for the department store. By retaining the existing building façades the store was able to maintain the unique continuous built edge of the Haussmann Boulevard. This sustained the architectural quality and style of the

Figure 4.10 *Image of Galleries Lafayette 2011.*

built fabric but allowed the massive program that Lafayette required in order to succeed economically.

Contrary to the suburban mall Galeries Lafayette forms a 9-story department store centred on the Boulevard Haussmann that is composed of multiple historic buildings. At 38, 40, 42 Boulevard Haussmann the interior fit out united these lots, specifically forming a 7 stories above grade and two below. In order to connect these floors one Chedanne's students Ferdinand Chanut designed a large full height internal atrium space that was capped with a 33-meter high neo-Byzantine style glass dome. At ground level this space is accessed through multiple entries that connect directly to the street edge, forming a permeable ground floor.

What this space allowed was a 'spectacle' in the movement between floors. This created and encouraged the direct identification of attractions on the upper floors. Furthermore, it became the central hub to that of the circulation and a 'landmark' of the entire complex feed from the permeability of the ground floor.

This case study illustrates how a more vertical sense of retail could be achieved in a successful way for the inner city of Christchurch. A sympathetic approach to the existing built fabric of the inner city through the re-inhabiting historic buildings invites the retail facility to become an urban landmark in its own right.

Figure 4.11 *Internal Image of Galeries Lafayette 2010.*

The Apple Market: Covent Garden:

The Apple Market at Covent Garden, London is another example of how a historic building has been adapted into an economically viable form of retail.

Covent Garden forms a district in London's West End, between St. Martin's Lane and Drury Lane, and was historically used as a fruit and vegetable market in the 13th century. After falling into disrepair in the 1830s a Neo-Classical building was built in order to repair and revitalize the space. Through the 1980s the building was refurbished and it is now a popular shopping centre and tourist site surrounded by an array of historic cultural sites, such as the Royal Opera House Theatre Royal and the London Transport Museum.

What makes Covent Gardens a key case study is its inherent economic and cultural success based on its architectural conservation of an important landmark. Even more important to this thesis, it is an example where reminiscence of original historic outdoor and indoor markets can be successfully revitalized, as an important draw card to shoppers in a city with historic identity.

Figure 4.12 *Internal Image Apple Market London 2010.*

Contemporary Case Study:

The Jewish Museum

One of the key issues that the design research experiment addresses is how contemporary architecture can contribute to the revitalisation of the historic identity of a city. Berlin's Daniel Libeskind's Jewish Museum (2001) forms an important case study in regards to the relationship it shares with its neighbouring 'Kollegienhaus' the old Berlin Museum, a historically significant building established in 1735.

The museum is sited adjacent to the old Berlin Museum and on land that was West Berlin before the removal of the Berlin wall. Designed specifically to house two millennia of German Jewish history; it forms an irregular contemporary floor layout that responds sensitively to the existing historic grids of its surrounding context.

The floor layout responds specifically to a series of grids that surround the site. The first grid defines the block in which the museum is sited; this grid also defines the orientation of the existing old museum. The second is the diagonal grid of East Berlin sited opposite the museum. The third, a 1960s housing development to the west of the museum's site, forms yet another datum. The floor layout of the museum responds to these combined historic grids, resulting in an accumulation of shifted datum lines and sightlines that forms an irregular and dynamic composition in relation to the old Berlin Museum.

Figure 4.13 *Satellite image of Jewish Museum Berlin.*

The physical relationship between the old Berlin Museum and the Jewish Museum is that of a 'hard edge'. The Jewish Museum was not allowed to visually touch the old Berlin Museum, but rather define a linear path between the two. This formed a separation of styles as well as further acknowledging the main grid as an edge condition.

The diagonal grid of East Berlin was then used to form the opposite side of the Jewish Museum; this formed a 'soft edge'. This edge is resolved through responding to the colliding of the diagonal and the housing development grids.

Its appearance resolves the stylistic implication of the historic building by creating a monolithic 'mask' whose horizontal datum lines echo the cornice lines of the historic building. In this way, it becomes a counter-foil to the historic building, acknowledging it and contributing to it, while remaining contemporary.

Libeskind's use of varied grids forms a distinct contrast and dialogue between the historic Kollegienhaus and the contemporary Jewish Museum. With an array of damaged historic buildings in the inner city of Christchurch, this case study informs a way in which to generate a contemporary language and dialogue between the uniform historic grid of the inner city and the landmark feature of the Avon River.

Figure 4.14 *External view of Jewish Museum Berlin 2006.*

Westfield Riccarton Mall is an important case study for this thesis because it is a positive example of how shoppers are attracted to retail density, available parking, and directional anchors. Its weakness is that it lacks architectural identity and diminishes the identity of the historic city by drawing people away from the urban centre.

City Mall is an important case study for this thesis because it is a positive example of how retail can attract shoppers through heritage architecture in an external urban setting. Its weakness is that the retail is disjointed, parking is limited, and it has not integrated retail effectively with anchors.

The high street provides us with a specific opportunity to rejuvenate the inner city through overcoming the unpredictability of its environment, its lack of accessibility and safety, and lack of anchor movement and attraction.

Galleries Lafayette is an important case study because it demonstrates how a massive retail footprint can be successfully housed in separate historic buildings within a dense urban environment, resulting in a facility that is seen by visitors as an important historic landmark. It successfully moves shoppers vertically through multiple floors by using high-end retail on the upper and lower levels as anchors.

Covent Garden is an important case study because it is an example where reminiscence of original historic outdoor and indoor markets can

be successfully revitalized and reinvented. It can become an important draw card to retailers in a city with historic identity.

Libeskind's Jewish Museum extension and its neighbouring Kollegienhaus form an important case study because Libeskind's design resolves the stylistic implication of contemporary architecture adjacent to historic buildings by creating a monolithic 'mask' whose horizontal datum lines echo the cornice lines of the historic building. In this way, it becomes a counter-foil to the historic building, acknowledging it and contributing to it, while remaining contemporary.

The thesis argues that the attributes and lessons of each of these case studies can be implicated to establish a viable and sensitive response to restore not only the economic vitality of central Christchurch, but to also restore its historic character. Contemporary architecture can play a strategic role in this imperative.

The thesis proposes that strategically engaging the damaged historic buildings of post-earthquake Christchurch in ways that actively preserve these historic remnants like that of the Jewish Museum. This integrated with the successful features of the suburban mall, can address the economic issues within the inner city.

Part .2

{Site Analysis}

{Design Investigation}

{Conclusion}

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Site Analysis

This section addresses the selection of the most appropriate site for design experimentation, concentrating on the specific elements of the site that explicitly lends itself to new programmatic retail opportunities that would help restore the economic vitality of the inner city.

Explicitly facilitates a re-engendering of the cultural and retail and historic identity of the city and responds to the remaining of original buildings; some are intact, some are missing, some are partially there, some are historic, some are not – to test methods of addressing these fragmented architectural fields.

