Taking the Roof off a Modern Building

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Master of Interior Architecture.*

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011/ Opening up a provincial modernist building brings new life into the space. The main design elements- the ramp, courtyard and retail frames reactivate this interior.

Abstract

Taking the Roof off a Modern Building explores ways to appropriately reactivate modernist architecture, acknowledging the social, economic and contextual constraints of a contemporary provincial New Zealand township. This research is motivated by the lack of use and maintenance of aging Kapiti modern architecture.

02/ Pedestrian street, Mahara Place Precinct containing a selection of buildings built in the 1970s and 80s. Many stores are quiet, oversized and lacking life.

Like many small towns, Waikanae, in the Kapiti Coast region, has a variety of buildings which are often up for lease (fig 2). Within this catalogue, the modernist buildings stand out as ones that theoretically should be adaptable for changing requirements. The aim of the research is to develop a design solution to preserve the Parker Building, situated in Mahara Place, understanding the potential implications for the wider region (fig 3).

03/ Retail pathways reconnect the interior to the exterior through the use of layered zones. A light adaptable solution to large open Modernist buildings.

04/ *The courtyard acts as a central element to the space, connecting the many small nodes of users with each other, creating a hive of activity. This is reactivation.*

The research is completed through design experiments which pursue reactivation, examining modernism, preservation and programme. The exploration of spatial possibilities focus on how the Mahara Place shopping precinct may function for social and economic needs of the current society, which differs from when it was built, in the 1970s (fig 4). Designing is done through a process of research into physical and social constraints, while iterating design ideas, feeding off each other to develop the outcome.

05/ *The sympathetic interior fit out allows the building to be used in a contemporary way, preventing possible demolition.*

New Zealand Modernist Architecture is a relevant research topic due to the prominent place of these buildings in our cities and towns, and their association with many great New Zealand architects. While isolating a site within the Kapiti Region, Mahara Place was highlighted as a strip of buildings not used to their fullest potential. Many buildings similar to these are at risk of demolition, but research is needed to explore how the interior can function appropriately for the users (fig 5).

06/ *Axonometric evening view of the proposed solution, with the ETFE cushioned roof removed. The layers through the interior-exterior boundary are made up of people, existing architecture, intervention and planting. This is a distinctly provincial solution to a New Zealand Modernist building.*

Dedicated to Mum and Dad

for raising me to believe that anything is possible.

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//

The **preservation** of buildings, structures, or sites in any form is about much more than merely saving their **material existence**. In contrast to the heritage of earlier periods, architecture and design of more recent vintage **represents the ideals and philosophies** of the original architects, their clients, and subsequent occupants, many of whom are well-known or even still alive. Capitalising on those visions is far more complex than ever before, but is as much a part of the preservation as the preservation of the physical fabric.

These intentions are the most difficult to capture, the hardest to interpret, and the most complicated to defend for an architecture that is often much more the result of theoretical concepts than the buildings of earlier periods. At the same time, maybe we can also **learn something from this past**, its optimism, and this interest in **improving the quality of life, not just for a few, but for everybody**.

//

Prudon, Preservation of Modern Architecture

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Context. Opportunity. Proposal.

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Research Methodology

Downton (2003), states that “designing as a way of researching”, facilitates a “process [which] is fundamentally focused on enabling decisions to be made”. This is used throughout the research as a driver. Research through, for and about design, terms coined by Frayling (Findeli, 1999), illustrate ways of enquiring into design. Research for and about design are done to aide and support the process of designing. This includes contextual, theoretical and precedent related research.

Research through design is completed over three key sections; context based research, preservation experiments and reactivation solutions. Context based research

examined the overall Mahara Place site while completing sketch designs of various buildings. Preservation experiments introduced theories of preservation and programme issues, resulting in a series of small interior experiments based on simple reactivation methods. The final reactivation solution involved focusing on the conservation of a single building. Each step gathered new information sources and design ideas, which were used in subsequent sections to further explore the design problem and enhance the solution.

These research elements feed off each other to propel the project forward.

March

The research began by looking at the Kapiti Coast, identifying possible interior projects and sites within the wider area.

Mahara Place was selected as an area which is tired but has potential for the interiors of the buildings to better function for Waikanae.

April-May

The initial design looked at how multiple buildings, within the shopping precinct, could be intervened in order to work as a whole and to bring more people to the area.

It became clear that the interior refit for a community based building could have positive impact on the whole of Mahara Place.

June

Building upon the previous design research, the aim was to create an intervention that was more sympathetic to the exterior structure as well as the interior.

The June Design review promoted further research into provincial modernist buildings, and how design may aide its preservation.

Design Chronology

The below images show the order of design research experiments, illustrating how the iterative and informed decisions took place throughout the research period. The first phases focused on finding a scope within the setting of Mahara Place. Leading towards preservation and reactivation, the design narrowed into an interior based solution for a single building.

July

With the influence of Modernist Architecture, a thick functional wall was designed to allude to new programme. The design began to question ways of intervening.

One way of intervening of the building was to explore how an addition may be a layer on top of the existing fabric. An inhabitable facade was designed.

Aug-Sept

A design guide of elements that would help to preserve a building, was discussed in the professional review. The research began to explore how function would be a primary design driver.

The design of elements led to a series of interior objects that could be used in multiple situations. The design appeared to need a final scheme that functions clearly.

Oct-Nov

Programme exploration into recreating retail to suit both the building and contemporary Waikanae occurred. Placed on the edge of the building, activity can be observed from the street.

The Interior Garden became the temporary solution to complement the retail stores. A place of tranquility, allowing the programme to change over time.

Introduction

01/ A Solution to the Reactivation of Modernist.

Design Overview

How can we reuse modernist buildings in the regions?

A solution for these buildings is retail; big box retail is the tendency within provincial towns. However, this has been shown to be unsuccessful for the community as a whole – drawing people away from town centres, causing main streets to become empty and the loss of local businesses (Curran, 2002). The reactivation design for one of these lonely buildings, the Parker Building, Waikanae, is for ‘small box retail’ to be placed at the perimeter, the middle remains. Using the centre as an isolated garden allows for adaptation in the future.

Waikanae, like other provincial towns, has a range of buildings which are abandoned, for sale or up for lease. These buildings vary in age and style, however modernist examples lead to an apt case study for reactivation of townships.