The design research investigation site is located to the east of Oxford Terrace, fronted by the Avon River, and bound by Worcester Boulevard and Hereford Street. It is seen as an important location as it uses the unique character of the Avon River which is one of the essential historic identity-defining elements of Christchurch. The specific siting of the intervention can allow the river and the historic architecture to work together to provide a unique identity of Christchurch. This enables the thesis to engage both these elements simultaneously to create a more resilient and responsive form of retail.

The site under investigation occupies the western end of the city block bound by Worcester Boulevard, Hereford Street, Oxford Terrace and Colombo Street. It unites the original sites of the Clarendon Hotel at 78 Worcester Boulevard, the Public Trust Heritage Building on 152 Oxford Street, Media Associates House at 77 Hereford Street, and GRE House at 79-83 Hereford Street. Spanning a combined 128m north-south and 56m east-west, the sites enable the implementation of a much larger programmatic footprint like that of the suburban mall. Westfield Riccarton Mall's footprint is that of 68,000m²; spread predominantly over one story, the average mall footprint for Christchurch is 33,000m². The chosen site has an area of 7,168 m².

Figure 5.01 *Diagram of the Interventions Site Prior to the 2010-2011 Earthquakes.*

Situation:

Since the earthquakes of 2010-2011 over half the buildings on site have been removed, including, of GRE House at 79-83 Hereford Street, all but the 1904 north and west Renaissance Revival style façade of the Clarendon Hotel at 78 Worcester Boulevard and the rear of the Public Trust Heritage Building on 152 Oxford Street. The historical listed 1924 post-Edwardian modernism / restrained classicism front structure of the Public Trust Heritage Building has been retained. Only the 1976 Brutalist Media Associates House remains fully intact in Hereford Street.

The varied remnant conditions and historic values of these buildings allows the thesis to challenge how the rebuild incorporating contemporary architecture can augment the adjacent historic architecture left on the site.

Figure 5.02 *Diagram of Site post 2010-2011 Earthquakes, showing Removed Buildings.*

Demolished Buildings From the 2010-2011 Earthquakes

1903 north and west façade of the Clarendon Hotel (78 Worcester Boulevard)

1924 Public Trust Heritage Building (152 Oxford Street)

Media Associates House (77 Herford Street)

Worcherster Boulevard

As a means of achieving the conditions that new urbanism advocates for (to frames and celebrate local history, culture and ecology in or urban environment) these existing buildings provide an opportunity to engage and extend these characteristics through the relationship of the existing historic structures on site and the contemporary design language and composition of the thesis's intervention.

The Avon River is flanked on either side by green space that protrudes to the site's edge; the large trees that lie between the river's edge and the city grid further occupy this space. This vegetation of the Avon River creates unique dissected and framed views to and from the site. The river lays approximately 2.5m below the grade of the site, which in most cases is separated by a subtle incline down to the river's edge.

The site's predominately flat composition and proximity to the Avon River causes it to have a relatively high water table. This characteristic potentially rules out substratum design due to

Figure 5.03 Plan of Christchurch Inner City Post Earthquake, showing the Location of Multistory Car Parks.

Worcester Boulevard

Hereford Street

Cashel Street

Oxford Terrace

Colombo Street

CAR
PAR-
KING

CAR
PAR-
KING

Context:

The city block in which the site lies is further made up of an array of varying and inconsistent building heights. This is a trend throughout the inner city due to a lack of adequate height restrictions within the inner city. Prior to the earthquakes the blocks to the north and south, both of which face the Avon River, presented an inconsistent built edge through varying setbacks, building heights and openings.

The current block definition is almost indistinguishable as a vast majority of this built edge has been destroyed. The loss of the built area has removed a large amount of the programmatic functions that surround the site, though some owners are intending to rebuild. The area known as 'the strip' (124-134 Oxford Terrace), the Southern Encounter Aquarium at Kiwi House (33 Cathedral Square) and the BNZ Building (121 Hereford Street) have all been destroyed. What is left is a mixture of several hotels and office blocks, namely: Ibis Christchurch at 107 Hereford Street, which occupies a large proportion of the entire block, the Rydges Hotel at 170 Oxford Terrace and office buildings covering 90-86, 107-111 Hereford Street, 86-88 Worcester

Figure 5.04 *Diagram of Site post 2010-2011 Earthquakes, showing Surrounding Programmatic Functions.*

Kivi House (33 Cathedral Square)

Rydges Hotel (170 Oxford Terrace)

Office Buildings (86-88 Worcester Street)

BNZ Building (121 Hereford Street)

Ibis (91-109 Hereford Street)

office buildings (90-86, 107-111 Hereford Street,

Vero building (80-84 Hereford Street)

'the strip' (124-134 Oxford Terrace)

Street, and the Royal Sun Alliance House, 76 Hereford Street.

One of the major attractions of the suburban mall is its abundance of parking compared to that of the inner city; this has typically been a major issue for the inner city of Christchurch.

Several multi-storey car parks lie within the inner city. However the relative proximity of the Farmers Car Park and Lichfield Street Car Park is still too distant to enable the utilization of them.

Accessibility to the site is gained through Worcester Boulevard, Hereford Street or Oxford Terrace, all of which provide full vehicle access., the intervention challenges how a car park can become integrated and better connected in a retail environment within the inner city.

In regards to siting an intervention on this site the service access would be most attainable from Worcester Street to the north. In line with other malls around Christchurch a twin loading bay system is most appropriate that allows a turning circle for two vehicles at a time.

Figure 5.05 *Diagram of Current Site, showing the Remaining Buildings.*

The free-standing 1904 Renaissance Revival style north and west façade of the Clarendon Hotel

The broken 1924 post-Edwardian modernism / restrained classicism Public Trust Heritage Building

The intact, 1976 Brutalist Media Associates House

Site:

What remains on site for the design experimentation is a collection of three existing structures, specifically a free-standing Clarendon Hotel, the broken Public Trust Heritage Building and the intact Media Associates House.

These structures depict the history and culture of what the city has endured; they provide an opportunity for an architectural intervention to be sympathetic to the original character of the inner city while inviting the contemporary to exist harmoniously with the original.

Prior to the earthquakes of 2010-2011 the Clarendon Hotel occupied the site of 78 Worcester Boulevard. The original hotel of 1904 was demolished in 1986 to make way for a 17-story hotel, though the original 1904 Renaissance Revival style façades of the north and west were retained to the present day.

This façade is of high architectural quality and represents the origins of Christchurch's culture and heritage. Specifically the façade sets up an order of symmetry, hierarchy and balance. It indicates a 3 bay system, with the central bay being the most prominent and flanked by the two smaller ones.

A vertical hierarchy is established through cornice lines and pediments, where a fuller and more prominent entry arch, capped with a large pedi-

Figure 5.06 *Diagram of 1904 Renaissance Revival style north and west façade of the Clarendon Hotel.*

Level 2

Level 1

Figure 5.07 Plan of 1904 Renaissance Revival style north and west façade of the Clarendon Hotel.

Figure 5.08 *Elevations of 1904 Renaissance Revival style north and west façade of the Clarendon Hotel.*

ment, is found on the ground floor. The second floor introduces smaller square openings, whereas the upper floor consists only of square openings and series of finer pediments.

Centrally located on the western edge of the site is the historic Public Trust Heritage Building on 152 Oxford Street. Built in 1924 the building represents an Edwardian modernism and restrained classicism façade.

The building's façade sets up a central axis of symmetry. This is translated internally as the service core found on this axis; four full-height Oamaru Sandstone and Port Chalmers Bluestone Doric columns reinforce this symmetry, typical of classicism façades. Each column is sited on a plinth; this language is further translated around the entire building indicating the presence of a piano nobile. The building's height (4 stories) and solidity compared to the other existing buildings form its presence as a keystone and anchor of the site.

Figure 5.09 *Diagram of 1924 post-Edwardian modernism / restrained classicism Public Trust Heritage Building.*

Figure 5.10 Plan of 1924 post-Edwardian modernism / restrained classicism Public Trust Heritage Building.

Figure 5.11 *Elevation of 1924
post-Edwardian modernism /
restrained classicism Public Trust
Heritage Building.*

Internally the building is occupied at ground floor by a restaurant with the upper floors containing office space. Structurally the building is supported through a two bay column and beam system with lateral forces resisted through the perimeter walls.

The more complete building on site is the 1970s Brutalist Media Associates House. It is of somewhat poor architectural quality though has significant presence on the site as it is the tallest at 6 stories.

Internally the building forms an open plan floor layout, with in some cases light timber dividing. Each floor is penetrated with the structural and service core located at the eastern edge of the floor plate. The structure of the building is that of a concrete column and beam system; this forms a three bay composition, creating two rows of internal columns.

Historically these buildings provided minimal interaction with the river's environment, and instead were strictly bound by the gridded infrastructure. The two, more intact buildings on site have available their service and circulation cores. This is a unique opportunity in that the architectural intervention can utilize these elements within its function.

This analysis sets up a unique argument and scenario specific to this site that can achieve a new programmatic retail opportunity that would help restore the economic vitality of the inner city, while also facilitating the re-engendering of the cultural, retail and historic identity within our built environments.

Christchurch's historic buildings are in a state of emergency. They are going to be torn down or are already halfway destroyed. This thesis proposes how to strategically engage and preserve what remains.

Figure 5.12 *Diagram 1976 Brutalist Media Associates House.*

Figure 5.13 Plan 1976 Brutalist Media Associates House.

Figure 5.14 Diagram, Plan and Elevation of Current Site, showing the Remaining Buildings.

1

Design Investigation

In recent years, inhabitants began moving out of Christchurch city, business relocated to the suburbs and the unique original design character of the city began to disappear. This has caused a number of economic and sociological challenges and problems this thesis seeks to address.

This section presents the thesis's design investigation that addresses and challenges the problems discussed in the previous theoretical, case study and site analysis chapters. These problems are specifically outlined below.

The first and foremost issue and challenge is state of the inner city post the 2010-2011 earthquakes:

- Christchurch's historic buildings are in a state of emergency. Many are going to be torn down, or are already half way destroyed, or are already gone. This thesis proposes how to save what remains. It provides a viable new programmatic function for buildings that are only freestanding facades and for buildings that need to have major interior renovation to become viable.
- Poorly conceived contemporary architecture can diminish the character of a historic city: well conceived contemporary architecture can contribute to that character if it is seen as its own part of history, while being sensitive to its historic adjacencies.

Furthermore, prior to the earthquakes the inner city was struggling compared to the outer lying suburban malls, and its main retail area was struggling for a number of reasons:

- Difficult access (no parking; need to drive around) between ranges of shopping opportunities that are too spread out
- Larger shopping complexes in the CBD typically damage the sense of place that arises from the historic scale of the city's architectural identity
- Abandonment of the historic market identity that once defined Christchurch retail
- Abandonment of the river as the iconic historic sense of place

identity

- When businesses began to move out, the remaining local retailers could not compete with the suburban mall.
- Charm was diminished when insensitive architecture replaced historic architecture, and when urban expansion no longer reflected the original historic character of the inner city.
- Densification of architecture in the inner city reduced its charm and prevented composite understanding of its characteristics
- Retail did not respond to or engage with the primary anchors of Cathedral Square, Worcester Boulevard and the Avon River as locations.

The above points are all issues that the design intervention challenges. The critique of the suburban mall provides an opportunity in which to capitalize on its weaknesses:

- Lack of engagement with other community and suburban functions
- Being totally internalized, the users lose ability to feel like integrated participants in a greater community
- Being totally internalized, the suburban context gains no benefit of place identity
- Lack of positive architectural identity (good architecture draws people to it)
- Abandonment of the societal attributes that users feel contribute to community spirit

The problems are discussed in sequential order to indicate how the iterative design research process undertaken responds to the specific design challenges in engaging the damaged historic buildings of post-earthquake Christchurch while enabling them to help address the inner cities economic collapse.

Scale:

One of the initial challenges to overcome in putting large-scale retail into the inner city was the typical suburban mall's sheer scale, vast horizontal orientation and lack of architectural identity. These characteristics would typically damage the sense of place that arises from the historic scale of the city's architectural identity.

This problem became a driver for the first design response: breaking up the mall's configuration and reorienting it in a more vertical form. Specifically, this suggested the need for a shift from a monolithic horizontal composition to a more fragmented vertical and penetrable composition. This approach to the dense and taller fabric of the inner city suggested a far more responsible and contextual relationship between the interventions and their surrounding context.

Figure 6.01 *Process diagram of breaking up the suburban mall.*

Poor Edge Condition

Breaking Edge Up

Re-Orientating

Re-Siting / RE-INTERGRATING

Engagement:

One of the more socially significant problems the suburban mall created is its inherent lack of engagement with other community and urban functions. As an example, Westfield Riccarton Mall's design prevents permeability and connections and does not respond to its main street.

This problem suggested the need for a design solution that would break up the edge condition of the mall and allow external circulation paths to move within. The element of permeability could be achieved as could the ability to connect to the existing retail area of Cashel Mall and the cultural and historical area of Worcester Boulevard.

The utilisation of an experimental approach would invert the internal circulation of the typical suburban mall and allow it to better connect to the inner city context. This would be achieved through exposing the internal movements and links and creating external links that would become the mechanism for gaining internal access.

Figure 6.02 *Diagram of integrating the broken mass of the suburban mall into the City Fabric.*

Isolation:

Being totally internalized, the suburban mall typically isolates its internal circulation in order to manipulate its users; in this way, the users lose ability to feel like integrated participants in a greater community. By using external circulation instead of internalizing it the planned intervention can achieve a far greater visual connection to its external contextual movements.

Pre-earthquake Worcester Boulevard and Cashel Street attracted large amounts of pedestrian movement, and both are to be repaired to their original state. For this reason, the intervention proposes to connect and merge these movements. By being sited on the threshold between Worcester Boulevard and Cashel Street the intervention can unite the two paths and create a unique point of connection and urban continuity.