Modernist architecture is supposed to be flexible, open plan and able to change use. Clearly there is something wrong with the Parker Building, because of its disuse, therefore there must be issues with context, adaptability of interior, programme, access, amenity or anti-programme.

Small cafe's and shops in fill between the larger buildings.

Store goods can be seen from the exterior to draw people in and create density at the edge.

Existing facade remains.

Existing Entrance

Views to interior courtyard through the lens of timber frames.

091 View of preserved shell, with active interior.

The design is based around reactivating the site through testing and critiquing preservation methods. Programmatically, the solution becomes a combination of small retail stores on the exterior edge and a community courtyard in the centre. This design solution introduces the newly reactivated building, offering an active edge that draws people in. The eight ground floor, timber framed shops are placed at the boundary between the interior and exterior. The interior garden acts as a back drop to this activity, and could be used for relaxing and recreation. Stores placed on the upper floor look into the double height garden space. The exterior shell is preserved as ruins, narrating the history of the building.

101 The plan shows the garden courtyard designed around the principles of hortus conclusus. The stores on the exterior follow the same geometry to activate the facade of the store, creating maximum connection between the Parker Building and Mahara Place.

Activation of the Boarder

Courtyard and Garden Walls

Densification of the Back Wall

A

111/ The repetition of the small box stores are highlighted in this section, where the repetition of the structure informs the initial placement of the stores. Proposed retailers offer basic amenities to a provincial setting.

cafe

cafe

Indicative tenants

ladies clothes

toy shop

New roof, based on the existing structure. ETFE cushions allow for year round use.

The open space between stores allows for expanding tenancies. e.g. cafe seating

Existing entrance.

Structure of timber frames in a lighter version of the gridded structure, with the same proportions.

The solution aims to explore reactivation through a design which encourages more people to use space functionally, responding to the regional context. This is done by reintroducing adaptability into the modernist building through simple but bold design moves.

Versatile shelving system.

121 *The small box stores offer flexible retail options including a variety in size of shelves, desks and partitions. Upper stores have a relationship with the garden below.*

Walkways offer views through the transparent layers of the intervention.

courtyard

streetscape

Surface materials provide separation between spaces.

13/ *Timber framed small retail activate the edge of the building, circulation paths highlight a moment of flux between retail and garden.*

Waikanae

02/ Repercussions of the Surrounding area on a Tired Building.

Greater Waikanae

151 This highlights the placement of the township between the rise of the Tararua Ranges and the parabolic dunes, bordering the beach.

Waikanae Central

Waikanae Park

Mahara Place Parker Building

State Highway One Rail Line

Waikanae East

161 *The view of the township shows the location of the site within the Waikanae, surrounded by suburban housing and light industrial.*

Mahara Place

18 Mahara Place
1975

16 Mahara Place
1976

14 Mahara Place
1999

10 Mahara Place
1978

8 Mahara Place
1976

6 Mahara Place
1977

50 Main Road
1973

2 Mahara Place
1974

15 Mahara Place
1978

13 Mahara Place
1982

12 Mahara Place
1979

9 Mahara Place
1974

5-7 Mahara Place
1972

3 Mahara Place
1973

4 Mahara Place
1973

171 Mahara Place Architecture

18/ *The initial research of Waikanae and Mahara Place involved understanding the position and context of the shopping precinct, as well as the programmatic relationships within the area. Inward facing facades of the street have a close relationship to users, highlighted by the movement lines.*

The outer facing exterior edge acts primarily as service entries. Key buildings are located at the pedestrian entrances, book ending the precinct with public service programmes.

Mahara Place

Located on the Kapiti Coast, North of Wellington, Waikanae is town of 10,700 people (MacClean, 2015). Mahara Place is in the town's centre, perpendicular to State Highway One. It is a pedestrian shopping street with 14 buildings and 39 tenancies, including: a library, a gallery, bakeries, cafes, real estate agents, banks, a post office, cinemas and other retail stores (fig 17) (Kapiti Coast District Council, 2015).

Waikanae Town centre is larger than average compared to other New Zealand towns with a similar catchment size, highlighting the dependence on State Highway One traffic. These temporary users may depart due to the upcoming MacKays to Peka Peka Expressway, negatively affecting income. The shopping precinct operates as a "local convenience and supermarket" area, rather than a town centre. These larger stores appear to be replacing the "traditional pattern of narrow fronted store fronts lining a shopping street" (Heath, 2011).

Impression

Mahara Place, 10am Saturday 14 March 2015.

Car park full, a couple of children playing in the playground and a smattering of people wondering around the shop fronts. Many shops are solely occupied by the shop assistant. The car park appeared to be false hope. The community was in the supermarket, adjacent to the mall, rather than residing in the large, light, open-air courtyard.

At face value, the street should be the bustling centre of Waikanae, located at a point of transverse with State Highway One, the Railway Station and the key route to Waikanae Beach. However the garden lined, hanging basket and park bench filled space gave false hope for the atmosphere.

Looking down the street, an eclectic mix of shop fronts were arranged on the axis. Cobwebs hung from overhangs, some desperately required a coat of paint and for lease signs scattered the windows. Many don't give hints to the life contained within.

Setting the Scene

19/ Catalogue of elements within existing Mahara Place buildings. Elements having linear components with symmetry.

Concrete block highlights New Zealand's approach to modernism.

Inset entry accentuates transition into the building.

Symmetrical design.

20/ Mahara Gallery Entry, 18 Mahara Place, 1974. Originally the Waikanae Library, designed by Bill Allington.

Flat roofs, feature of many modernist designs.

Upper windows allow for views into Mahara Place.

Colourful garden beds placed in the center of the street. Showing upkeep.

21/ 50 Main Road, 1973.

22/ Roof Lines, mostly flat create a simple skyline. This is contrasted by some pitched roofs.

*Signage hangs,
indicating to store.*

*Linear battens on
underside of overhang.*

*Large walkways on each
side of the street 4.5m.*

23| *The entrance way to the Parker Building, shows the linear elements and basic forms. This inset way is similar to Mahara Gallery (fig 20).*

24| *Mahara Place street view, Parker Building, 1974*

Inhabitation of the edge.

Stairs on the corner of the site allow for alternative route through the edge of the building.

Fins frame window openings.