Figure 6.03 *Diagram showing the intervention achieving a greater connection to its context City Fabric.*

Internalization:

Another economic issue that the typical suburban mall presented was its internalization of its program; through the control of this, the internal retailers of the mall are able to rely solely on the environment created within it.

The new design research intervention proposes to break up and invert the traditional suburban mall, thus allowing the internal retailers to have a greater opportunity to connect to a wider audience of retailers, as well as the opportunity for shoppers to connect to an even greater iconic and unique environment of the Avon River.

The intervention proposes to actively utilize the potential successful environment of the Avon River as a means to create a more visually stimulating internal environment within the planned area. This allows the intervention to respond and engage fully with its context as well as provide a unique and diverse experience unlike that of the typical suburban mall.

Figure 6.04 *Process diagram of grid, river and river tangents.*

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Landmark:

Historically Christchurch was sited on the Avon River to enhance its functional and cultural characteristics, specifically to allow access from ships and to capitalize on the intimate beauty of the spaces that it created.

One of the problems that Christchurch endured was a neglecting of this geographical feature through the growth and domination of the ever-expanding orthogonal urban grid. One of the weaknesses of this grid is its lack of responsiveness to the river, which critically enhances and identifies the character of the city.

As a means of more intimately responding to the river, the design intervention changes orientation away from the orthogonal city grid, shifting orientations onto a tangent of the river's curves; through the use of a façade layering system, the new intervention also responds sympathetically to the original orthogonal grid of the adjacent buildings.

Figure 6.05 *Diagram of initial moves between the built fabric of the grid and the Avon River.*

The tangents to the Avon River initiate the first ordering system upon which the intervention will be framed. By following the river's edge and rotating off the grid the intervention has the opportunity to greater connect and respond to its environment, unlike that of the suburban mall. Reorientation of the new façade toward the river will be seen as a formal gesture indicating a shift in orientation of the contemporary intervention; this creates an appropriate disconnect of the contemporary from the historic architecture on site. The contemporary intervention will become another important part of the architectural history of Christchurch, and will attain its own sense of identity while reinforcing the existing architectural identity of the site.

The existing buildings on site provide a rich opportunity for a direct relationship between the historic and the new intervention. With two intact semi-historic buildings and an historic façade on site, the regeneration of the historic footprint as a datum and ordering device would create a distinct difference, relationship and dialogue between the contemporary and the historic.

Figure 6.06 *Images of initial modeling, showing form development of rotated mass.*

Market:

In reference to James Carr and Lisa Sevron's ideas on the market as a generator for vernacular culture, the intervention seeks the integration of a market space as a vehicle to strategically act as a means of encouraging the engagement of the interior retail market. The market's inherent adaptability and civic values enable it to become a key counterpart in the overall design scheme – specifically the formation of an open, transformable and unique civic space.

Historically residents of Christchurch traded and bartered within open markets; with the creation of the suburban mall this historic market identity that once defined Christchurch's retail was abandoned.

In response to this loss the intervention re-establishes the original historic market space of the original Christchurch. The intervention has an opportunity to provide the historic identity that this programmatic and cultural characteristic entails. This gives the intervention and the inner city a unique and diverse point of difference, something that suburban malls cannot possibly emulate.

Fragmenting the mall's programmatic functions, which involves lifting the first floor one level above ground, retaining an open colonnade to the east, and shifting the façade off the grid toward the river, further allowed the specific siting of an outdoor market space and its resultant historical reference implications.

Sited adjacent to the car park, the market space has the opportunity to occupy a greater space through expanding on to the car park in peak uses. This too allows the market's temporal program to climb vertically, enabling it to have a greater connection with the internal retail function

Figure 6.07 *Diagram of initial moves of incorporating a market space.*

of the intervention.

With the creation of the external circulation links and the breaking up of the mall, the planned market space plays a part in fostering the linkages between itself, the internal market and the Avon River. As such the intervention creates and frames the physical and visual views that establish these connections to its context; through using a tectonic orientation and a layering system to establish explicit framing devices oriented toward the historic context and the river, from within and when passing through the building. This is an important element of how the user perceives their connection to the greater community context and environment. The design intervention implicates this in a contemporary approach to re-establishing the historic identity of Christchurch.

It is these connections that enable the market space and the internal market program to further utilize the historic identity and beauty of the Avon River by pulling people in from the river's environment towards the market and retail; while also enabling them to retain engagement with the exterior context from within the building.

In response to the historic buildings onsite, the market space utilizes and maintains the existing structural grid of the 1904 Clarendon Hotel as a fabric for the space's structure, retracing the surface of the market space with the historic footprints and datum of the existing buildings.

Figure 6.08 *Diagram of initial moves of connecting market space to river.*

Accessibility:

One of the major attractions to the suburban mall is its abundance of parking; the inner city of Christchurch typically did not have enough, and those that are available are often difficult to access.

In seeking to challenge the attraction of the suburban mall the intervention must provide this element of parking. The key task, however, is to confront two main issues. The first issue is how this programmatic function can be sited in a dense inner city environment and the second is how it can be created in a manner that doesn't have its typical environmentally adverse effects.

The intervention challenged the carpark's location as a centrepiece of the design, from which the retail and market space would hinge. By imbedding it in the centre of the site the car park is not the first thing witnessed upon entering the intervention as in the typical suburban mall; instead what is realized upon entry is the celebration of the external and internal markets' relationship with the Avon River.

Figure 6.09 *Diagram of initial programmatic separation.*

Figure 6.10 *Diagram of initial programmatic layout.*

Figure 6.11 *Diagram of initial programmatic layout and connections.*

Figure 6.12 *Diagram of initial massing of programmatic layout and relationship with market.*

Anchors:

The suburban mall provides several key parameters in order to create successful forms of retail in particular; the anchor mechanism at either end of the suburban mall is a key generator in a successful retail environment.

The new design intervention proposes two key interior market anchors at either end of the site. One is situated next to and partly occupying the Media Associates House (77 Hereford Street) and the other forms a shifted wrapping mass towards the river, enclosing the 1903 Renaissance Revival style façade of the Clarendon Hotel (78 Worcester Boulevard). Here the design begins to address and reinforce the existing grid that de-

Figure 6.13 *Images of initial modeling, showing concept form development of broken and rotated mass.*

Figure 6.14 Ground Floor Plan .

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Figure 6.15 *Level 1 Floor Plan .*

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fines Christchurch by retaining the vestigial buildings along the frontage of the site while simultaneously the design reinforces the unique nature of the river by shifting onto its orientations.

The northern anchor of the intervention forms an irregular floor plan that wraps and encloses the façade of the Clarendon Hotel; this internal space is lined with a structural system derived from the same grid layout of the Clarendon Hotel. The space is further split by the Clarendon Hotel's historic façade. It creates a large internal void that separates the intervention's floor plate from that of the façade.