25/ Waikanae Library, 15 Mahara Place, 1978

26/ User flows and patterns. Most people observe meet and migrate alongside the inner façade of the buildings. Four access ways show entry points into the area.

Initial Hunch Designs

Initial research produced 'hunch' designs that explored ways in which activation could take place. Interventions were influenced by the observed movement within the wider space. 15 Mahara Place, Waikanae Library, and 50 Main Street were chosen for the way they bookend the set of buildings with apparent modernist principles. Figures 27 and 28 are a redesign of the Waikanae Library, retaining the current programme and introducing a cafe. Figures 29 and 30 detail a restaurant which responds to the ideals and needs of a small community.

271 Library-Café Plan. The library's redesign retains the current programme while introducing a café, allowing socialising between the users of both programmes.

28/ *Library-Café Section. The aim was to change the library to suit a community based, technology driven future, creating places to access information socially and digitally alongside traditional methods.*

29/ Restaurant Plan. Along with responding to movement and contextual patterns of Mahara Place, this restaurant intervention responds to the ideals and needs of a small community. Seating options are based around communal dining, joining groups of people together.

301 Restaurant Section. The upper floor contrasts the restaurant's space down stairs, offering a function area. A new stair case allows for connections between general dining and function spaces, bringing vertical circulation to the forefront.

Two floors arose the issue of kitchen placement for ease of service.

Stairs at edge end of building allow for service and served space.

0 8 16

Parker Building Impression

At first sight the Parker Building is clearly the largest building in Mahara Place. On the corner of the street, opening out onto the currently empty courtyard, it is located at a key position. The modernist building appears to be trademarked with a large 123 Mart sign, which weakens the authority of the architecture. The interior of the building seems daunting, dark and large. The shops seem oddly placed in a large building.

The upper floor of the building seems unapproachable due to narrow and unwelcoming staircases, behind closed glass doors. This upper floor is hidden behind small windows and curtains from the exterior.

It feels ugly and large, without warmth or delicate detail

Further Analysis in Appendix A-C.

History

The Parker Building was selected as a case study, due to its normality in the landscape of provincial New Zealand, it is the common rather than the gem. It can be used to test reactivation of provincial modernist buildings. Built in 1974 for Mrs H. L. Parker for \$110,000, the two storey retail building has had alterations and new fit-outs in 1979 and 1998 respectively. Current tenants are: Artel Gallery and Store, Bright photo Lab, The 123 Mart, Coast Access Radio, Smartswitch Marine Monitoring Systems and Parkinson's New Zealand. A reinforced concrete frame was designed with an open interior (Kapiti Coast District Council, 2015). Three internal columns support the upper structure, with partitions along these dividing the space. All services are located to the rear, with a service hallway linking the shops and offices.

There are some key issues with the building; a high tenant turnover and lack of connection to the street. These shops have large store footprints for the required retail of a small population (Stockwell, 2009), indicated by few customers. Little connection between the ground floor, first floor and the street causes unclear navigation of the building.

32/ Mahara Place, 1992. Fit out drawings show division of tenancies with the building.

LANDING HANDRAIL

33/ *Stair Detail, 1979 Timber handrail with steel fixtures. Rawness of connections. The disengagement of the railing to the landing will allow for shadows.*

34/ *Wall Detail, 1979. Georgian wired glass wall, disjointed by vertical timber beads. The wall allows for privacy, but lets some light into the rear of the building.*

35/ 2D drawings show movement across the building- concepts are overlaid to produce this drawing, highlighting issues with the current buildings and its lack of people within. Weather often forces people from the courtyard to under the eaves. The cut through allow people to access and pass through the building.

36/ Cut Through. Expanding on the plans explored in figure 35, this concept explores ways for the interior to build upon the street. By creating an alternate route or extension of the street, there is an increase in accidental inhabitation of the built form. The programme is a community centre, so opening the building provides transparency between residents. It was evident pragmatically to offer a community space with outdoor interior space. This intervention is not sympathetic to the existing structure.

New Zealand Modernist

03/ A change in view.

Modernist Architecture

New Zealand Modernist Buildings, Post World War 2, were primarily small houses and public buildings built by the Ministry of Works (Gatley & Lima, 2008). The simple utilitarian style meant public buildings could be adaptable and have open structures. The Parker Building, along with other provincial modernist buildings (fig 38-43), conform into these non-decorative and flexible ideals, hence it is appropriate for this research.

38/ Maori Battalion Memorial Hall, Palmerston North, 1964. Designed by John Scott, this could be seen as a contemporary marae, bringing together Maori and Pakeha. This highlights cultural influence on Modernism.

39/ Government Precinct, Nelson, 1973-1974. This pre-stressed concrete building generates the illusion of a floating cube. Angular window openings articulate the simple form.

40/ *Timaru Telephone Exchange, Timaru, 1957. With a large glass facade the public building becomes open to the township, showing transparency. This open design is offset by solid side elevations.*

41/ *West Kindergarten, Masterton, 1955. Trained in the Netherlands Wever's & Daniell had influence over materiality and geometry. The design follows a simple grid with a large overhang to fit with programmatic needs.*

42/ *Georgetown Baptist Church, Invercargill, 1967. The solid structure is pierced with small openings filled with coloured glass. The minimal exterior is offset by a timber and concrete interior, highlighted by coloured light.*

43/ *Northland Ltd Building, Ruakaka 1962-1973. Influenced by the nautical placement, the modernist archetype is reminiscent of a ship. The playful roof offsets the linear forms.*

Built in Furniture

During the 1940s, modernist architecture was restricted by land, availability of materials and limited funds. The interior of these buildings were designed in fine detail, to perform with maximum function, rebelling from the previous decorative trends. Built in furniture followed this mantra. Storage and ergonomics contrast open space. (Clark, 2000; Hansen, 2013) In 2016, financial constraints are now a widespread issue for many provincial projects (Stockwell, 2009). Through designing a functional piece of temporary interior architecture there is an opportunity to specifically design for function.

44| McKenzie House, Cedric Firth. The built in furniture element spreads the entire wall, creating functional space. Storage, shelves, cupboards and drawers, along with a built in sound system offset the open space in the rest of the room.

45| Donner House, Tibor Donner. A section of the wall has been designed with additional function. Varying sized shelves allow for the need of less stand-alone furniture.

46| Rong Bao Zhai, Archstudio. Contemporary built in furniture element offers a solution to circulation and shelving. Hard materials are softened by planting.

Modular element to add/change based on users' needs.

Varying shelf sizes allow for varied functions and create ordered storage.

Simple features highlights user interaction.

Compacting Programme

As an experiment, three modular furniture elements were designed to fit into current tenancies using the existing ground floor building layout; a café, kitchen and community meeting space. The space uses modernist principles to concentrate utilities in a single area. Multiple programmes are integrated to achieve a unique environment for the community to foster social interaction, for example, the café with community theatre. Timber frames allow for coherent function across the interventions. The designs question if the solution should be more temporary rather than directly reflecting modernist built in furniture.

471 Hallway Separation. Hallway space measures 3m, allowing four people to comfortably use the space. This width allows for slow circulation because people can linger.

48/ *Cafe seating and counter. Café furniture combines needs of customers, seating, as well as business needs, counter and cabinetry. The design allows for the hallway space to be used as part of the socialisation.*

49/ *Community auditorium and meeting space. Teared seating, which can contract, allows the space to be used in different ways. Walls around the edge offer both storage and visual privacy.*

Office Built in Furniture

Compacting Programme was further developed to create first floor interventions. The modular design for a local medical practice and two other offices allow amenities from the area to be located in one building. Maximum storage and function was the aim, while creating private temporary offices.

50/ Feeding on from figures 47-49, this built in furniture offers an inhabitable wall option. The intervention space is made to be budget friendly, using basic timber construction with plywood sheeting.

51/ The office elevation combines figures 50 and 52, showing the two wings of office space with a central entrance hallway. Seating on the front face offers waiting space.

52/ Each office is of open design, where no doors offer complete privacy. However, partitions with functional storage offer some privacy.

531 Office space lighting exploration highlights issues of the design, fig 50-52. The wall and ceiling enclosure created a dark interior.

54 *Density experiments, figures 47-53 are combined to offer a design solution for the Parker Building. This raises questions of how the design can be influenced by more than modernism. Contemporary design and preservation techniques may further the design.*

Preservation

04/ Protection of Modernist Architecture?

Modernist Conservation

Modernist buildings and their preservation has been a topic of concern since the turn of the century. At this point, many Modernist buildings were over 50 years old and eligible for historic place listings (Vesci, 2005). The preservation of these buildings appears more complex than other examples of historic architecture, because they represent more than an aesthetic and physical materials, but “the ideals and philosophies” of the designer. Modernist architects’ creations were about a way of life, simplicity of design elements and languages to embody the social morality and anti-historic ethos (Gatley & Lima, 2008).

When these buildings need preserving, restoring or renovating does not protect the way of thinking, and respect the initial ideals behind the building. This struggle highlights the need for new and innovative ways to preserve. The use over time and expected life span predicted by the architects were unclear due to new techniques and materials. This questions if repairs, restoration and the turning back of time is the correct solution (Prudon, 2008). Current practice of preserving Modernist Buildings is one of debate. Long Live the

Modern (2008) raises the following questions:

- Should modernist buildings be preserved,
- Or celebrated,
- Or Painted over,
- Or reclad? (Gatley & Lima, 2008)

“There was, and often still is, the additional problem that many members of the public have difficulty understanding and appreciating the heritage value of the modern, sometimes struggling with the very idea that modern architecture might be considered to have heritage values.”
(Gatley & Lima, 2008)

DOCOMOMO, Documentation and Conservation of buildings, sites and neighbourhoods of the Modern Movement, highlights the need to raise public awareness and recognition of historic value. The significance of a Modernist Building is assessed upon chronology, building type, scale, location, architect, architectural design ideas, construction method and material palette ('Docomomo', n.d.; Gatley & Lima, 2008). Similarly, The Venice Charter, adopted by the International Charter for the Conservation and Restoration of Monuments and Sites, highlights the "common responsibility to safeguard them for future generations" (ICOMOS, 1965).

Conservation and preservation guidelines include:

- Not changing layout or decoration of a building
 - No new construction, demolition or modification to alter the mass or colour
 - All periods of the building must be respected
 - Restoration mustn't falsify historic evidence.
- (ICOMOS, 1965)

However, the thesis research takes a different stance on preservation – reactivation rather than restoration. The aim was to find a design solution which doesn't merely reinstate the original appearance, structure and aesthetic of the building, which The Venice Charter and DOCOMOMO advocate. Instead it aims to find ways that Modernist Buildings could, again, become an integral part of our built fabric, functioning in a contemporary way.

Some argue that a building's preservation can be restricted due material failure, deferred maintenance, functional and physical obsolesce (Prudon, 2008). Modernist buildings were designed with new construction methods, prefabricated materials and often on constricted budgets, posing the question: was it the architect's intent for the building to last forever? Or due to abandonment is demolition a real solution (Prudon, 2008)?

The method has been to critique, through design, topics and techniques raised in the above theory. These design strategies are: preservation, densities, proximities and layers, activating the edge, circulation and explorations of function. The design aims to create an alternative solution to better address and make use of provincial Modernist Buildings, highlighted throughout the experiments.

56/ *Community Centre CLEC Montreuil / CUT architectures. Located within a community housing development this alteration project rejuvenates the dilapidated building. The exterior of the 1960's building has a layer of golden aluminium applied to the façade. The project shows how small moves can make maximum change to the appearance of a building, a face lift.*

571 Interior Hallway of Layers Diagram. A central circulation element is created by a series of intervention layers. The layers begin to change the relationships and proximities between different spaces within the building. The aim is to create varying levels of transparency between tenants.

A photograph of an interior hallway with a complex, layered design. The walls are composed of various materials, including dark grey panels and a large, textured, golden-brown panel on the right. The ceiling is a dark, textured material. The lighting is dramatic, with strong highlights and shadows, creating a sense of depth and texture. The hallway appears to be a circulation space, possibly a staircase or a walkway, with a series of steps visible in the distance.

581 *Interior Hallway of Layers. The engagement between the functional interior spaces and the exterior happens through vertical and horizontal circulation spaces. However, it lacks the delicate and respectful approach that is required with this building.*

Binary to Blurred

591 A series of collages informed experiments about relationships between intervention and existing. On a scale from binary to blurred, relationships were explored, with parti models, understanding how new elements could intervene on an existing framework.