The space is flanked at either end by the vertical circulation. The southern end, and central to the design, contains a 'scissor' layout of escalators. This elevates from ground floor to the fourth floor picking up the same circulation axis as that of the pedestrian-only link across the Avon River.

Figure 6.16 3D Section of Northern anchor of the intervention.

The southern anchor of the intervention more closely resembles the built form of the Media Associates House and the built edge of Hereford Street but rotated onto axis with the rest of the intervention. It frames an external access link that feeds into the internal circulation of the intervention. The off axis nature of the anchor uses its rotated floor plate to differentiate it from the Media Associates House. The structural layout of this anchor further follows the shifted axis, reinforcing the difference between existing and intervention.

Central to this anchor is a toilet core and second 'scissor' layout of escalators. These move from ground floor to the 5th floor picking up the central circulation axis between the shifted intervention and the Media Associates House that joins to Hereford Street.

These anchors create a footplate that provides an array of retail function, typologies, sizes and supporting amenities to occupy them. Like the suburban mall each floor and anchor is adaptable to enable a diverse arrangement of interior layouts and configurations.

As a means of linking the two anchors, the car park and the Public Trust Heritage Building (152 Oxford Street) provide the multi-level connection needed to support the internal circulation.

Figure 6.17 3D Section of Southern anchor of the intervention.

Verticality:

One of the underlying design issues of breaking up the mall and shifting its horizontality to verticality is the ability for the upper levels of retail to be readily accessed.

The thesis responded to these issues through several investigations; initial conception was the use of a continuous floor plate, wrapping and folding its way up. This however lessened the amount of rentable space for tenants, as a large proportion of the footplate became circulation. The next approach was to engage the existing vertical circulation of the historic buildings remaining on site.

The Media Associates House (77 Hereford Street) and the Public Trust Heritage Building (152 Oxford Street) both support service cores and their own existing form of vertical circulation. The intervention seeks to utilize these in keeping with the historic datums of these two buildings, as well as adding two more cores of services and vertical circulation that more intimately respond to the shifting towards the Avon River. These vertical elements further tie into the elevated internal circulation of the internal market space, framed by the car park and the Public Trust Heritage Building (152 Oxford Street).

Figure 6.18 *Diagram of vertical circulation and service cores.*

What this internal circulation frames is an external courtyard which becomes the 'hub' / 'hinge' of the internal circulation. Specifically it forms a full-height open courtyard that enables the visual connecting of the upper floors. Users can identify and be drawn to the other levels of the intervention through this space.

Figure 6.19 3D Section of courtyard and anchor links.

Shifted Core & Lifts

Vertical Circulation

Circulation Links

Car Park

Courtyard

Figure 6.20 *Image of internal courtyard looking north.*

Figure 6.21 *Image of internal courtyard looking south.*

Service:

One of the major attractors that forged the suburban mall was the type of accessibility it could gain; its location out in the suburbs allowed it to be easily accessed by the suppliers and producers of the retail merchandise. This too was reflected in the inaccessibility of the inner city, which formed one of the leading factors of its demise.

For an inner city form of large-scale retail (the intervention's internal market) to succeed it must equally allow the same accessibility to that of the suburban mall. The intervention uses the central core of the car park anchor to house at ground floor a double loading bay and two goods lifts providing access to the upper floors. The loading bay is readily accessible to that of the market space and the mall's vehicular access. This is also the location of the administration and access way to the below grade plant and service level.

Figure 6.22 *Ground Floor service access plan.*

Figure 6.23 *Level 1 service access plan.*

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Identity:

One of the recent problems the inner city faces is how the ‘contemporary’ or ‘new’ architecture of the rebuild will respond to the existing and historical remaining architecture.

In responding to the existing architecture on site the overall height of the intervention aligns itself to that of the Public Trust Heritage Building. The building provides the height datum for the intervention while its presence as a formal anchor on the site enables it to become a point of pivot (hinge) for the intervention’s rotation towards the river.

In a further response to the existing architecture on site, the Public Trust Heritage Building becomes an important feature in the design of the intervention’s composition. The Public Trust Heritage Building’s plinth and column footings form a horizontal datum that encourages the intervention to become elevated, forming an open and permeable ground floor layout.

The mass of the intervention becomes mostly elevated, though grounded through firstly the Public Trust Heritage Building and then through the enclosed and wrapped 1903 Renaissance Revival style façade of the Clarendon Hotel. The mass is then fractured and pulled open to reveal this façade; it forms an historic layer sited behind the intervention’s rotated and shifted mass.

Figure 6.24 3D exploded sectional of existing structures and floor plates.

Through the established market space and the interventions intent to permeate through to the river, the elevation of the interior market allows the complete adaptability of the open ground floor; shaped only by the historic buildings on site the space becomes civic in nature. The permeability and adaptability of the ground level forms a direct response and critique to that of the solid and impenetrable edge condition of the suburban mall.

Lifting the mass off the ground plane achieves a sense of floating, inviting and pulling the users in. This accompanied with a fracture pulling off the existing main circulation path of Worcester Street leads to the formation of a pedestrian-only link across the Avon River. This link directly takes the user right to the point of deflection where the intervention and the historic architecture meet.

With this link instated and the elevation of the intervention, the move allows the original and historic movements along the river's edge of the site to be realized as well as the opportunities for the forming of choreographed moments along this edge, moving in and out of the intervention's edge layer and historic layers of architecture on site.

Figure 6.25 *Working diagram of elevation of existing architecture and intervention, showing horizontal datum's.*

Mitigation:

The design must simultaneously respond and assimilate to the intimate and ornate characteristics of the inner city's historic architecture and the huge footprint of large-scale retail needed in the inner city.

These form two conflicting problems that the design must mitigate. Specifically the design retains the separated building characteristic of the Oxford Street frontage to break down the visual impact of the large internal market footprint in a way that is sympathetic to the original character of the city.

The rotated larger footprint of the internal market's space is then defined in a skin whose formal composition is derived from the horizontal datum and the Public Trust Heritage Building and 1903 Renaissance Revival style façade of the Clarendon Hotel, so as to assimilate their inherent architectural qualities.

Figure 6.26 *Exploded floor plans.*

Layering:

The mass is shifted and wrapped around the historic architecture on site; this mass however is differentiated through the select application of three established laying types that each correspond to the specific requirements of program, habituation and identity.

It was evident that through the design experimentation, development of a series of layers and thresholds could establish multiple orientations and programmatic objectives. The experimentation of the existing historic 'layer' on site and the intervention's 'layer' subsequently formed an architectural mechanism for resolving these conflicting problems.

The formation of an edge condition facing the river and uniting the form, a framing and defining of a market space and the intention to weave and move through the intervention and the historic buildings, all suggest the development of a series of layering systems.

Figure 6.27 3D exploded diagram of existing structures and skins.

Experimentation:

The subsequent design experiments responding to this issue formed a large component of the thesis: how to develop a layer that unites the form as one though reads as a finer grain of built fabric, allowing an appropriate disconnect from the existing architecture. Through responding to the intimate and ornate characteristics of the existing and creating a far greater contextual relationship and allowing dialogue between external and internal programmatic functions.