Depth to Frame

Layers

Layers with Depth

Connecting Layers

Intertwining Layers

Can people inhabit the
façade to create an
intermediate threshold
between the exterior and
interior?

60/ *University Library in Cayenne, French Guiana, RH+ Architecture. Architecture is enclosed by a timber shell, creating an intermediate threshold between the interior and exterior.*

61/ *Activating the Edge. Initial facade sketches of how the edge could be activated.*

62/ Applying layers to the exterior.

631 This Façade design activates the face of the building, giving the external shell interiority. It also changes atmospheric qualities of the interior, offering shading from the sun.

64| This collage aims to illustrate moments of activity contrasted with privacy, highlighting relationships between existing and new materials. The collage combines the design for the restaurant, figures 27-23, with possible residential programming.

651 Library atmosphere. Technology zones contrasts traditional book shelving.

661 *Private and Common. Apartment living is above community spaces*

671 Ecology of a Building. This diagram highlights the thinking of the Parker Building as a whole. When designing for the building, while considering preservation, the issue of what parts of the building to preserve and what could be removed led to a diagram which shows relationships between parts of the building. Through this analysis it became evident that traditionally preserved elements of a buildings, for instance, the facade, was also of a more permanent nature. This diagram resulted in designing for the building, rather than for a new programmatic use (fig 83-86).

Existing Materials

Aluminum Joinery

Painted Asbestos

Tiles Ceiling

Bricks

*Painted Bricks
with Timber Railing*

Ceramic Tiles

Timber Battens

Carpet

Georgian Wired Glass

Plaster

Cream Paint

Bodeck Timber

68/ *The materials in the exiting building are durable, simple application and construction methods.*

Proposed Materials

69 The new materials use the same ideas, with exposed connections and easily sourced materials that are familiar in the local setting.

Ruins

The life of a building is not always predicted by the architect, the decay of a building is part of its narrative. Robert Harbison (1991) discusses how “ruins can be a way of seeing”, highlighting emotions of history and the past. Since the 18th century, ruins are more than issues of maintenance, they evoke ideas of the “beauty of disorder”, giving the user a context within the life span of the built environment they inhabit (Harbison, 1991).

In Mo Michelsen Stockholm Krag’s research, Transformation of Abandonments: a New Critical Practice, abandonment and increasing decay in the rural villages of Denmark is described and the design solution explored. People are leaving their settlements for major cities, which are experiencing a steady growth in population and economy, due to a decline in farming and associated industries. Krag proposes an alternative to the European Union’s state funded demolition scheme for neglected houses. Telling of the materiality, immateriality, cultural heritage, building densities and local narratives, allowing the memory of the ruin to remain in the users mind. Similar to projects from artist’s Gordon Matta-Clark and Rachel Whiteread (fig 72-73), the buildings focus on architectural solutions to transform full scale abandoned buildings. The buildings are treated as artefacts, in varying stages of controlled ruins (Krag, 2014).

This research has developed a similar mind set of preservation to Krag, through the revealing of layers by removal of current function. However, it differs by reversing the buildings purpose with the primary goal of it once again being a highly functional space (fig 71).

Provincial New Zealand is struggling with a decline in population and economy, people are using the amenities within nearby cities (Allan, 2009). The modernist buildings are a key part of the history of many of these places. Based on this the Parker Building has become increasingly likely to be abandoned, however rather than completely demolishing it, the building can be used to play homage to its history. By using the existing structure and keeping the existing materiality, the building can be appreciated and celebrated. Aspects of the original fit out tell stories and events of the past, allowing the memory of the building exist through the new layers.

***“The local people are carriers of narratives of a place, and they are the connection between the embedded fragments of local identity, which remain in the abandoned building”
(Krag, 2014)***

70/ *Controlled Ruin 2014, Thisted Municipality, Denmark. Ruins show how the designer is crafting the narrative of the building. The building has had programme removed and is in a stage of ruin.*

72| Gordon Matta-Clark. The abandoned building is transformed into a temporary piece of art, at a stage on its way to demolition.

73| Rachel Whiteread. By casting interior space, the history of the workings of the building become a piece of architecture art, similar to that of Clark and Krag.

Original structure.

Three layers of history.

*Ruin elements, treated
like objects.*

741 *Palimpsest Ruins, Rome. Like many old cities, Rome has countless examples of palimpsest. Architecture which has become superimposed with layers of change. The architecture becomes a patchwork of history, highlighting aids of preservation. This example shows how the Theatre of Marcellus has had additions over time according to programmatic needs. The latest addition involved adding apartments on the upper levels above the theatre.*

Programme Elements Design

751 Designing in isolation from programme, a disconnect between levels in the building became apparent. The existing building has two narrow stairs at each end of the building, which push circulation and amenities to the rear. A ramp moves the busyness of users from the rear, where current vertical circulation is, to the front. A ramped solution explores gradual movement through the building, creating awareness of context and the surrounding users, opening up the building. This ramp breaks through the existing floors, a bold decision that the space will be based around the current needs of the community.

76/ Section of ramp element.

77/ Elevation.

78/ Plan section.

79/ *Elevation of balustrade.*

80/ *Axonometric wrapping around*

Ramp sketches

These sketches propose how a ramp may be used for alternative circulation. Allowing the building to be used as a whole and opening up the separated two floors.

81/ *Scale model of ramp 1:20*

Repetitive supports influenced by the grid structure of the Parker Building.

Timber ramp. Pine Ply low cost materials work within the provincial ideas for the building.

*Sheet Steel balustrade is continuous; a single
element piecing through the building as a gesture.*

82/ *Ramp model.*

To maintain the memory of the past, a series of small outcomes work to specifically add new layers to the building. The importance of programme was questioned, asking if the building could be designed around rapidly changing needs.

83/ *Overhead frame.*

84/ *Shelves.*

85/ *Garden wall.*

86/ *Garden ramp.*

The adaptive design response was at odds with the desire for a fixed programme, with design responding to hunches and relationships to the space. The elements show a series of interventions responding to the building's function and form.

Retail

05/ A Provincial Issue of Big and Small Box Retail.

Paraparaumu's Influence on Waikanae

Over the past 60 years, big box retail has become increasingly present in cities and regions within New Zealand. For example, in nearby Paraparaumu big box stores are rapidly engulfing vast amounts of land near the airport (Blundell, 2013). Not only does this building type support urban sprawl and dependence on cars, it also “contributes to the decline of urban and neighbourhood centres as it attracts retail activity out of the central business district to the urban fringe,” (Curran, 2002) a phenomenon happening to Mahara Place. At face value, large chain stores create more jobs for the area, offer lower prices and more convenient shopping. However, over time they can replace small local businesses as these cannot remain competitive (Curran, 2002). Major chain stores offer a diverse selection of products and services, suited to the busy lifestyle of many. Small and medium size retail enterprises are unable to purchase bulk products and offer significant discounts (Stockwell, 2009).

There are countless examples of the ill effects of Big Box retail, with Stockwell (2009) commenting that the arrival of “large scale retail outlets such as The Warehouse in rural districts” create “even further pressure on the remaining in SME [Small or Medium Enterprise] retail businesses”. In a small town in Iowa, America, 47% of retail trade was lost within the first 10 years of a WalMart opening (Stockwell, 2009).

Small towns in New Zealand have undergone changes in traditional retail, opting for chain stores or online retail. With this change, in June 2015, Wanganui had 35 empty shops that were either for sale or lease (Zoio, 2015).

Decreasing foot traffic in the central cities “increases the empty shop rate” causing a strip mall development and “large retailers replacing town-centre outlets” (Stockwell, 2009). Big Box Retail stores remove the buzz within town centres (Stockwell, 2009), offering explanation for the recent decline of Mahara Place. Stores are unable to compete with nearby larger stores, especially those in Paraparaumu, 7km south.

88/ Retail tenancy example, Paraparaumu 2015.

89/ Rye Lane

Small Box

Suzanne Hall, writer of *Super-Diverse Street*: a ‘trans-ethnography’ across migrant localities, and *City, Street and Citizen*, explains the economic and cultural advantages created in the dense multi ethnic streets of London.

“Exploring the city at the scale of interiors and individual recalibrations of retail space and rental provides important cues for understanding retail renewals, migrant entrepreneurs and their transformations of the high street”.

Rye lane, in Peckham, South London, has 199 retail units densified into one kilometre of street frontage. The initial fabric of the street was mid-1800’s suburban villas for the middleclass. With industrialisation, stores were built in the front and back yards, creating a dense mixed fabric (S. M. Hall, 2015).

In Rye Lane one quarter of independent stores have been either sublet or subdivided into smaller spaces. One retailer rents his store for £10,000 per annum. He sublets a hair salon £80 per week (£4160 per annum) and a 6m² Western Union for £9600 per annum. In the initial years of being in business, the rental income supported his business. 75% of customers are likely to purchase other products from retailers in the same building, creating a market atmosphere that allows stores to feed off each other (S. M. Hall, 2015).

90/ *Hybrid Retail Interior, from Rye Lane. The plan diagram illustrates how the seven tenancies fit into small zones within the building. The zones vary in footprint according to space requirements.*

Retail options for small towns could work under the premise of small stores, similar to those in a market. A small box alternative is the following:

- Low cost,
- Low maintenance, and
- High Density.

Retailers could offer small amounts of specialty products or services, with lower overheads and margins.

The patchwork of surfaces and expressions allow for retail diversity. Walworth Road, which is similar to the Kapiti Coast, is undergoing large amounts of regeneration (S. Hall, 2012). Figures 91 and 92 compare the retail diversity of Walworth Road to current Mahara Place. This shows there is opportunity for the retail spaces of Mahara Place to be densified into a smaller area. The diversity within shops promotes a range of programmatic reasons to inhabit. Big box stores highlight that people are more inclined to go to a single location, for convenience. The diversity within shops promotes a range of programmatic reasons to inhabit. Big box stores highlight that people are more inclined to go to a single location, for convenience.

91/ The range of businesses on Walworth Road' vary. The retail activity is primarily food and clothing based, as expected for most main streets. With a lack of offices and commercial activity, Mahara place differs to this case.

92/ Tenancies in Mahara Place. This chart shows the type of current tenancies and the amount of floor space. It shows the retail is the primary programme of Mahara Place followed by Office/ Commercial and shops for lease.

In translating the busy and dense atmosphere of described precedent projects to the Parker Building, it became clear it was important to the small scale retail of Rye Lane. Connections between spaces within the host stores of Rye Lane are often zoned areas rather than fully isolating each tenancy. In the design for the Parker Building each shop was zoned using a grid from the building's structure. By doing so, the windows framed by the structural columns outline each store and allotted a footprint of 5-10m², fitting within Hall's study. Each store allows for a circulation area of 1150mm, enough space for two people to stand side by side (Ernst. Neufert, 1980).

93| *The Open: A Bakema Celebration*, was the Dutch Pavilion at the 2014 Venice Biennale. The light weight constructed Pavilion was designed to act as a scale model of his Lijnbaan Shopping area in Rotterdam. My design uses light timber structure to develop a similar effect and view on open society. Each zone becomes clearly defined, however transparency is created between each space. The stores allow for organic growth, with stores that can shrink or expand as spatial requirements change.

94/ Activating the edge with retail involved using the structural dimensions to form initial footprint sizes. New retail stores are formed by looking at typical tenancies- the existing, Rye Lane and Big Box. The stores are then divided into two floors and finally adding a circulation path. The question of the middle is raised.

95/ Acoustic Panel. *A partition system is a temporary element to create inhabitation of defined space. This acoustic partition alters the acoustic privacy, allowing for larger spaces to be divided temporarily into smaller spaces. The perforated surface creates connections between the spatial zones. This intervention is extremely temporary, however it does not respond to programme.*

*Using the framing
technique the shelves
become interchangeable.*

*Transparency allows
views of product from
both sides, acting as a
viewport.*

971 Shelf model. 1:20

981 Shelf model detail.

Garden

06/ The Modernist Solution to Hortus Conculus.

The Middle

Once the edge became activated a series of programmatic designs were briefly explored, in plan, to see how the large space 450m² could be used (fig 100). The garden became a solution that sat well alongside the retail, complementing it with a focus on the community of Waikanae. As a whole, Mahara Place has the ability to become a town centre, a social space for the community. Jan Gehl (2013) states that “modernists turned their backs on the typologies of traditional cities, including the street. Studies of public spaces brought back the street as the most important public space. Jane Jacobs in *The Death and Life of Great American Cities* defends the street as a social space, not just a space for the transport of people and cars. Similar to traditional planning, common squares can be designed within active parts of the city, they can act as “intimate and urban spaces” (Gehl, 2013). The centre of the building can become a social intimate space, knitted and inserted within the built fabric.