Early iterations of the conditions of these layers firstly established three different layers that responded to three different programmatic relationships.

- The first layer created a uniform outer screen mesh facing the river; this allowed the permeability that would allow the users a chance to witness the river and the greater context.
- The second layer was developed that had the task of facilitating a dialogue between the market space and the retail on multiple higher levels. By specifically forming a vertical louver system that

Figure 6.28 *Development diagrams of early edge conditions..*

Context Edge

Lane way Edge

Market Edge

connected into a glazed curtain wall system, the louvers could direct and frame the view between the two functions.

- The third layer distinguished the ‘cuts’ / ‘voids’ of the laneways from that of the shifted mass.

These provided a system that established a set of rules for the formation of the layers. Its further iteration also provided a system for the programmatic distribution of the intervention. These provide each one of the layers a specific function in terms of what condition or relationship it was trying to achieve.

The first iterations formed a departure point of the layer where it established a ‘screening’ that was formed specifically from the accessible views gained through the vegetation on the Avon River. This was further translated and derived to a pattern of perforations on the screen as well as large cuts enabling direct, framed views out.

Further iterations of the layer saw the development of a correlation between the historic security building and the intervention. Using the height datums and rhythms of the historic building’s façade, the skin was broken up into a series of panels that enable the fabric and composition to be translated.

Figure 6.29 *Development images of early edge conditions..*

Development:

Layer one

The first and foremost layer of the intervention is the edge that faces the Avon River; this edge defines and frames the formal mass of the design and allows its unique interaction with its river environment.

One of the key critiques this thesis deals with is the suburban mall's typical edge condition, which is to further expand and develop the ideas of breaking up the edge condition of the mall. The suburban mall's typical inward orientation and inability to respond to its exterior context and the existing historic architecture on site create the challenge for this layer. Specifically by forming an articulated horizontal skin that frames the outward views of the internal market and takes on the separate identities, nature and scale of two original historic buildings on the site (Public Trust Heritage Building and façade of the Clarendon Hotel), the skin can achieve a visual connection to the unique environment of the Avon River and reinforce the original character of the urban edge and the historic architecture.

The skin breaks in response to the centrally located Public Trust Heritage Building, indicating an entry on either side of it, though visibly it remains continuous through the placement of panels as interior dividers of the Public Trust Heritage Building. It finally terminates through wrapping the 1970s Brutalist Media Associates House, completing the definition of the urban block.

The skin's formal makeup is derived from and sensitive to the Public Trust Heritage Building and the façade of the Clarendon Hotel. By translating and adopting the rhythm and order of the columns, cornices and openings of the historic buildings, the skin can form a contemporary interpretation and response to the Public Trust Heritage Building and façade of the Clarendon Hotel. To achieve this a panellized system of three perforated steel sheets was devised, with each sheet perforated to form a different amount of transparency and a varying depth.

The location of each of these panels was then distributed in relation

Figure 6.30 3D diagram of layer one.

to the internal programs of the space and to also respond to the historic buildings on site, for example where there are opportunities for the original 1904 Renaissance Revival style façade of the Clarendon Hotel to be witnessed through the panel system, as well internal views to the Public Trust Heritage building.

As the floor levels of the intervention are aligned with Public Trust Heritage Building and the Media Associates House, the panels are sized in accordance with the floor levels of these buildings. Each panel's height covers one floor and is 1000mm wide. It is this varying depth and transparency of the panels that creates a far more intimate and finer grain of surface for the intervention. It too allows the visual penetration inwards displaying the internal workings of the retail program, allowing recognition of their merchandise.

Each edge of the intervention provides a different scenario and thus responds to different problems; the panellized system also enables the intervention to respond to the specific edge conditions around the site.

Layer Two

The second layer of the intervention responds to the need for definition between the external market space and the car park to the internal market; this layer is carried on through the longitudinal section of the intervention. The layer establishes a more intimate and fragmented skin that weaves through the centre of the intervention, running north to south.

The layer's makeup is derived from the same design language of that of layer one to enable the continuous identification of the building's function. The panel system however is morphed into a dispersed and alternating fin system; this enables the intervention to achieve a greater dialogue between the exterior markets and interior retail through directing the internal view outwards, specifically something that the typical suburban mall cannot achieve.

The layer is formulated by framing the market space; this creates a clear definition of the interior market to the exterior market space. It is then broken and shifted off alignment to form a connection of the interior market and car park; the layer is identifiable through the interior spaces with the internalization of the panel system. This forms an identifiable threshold where the users pass between the car park and the interior market. Instead of a small aperture in which you pass "through the gates of hell" (Farrelly, 2008) it is the quality of this threshold that distinguishes it from that of the typical suburban mall.

Figure 6.31 3D diagram of layer two.

The layer terminates at the southernmost anchor of the intervention becoming a form of ‘way finder’ throughout the intervention; its breaking and shifting inform a separation and difference between the programmatic functions and internal movements of the intervention.

The intervention’s final layer responds to the inherent reduced quality of the typical suburban mall’s car park, as discussed in the case study of Westfield Riccarton Mall. This layer establishes the wrapping of the car park, forming a dispersed and open language in keeping with the previously discussed layers. Each panel is 3400mm by 1000mm, spanning the entire height of one floor. There are three different depths and angular surfaces.

In response to the poor edge condition of the typical suburban malls, an unarticulated and solid mass, the panels take on an element of three-dimensionality, articulating the bold flat edge of the car park. Of the system there are three separate panel forms, which when dispersed form an open and articulated edge condition.

Using the same panel system as layer one, in order to keep the same materiality and image of the intervention consistent throughout, the layer more erratically disperses each panel; the dispersed effect breaks down the edge of the car park, with the use of missing panels to allow the differentiation between the market function and the car parking.

Figure 6.32 3D diagram of layer three.

Layers:

Each layer of the intervention responds differently to each specific problem. Each layer forms a unique point of difference of the intervention but also enables a continuous language for its edge condition.

The direct interaction between these layers informs the internal and external conditions of the intervention. We can begin to establish the contemporary layer of the intervention and how its ability to weave, pass, merge, disengage and separate itself from and through the existing architecture on site and more specifically respond to the programmatic requirements, habitation requirements and identity requirements of the suburban mall, the inner city and the historic architecture.

Figure 6.33 3D exploded diagram of existing structures, edges and over all intervention.

In the northernmost anchor of the intervention, layers one and two frame and encase the remnant 1903 Renaissance Revival style façade of the Clarendon Hotel. The elevation of this anchor enables the historic ground floor circulation to occur as its footplate is defined through the existing façade of the Clarendon Hotel. Layer two defines the external market space while layer one permeates to the Avon River.

Its location establishes entry as well as identity for arriving pedestrians; it provides a critical strategic link between the historic memory of marketplace and the new contemporary program of expansive retail. This is far superior to the anonymous entry doorways of the suburban mall. The market is invited to stretch beneath the interior market facility such that it has both a covered and uncovered component, allowing it to occupy the clear story created from the elevating of the mass at ground floor.