Ideation

***Apartments** would make use of the space at the rear of the space, however the width of the space only would allow for few apartments.*

*A **kindergarten** would allow for a community type business, supporting a growing and diversifying population. However the layout doesn't allow for much natural light.*

*A simple option would be using the area as a **carpark** for both new retail stores as well as Mahara Place. This would require much of the rear wall to be removed.*

*A **garden** allows for a community, while keeping the space available for when future programs are required*

100/ Concept diagrams, indicating to programme for the interior.

Hortus Conclusus

Aben and Wit (1999) discuss the history of the Hortus Conclusus defined by an open roof garden enclosed by walls or a fence. Classically, four paths divide it into quadrants. Each path leads to either an exit, through the surrounding walls, a contemplation area or a seat. The middle of the garden contains an element representing water. It references the Virgin Mary and infant Jesus, and their enclosed environment of the purity of a virgin birth. Plants were selected under religious meaning and planted in rectangular beds. Recreation occurs in the pathways between the beds (Aben, 1999).

The Enclosed Garden shows how landscape can be organised separately to the natural world. By enclosing the landscape, the natural horizon is shut out and an internal horizon is created. Expansive sky contrasts the containment. The contemporary city can be seen as today's version of the natural environment being shut out (Aben, 1999). The idea of expansive of sky is dealt with in this particular idea of preservation. Removing the existing roof recreates the enclosed garden which has been around since early civilisation. However, due to the New Zealand climate, the garden would not be habitable all year round if there was no roof.

101/ *Patio de la Acequia, Granada, 13th century.*
Exploded box plan. The diagram highlights the symmetry created within.

102/ *Early plan based on the principles of Hortus Conclusus. Seating around exterior with ramp and shops on activated edge.*

Similar to enclosed garden's discussed by Aben, Canary Warf Cross Rail (fig 104) and Atocha Train Station (fig 105) combine communal public spaces with internal gardens. Foster and Partners designed an ETFE roof for Cross Rail in London. These are a "highly insulating material, to [help] create a unique microclimate for the garden below" ('Canary Wharf Crossrail | Foster + Partners', 2015). The planning for climate is reflected upon by Gehl, where squares show people prefer warm space in the sun (Gehl, 2013). The structure for the proposed roofing is designed using the grid pattern identified in the building's structure. The landscape is further enclosed by the stores on the boundary edge. Moments of flux between the landscape and the retail stores is programmed as circulation, a moment of transition between retail and the garden.

" Their rooflessness is a fantastic freedom, to be large, ungainly, irresponsible, and also an acknowledgement of powerful forces which elude any control they exercise."

(Robert. Harbison,1991)

103/ *Insulation properties of ETFE. Showing how the material works to insulate the interior of the building.*

104/ *Canary Wharf Crossrail, London. Foster+Partners. The project shows how this garden, designed to be micro climate, acts as a gateway or entry to canary wharf.*

105/ *Atocha Train Station, Rafael Moneo. The covered tropical garden is placed in the centre with retail stores and amenities surrounding it.*

Paddington Reservoir

The garden becomes key to how the design fits within the wider landscape of both Mahara Place and Waikanae. It is logical for the interior garden to be a flexible space, works for the community in multiple ways; community garden, meeting area, exhibitions and performance space. However by doing this, it may detract from the wider setting. Removing people from the existing street could mean that the remaining Mahara Place would continue to decline in use.

Paddington Reservoir, Sydney, highlights how two types of socially zoned spaces can emerge in an urban setting. The common busy community space happens at street level in Walter Read and John Thompson Reserve, with parallels to the wider Mahara Place precinct. The 'Sunken Garden' is designed in the original reservoir. This space, a tropical garden with reflection ponds, seating and shade, contrasts the rest of the urban space above. Similar to Paddington Reservoir, the garden within the Parker Building raises the problem of entry points to draw people into the solitude. The case study is accessible via a raised boardwalk around the exterior and with stepping stones into the interior. Grand staircases allow change in level from the street. (JMD Design, 2009)

Key detail is change of height to allow for a separation of atmosphere and emotion.

Grand entrance way allows for a gradual descent and observation of the sunken garden

Solution

07/ The outcome of design research.

Fig 112

Fig 113

Screens of planting separate areas while retaining the transparency and lightness of the space.

Screens can be temporary and the pallet offsets the concrete framework.

109/ *The section of the design solution highlights the relationship of the new interior into the urban setting. The stores create a light sympathetic interior, as an active edge. This area is contrasted by a sedate garden. The overall space complements the existing site, not taking away from the wider possibilities of a community centre.*

Fig 111

7000

4000

800

Modular shelves allow for prefabrication and alteration by users to suit the changing needs of the retail spaces.

Privacy Panel, increasing threshold into store - various elements can be used to change the make-up of the space depending on product or service offered.

Timber referenced the identified provincial aesthetic and links it to the modernist era residential built in furniture in a contemporary way.

Common walkway creates increased flow of people past stores and enforces the tight knit community feel of the space. The grid pattern enforces order while allowing visual openness.

110/ *Model of adjusted building.*

111/ *Exploded store frame, shows light weight construction. Scale 1:50*

Steel banisters connect to the concrete structure of the existing, alluding to contrasting the Modernist Building.

Pre cast concrete panels make it the ramp, which floats above the courtyard. In encourages new perspectives on the courtyard.

With seating placed on the edge of the garden, the users are immersed within nature. The planting allows for a softened edge.

The materiality of the timber seating softens the concrete, it connects the materials not only to nature but to provincial New Zealand.

Recessed flooring digs into the roots of the existing building, replacing them with trees, mimicking the artificial canopy

114I *Axonometric Intervention. The intervention highlights how the design mimics geometric symmetry present in the existing building.*

New roof structure lets in natural light.

Upper floor small retail, overlooks interior garden.

Walkway connects the two sides of upper floor

Open courtyard allows for flexible programme.