Figure 6.34 3D sectional of northern anchor.

Central to the design is where all three layers and the historic architecture on site are experienced. Layer one's continuity is carried through the Public Trust Heritage Building by weaving and passing through it as an internal divider; by retaining the freestanding historic elements as well as integrating whole existing historic buildings into the new architecture, the historic inhabits the new, and the new inhabits the historic. As a result, visitors are provided even greater connection to the greater community and historic context.

Layer two splits and separates to allow the connecting of the car park to the central hinge/hub of the design, the open air internal courtyard; the layer enables the identification of the higher levels of internal retail enticing movement upwards and across to the Public Trust Heritage Building.

This layer also creates a weaving path, firstly at ground level but also at the upper five levels, between the historic architecture of the Clarendon Hotel and Public Trust Heritage Building and the intervention's internal market space. The layer enables the intervention to directly implicate the existing paths along the Avon River, creating a path of unique and diverse moments in comparison to the suburban mall and the pre-earthquake inner city. Layer three then wraps and forms the articulated edge of the multi-story car park in continuity with the rest of the intervention.

Figure 6.35 3D sectional of courtyard.

The southern end of the intervention connects directly to 1970s Brutalist Media Associates House. In order to complete the path that connects the intervention with the Cashel Street City Mall, the rotated form of the southern anchor uses layer two to define its western façade, creating the needed continuity of the path in relation to the rest of the intervention. Layer one simultaneously folds around the Media Associates House suggesting its inclusion within the intervention.

Figure 6.36 3D sectional of southern anchor.

Intervention:

The intervention is comprised of three distinct differentially articulated edge treatments in response to the problems of the suburban mall, the inner city and the historic architecture of Christchurch.

The intervention sets up the major tectonic of how the negative characteristics of the current suburban mall retail typology are challenged, and addresses the existing retail situation of the inner city of Christchurch. What these layers create through connection with the historic architecture on site is an intervention that:

- weaves and passes through the three existing structures on site in order to retain the identity of the vestigial buildings on site,
- to appropriately disengage and separate from the existing architecture on site to form its own identity,
- and to merge and align itself with the historic architecture in order to benefit from its unique and diverse qualities that once made its environment an iconic place.

The intervention forms a positive architectural identity, responding to and reflecting the environment in which it is sited; something the suburban mall was unable to do.

The overall form of the intervention aligns itself to the Avon River that was once an important aspect of Christchurch's iconic and historic place identity. While being sensitive to its historic adjacencies and its ability to disperse itself throughout the existing architecture the conceived contemporary architecture is contributing to the historic character of the city; it is seen as its own part of history. The reinstatement of the historic market place is an identity that once defined the inner city.

In relation to the specific problems of the suburban mall and the inner city retail, the intervention's layers break down the typical edge condition that forms adverse effects on its context and community establishing positive edge conditions for the new retail typology, reconnects the typically isolated users of the suburban mall to their context and environment, and creates an environment that can foster markets and cultural characteristics that encourage the unique and diverse properties of an environment.

Figure 6.37 *Image of intervention.*

Figure 6.39 *View of intervention from Worchester Boulevard.*

Figure 6.40 South view of the full height space and connections between the west façade of the Clarendón Hotel and level one and two of the interior market.

Figure 6.41 *Ground level view of internal vertical access within the façade of the Clarendon Hotel.*

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Figure 6.56 *South view of ground floor underneath internal market, showing floor apertures to enable dialogue between floors*

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Conclusion

The objective of this thesis investigation has been to propose means to revitalise not only the economic vitality of central Christchurch, but to also its historic character. The main intention of this research is to engage the damaged historic buildings of post-earthquake Christchurch in ways that actively preserve these remnants and are also economically viable. By preserving the remnants as active, working elements of the urban fabric, they act as historic reminders or memorials of the event and associated loss, while also actively participating in the regrowth of the city. The thesis argues that contemporary architecture can play a strategic role in these imperatives.

The thesis proposes to develop an inner city typology of retail that goes to the heart of maintaining and leveraging the original character of the city while adding a contemporary and resilient form of retail that can exist harmoniously with the original historical and cultural background of the inner city in order to stem the adverse effects of decentralization.

Thull and Mersch argued that one of the major reasons for Christchurch's inner city demise was the lack of urban containment in place by the local authorities. This, along with the construction impediments of an inner city environment, its degrading quality (the street has lost the 'street appeal', historic buildings were neglected, and connections to the rest of the city were poorly established), the availability of cheaper and more accessible land and neighbourhoods, and the increased use of the motor vehicle, led to the attraction of residents to the suburbs. With the advent of suburban life came the appearance of the suburban shopping malls. Neil Challenger, Head of the School of Landscape Architecture at Lincoln University, argued in 2010 that these malls surrounding Christchurch are what drove the retail life out of the Central Business District. Christchurch had become less attractive to retailers, and this weakening created an exodus of retail and trade which finally led to its economic decline. This trend of decentralization is an effect that western cities throughout the world have witnessed.

The thesis examined the challenges to creating an interacting, connecting and supporting relationship between the retail function, the urban context, and the historic architecture and place identity of the inner city, where the existing historic image of the inner city would be strategically leveraged in order to enhance its competitiveness with the outlying suburban malls.

Christchurch's devastating earthquakes of 2010-2011 have sadly provided an abundance of sites with partially broken and isolated historic structures. These along with the remaining urban and historic architectural elements of the inner city provide constraints and opportunities which the design research intervention engages as a unique and diverse point of difference, something that the suburban malls simply cannot emulate.

The analysis of Westfield Riccarton Mall and Cashel Street City Mall investigated the two key forms of retail most prevalent in Christchurch; their analysis provided the parameters, aims and objectives of the proposed new urban retail intervention. Specifically the weaknesses of Westfield Riccarton Mall were identified as a need for engagement with other community and urban functions and the inherent lack of architectural quality. The analysis of Cashel Street City Mall identified the positive aspects of its existing rich architectural context but showed weaknesses related to low retail density, poor accessibility and lack of anchor movement compared to that of the suburban mall.

Historically Christchurch originally evidenced place diversity, uniqueness and surprise, but these qualities were significantly reduced with the exodus of retail from the CBD. The existing but struggling historic retail area of Cashel Street is disconnected from the thriving historic cultural precinct of Worcester Boulevard. Both could provide strong anchors within the city, but as parallel routes they are disconnected. The design intervention's site is located on the threshold linking these two precincts.

While Worcester Boulevard and Cashel Street are two parallel ‘anchors’, a third strategic anchor is the Avon River. There are many potential cross-roads the thesis could have selected to link Worcester Boulevard and Cashel Street; the thesis selected the Avon River explicitly because it is one of the principal, historic identity markers for Christchurch – and one that has become severely underutilised. The thesis argues that viable retail and contemporary architecture, together with memory identity from reclaiming partially lost historic buildings, can also reawaken the historic importance and place identity of the Avon River. The tectonics and shifting orientation of the contemporary architecture design intervention strategically reinforce the importance of the river as place identity. The thesis argues that enhancing the viability of this river site (economically through viable retail and by revitalising place identity through historic engagement) will enable the retail function of the inner city to capitalize on the movements and qualities of the historic cultural boulevard and encourage a continuous pathway along culture, river and retail.

The selected design research site evidences the complex impact of the historic events that define Christchurch. The site includes structures with major and minor historic value, structures that are intact or broken or gone forever. These freestanding, broken and intact structures on the chosen design site depict the history and culture of Christchurch; they are recognisable as a compelling memorial to a tragic series of events. Set adjacent to the historic Avon River, they provide the context to which the contemporary design must respond. The specific challenge of the site is how a new contemporary intervention and a challenging new function as a large-scale form of retail can simultaneously respond to the ornate and urban scale existing historic architecture already on the site.

Sited adjacent to the Avon River, the new intervention strategically utilises not only the unique identity derived from Christchurch’s historic architecture, but also the identity derived from the historic river meandering through the orthogonal urban grid. The new intervention also adds an outdoor market in homage to the historic identity derived from

similar markets in Christchurch's past, such as Victoria Square.

James Carr, Lisa Servon, Jean-Paul Thull and Marc Mersch argue that to create a more competitive form of inner city retail it must engage key characteristics such as markets, ethnic areas, heritage sites and arts-and-culture venues and districts. The design intervention connects the historic and cultural site of Worcester Boulevard and the historic retail area of Cashel Street as a means to strengthen its 'competitiveness and attractiveness'.

The combination of the recreated historic market place, the intervention's ability to use contemporary architecture to respond to the existing historic architecture on site and the Avon River, and the connection of the two retail areas tests the theoretical propositions. The characteristics of diversity, uniqueness and surprise formed the architectural implications of the intervention; by creating these spaces the intervention itself becomes more attractive to the user. This responds to the specific characteristics of New Urbanism through celebrating the local history, culture and ecology of the inner city.

The intervention experimented with creating these characteristics through the use of a market space, the historic architecture on site and the Avon River; this combined with putting large-scale retail in the inner city allowed the design to create an environment for these characteristics within which it could foster. This provided a viable new programmatic function for retaining the existing buildings.

The design intervention acknowledges that the typical edge condition and shear horizontal size of the suburban mall does not have any place in the finer and ornate grain of an inner city. This combined with the need to preserve and respond to the damaged and broken architecture and the historic image of the city creates a conflicting problem for archi-

tectural design. The ornate and finer distribution of the existing historic buildings required a re-conception of the typical suburban mall's make up. By breaking up the typical program as well as the edge condition of the suburban mall it became possible to assimilate and respond to the existing historic urban-scale architecture, as well as be responsive to the Avon River. This further contextualizes the intervention, something the typical suburban mall fails to accomplish.

These moves conceived for this design intervention are formed through a specific response to the selected site and they would vary for different site conditions. The thesis argues however that the premise of embedding such a large program intimately into the existing historic fabric of the inner city could be adopted elsewhere. This is a contemporary design proposition for integrating larger footprint buildings into the existing grain of an inner city environment, particularly one where damaged historic buildings may no longer be seen as viable.

The design layering system was conceptualized as a process that can be translated in unique ways to other urban architectural programs and sites. But there are still several remaining challenges. The multilevel nature of the intervention creates challenges in attracting users to the higher levels of retail. The intervention addresses this challenge through the inner courtyard and the abundance of high visibility lifts and escalators; however the resolution of the issue is solely dependent on the quality and type of retail that is situated on the upper floors. As an example, the low-end multi-story James Smith Building in Wellington has failed to thrive, whereas the high-end multi-story Galeries Lafayette in Paris is an enormous success. Another limitation of the intervention is the lack of available parking; this is an issue prominent throughout the entire inner city, and could be addressed by placing more indoor multi-story parking behind existing freestanding façades. Residential, office and retail throughout the city could all benefit from having additional car parks connected to them. Alternatively, and a response that is more sustainable, the inner city and the intervention's accessibility would benefit immensely from the development of an efficient and concise form of public transport.

The remaining cultural and historic architecture (even in broken form) evident in the inner city of Christchurch validate and create an opportunity for the intervention to succeed. Reusing and rejuvenating the remaining architecture creates a viable option in bringing large-scale retail into the inner city. The issue of urban decentralization is prominent throughout the world; the ideas explored and the issues responded to in this thesis all correlate to similar contemporary difficulties experienced in other urban centres.

It would be useful to test the feasibility of the current project, based on the amalgamation of additional inner city sites and the accessibility and spatial requirements needed to accommodate large-scale retail and related parking. Further research could focus on how the existing suburban malls could adopt and be retrofitted with some of the characteristics and principals established throughout this thesis. For inner cities to become more truly attractive, the large retail element which is so prominent in today's society must be better integrated into the existing fabric of an inner city. A new approach is needed – one that challenges the typical retail typology by better responding to and assimilating the inner city's existing history, context and culture; it is these elements that create a city's characteristics of uniqueness, diversity and surprise.

Figure 6.58 *Elevation form avon river.*

Figure 6.59 *Night view of intervention from Avon River.*

Figure 6.60 *Night view of intervention from Worchester Boulevard.*

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Figure 6.47 *Level 1 internal view from the Media Associates House looking north, Public Trust Heritage Building to the left and courtyard to the right. Source: Author*

Figure 6.48 *North view of ground floor underneath internal market, showing vertical access and floor apertures. Source: Author*

Figure 6.49 *East view of upper level links between Public Trust Heritage Building and the intervention, and the ground floor vertical circulation connection. Source: Author*

Figure 6.50 *Level 1 internal view from southern anchor looking north, car park to the right and courtyard to the left. Source: Author*

Figure 6.51 *Level 1 looking west at Avon River between Public Trust Heritage Building and intervention. Source: Author*

Figure 6.52 *West view of void created by internal apertures, and two cores rotated onto axis with the pedestrian axis that bridges the Avon River. Source: Author*

Figure 6.53 *View of intervention from Hereford Street, looking northwest. Source: Author*

Figure 6.54 *View From Cathedral Square, looking west. Source: Author*

Figure 6.55 *Level 1 view of courtyard looking south at Public Trust Heritage Building. Source: Author*

Figure 6.56 *South view of ground floor underneath internal market, showing floor apertures to enable dialogue between floors. Source: Author*

Figure 6.57 *Level 1 internal View looking north, Public Trust Heritage Building to the left and courtyard to the right. Source: Author*

Figure 6.58 *Elevation form Avon river. Source: Author*

Figure 6.59 *Night view of intervention from Avon River. Source: Author*

Figure 6.60 *Night view of intervention from Worchester Boulevard. Source: Author*

Appendix

Initial Analysis:

1. *Grid analysis*
2. *Residential / living analysis*

Models

3. *Concept design Model,*
4. *Skin Development model*
5. *Final Presentation Model*

Site

Population Section

Paradigmatic Rejuvenation

09/02/2013

William Henry Conway.