115/ *View of courtyard from first floor. Frames in garden continue the same language as the stores. Plants allow for natural growth to create organic feel.*

Discussion

08/ A critical reflection of the design process.

Preservation; more than merely saving material existence

The primary driver for most preservation projects is “the protection of buildings from our recent past” (Prudon, 2008) and “[safeguarding] them for generations” (ICOMOS, 1965). There is a focus on materiality and their long history. However, Modernist buildings create an additional challenge due to age, decay of temporary materials and times of social change. Theory indicates to three key topics and the preservation of them:

- Repairing and Restoring
- Adding to, and
- Enhancing Aesthetics

Repairing and Restoring

The core principle and practice, traditionally, is “better preserve than repair, better repair than restore, better restore than reconstruct” (Prudon, 2008). This statement is the common thread between the Venice Charter and Docomomo (‘Docomomo’, n.d.; ICOMOS, 1965). The theorists set guidelines focussing on restoration and conservation. The key aspect of this method is to reinstate the building to its original state.

Contrasting this restoration process, the thesis research has led to the preservation of the internal structure and

shell of a Modernist Building. This preservation keeps the facade at its current state, rather than the 1970s version. This, informed by research into ruins (pg. 70), shows how the entire history of a building is important. By removing parts of the interior, it allows for a new fit out responding to temporary yet specific social functions. Traditional Repairing and Restoring, does not respond to the current community, wider setting of Waikanae and provincial New Zealand. The design allows for contemporary function, within an aging building.

Adding to

As opposed previous theorists, who promoted the restoration of a building, Fedorchenko, De Smedt and Henriksson discuss the selection and protection of aspects of built history, amplifying the past while adding to, fitting within new requirements – in the case of this design research project, the growing presence of Big Box retail in provincial centres and the implications on how Modernist Buildings are programmed. The role of the architect becomes one of fitting new architecture within the existing- adding to (De Smedt, 2015; Fedorchenko, 2015; Henriksson, 2015). By adding to the Parker Building’s existing shell in a unique and careful way, while also selecting parts of history to preserve, transitions between old and new are formed. Using the “weight

of history as a spring board” (Henriksson, 2015), the addition of light timber market structures adds a flexible new programme, while allowing the structure to remain as the backdrop for the activity within. Adding to allows the ‘working interior’ to change and transform to the needs of the tenants and community over time, further adding to the ruins.

Enhancing Aesthetics

Enhancing aesthetics sits somewhere between restoration and addition, acknowledging the past and natural progression of time, allowing the building’s story to be told (fig 70). Otero-Pailos (2015), takes casts of dust, highlighting weathering of the building, showing an imprint of a point in time rather than restoring to the original design (Prudon, 2008). The project has allowed

for the natural weathering of the buildings shell, the shell becomes like a ruin with the new function naturally growing and changing within. Otero-Pailos, similar to Matta-Clark (fig 72) and Whiteread (fig 73), shows how the aesthetics or part of the aesthetics can be preserved in the form of art or installation. This preservation technique has a focus on acknowledging the buildings whole history.

The research has shown that there are many ways of approaching the task of preservation. Case studies and theory indicates three key approaches- Repairing and Restoring, Adding to, and Enhancing Aesthetics. However, for each preservation case there are other factors to consider- site, type of building, present and proposed function, budget and aesthetics. The design research for

1171 *Enhancing Aesthetics*

the Parker Building highlighted how for a particular building, a combination of key approaches was most appropriate. It allowed for respectfulness of the building, while transforming it into a modern day functional space. The preservation is still about maintaining the building for the future, “[sustaining] it for future generations” (Prudon, 2008), but as a useable, reactivated space.

The aim for the reactivation was always to show how modernist buildings in provincial New Zealand can be used in a contemporary way. The buildings are part of our history, so should be respected. The contrast to this is demolition. The research leads to a cost effective alternative to traditional restoration. It doesn't make sense, financially or socially, to knock them down, instead we should alter them to work for today's generation. Timber structures, flexible programme and open spaces allow for the building to alter again with changing needs.

118/ *Parker Building*

Provincial Modernism in New Zealand; interiors within a broad context.

Interior architecture can be designed in isolation from context, responding to the host building and programme, ignoring what is outside the building envelope. Provincial New Zealand and Mahara Place question what makes design purely provincial.

An initial hunch design was a mixed use community within a dense market street. Hypothesising the densification of Waikanae, supported by a new community at Mahara Place, involved ‘inserting’ additional programmes into existing buildings. McWilliams (2015) explores how specific, dense cultures translate to an urban site, focusing on a consumer lead society with “cafes and niche shops” (Cumming, 2015). Mahara Place is not currently urban, however the design experimented with scale. By translating the dense East London urban fabric into a single building, it provides a framework for the growth of market stall holders and independent business, appealing to the consumers and producers alike. This application appears fitting for provincial New Zealand, a creative and technology driven area, with less materialistic generations, limited space and demand (McWilliams, 2015). Many of these derive from a limited budget, hence the context of provincial New Zealand.

This concept from reactivation allowed for responsiveness

and placement within the context of the Parker Building, Mahara Place, Waikanae, Kapiti Coast, Provincial New Zealand, New Zealand as a whole and Modernist Buildings.

The interior space responds to these contexts, mimicking dense retail experiences. The context and scale of provincial New Zealand reshapes the needs and requirements of retail by shrinking the urban scale into a building. This acknowledges population parameters of small towns. Small box retail shows an alternative for a provincial setting. Hall (2015) shows how mixed retail works with mixed demographics.

Small Box Retail (pg. 89) discusses how this programme is best suited to the edge of the building, an appropriate solution to the wider context. With the edge activated, an interior garden was developed for the remainder of the building. This programme, seen in Atocha Train Station, by Rafael Moneo and Cross Rail by Foster+Partners, brings nature into the interior. By breaking the trend of concrete public spaces, the project creates inhabitable spaces which allow for circulation, socialisation and tranquillity. The connection to nature is important in Provincial townships; bringing people and the external environment into the space.

The wider context informed experiments of materiality, programme, atmosphere and preservation. Research of how the building could be reactivated by integrating these experiments into the site, context and contemporary nature helped to answer what is purely provincial.

Programme; or anti-programme

Form follows function (Sullivan, 1896), however the thesis has struggled with solutions to programme. In order for functional preservation, the correct programme was necessary to assist with design decisions. The building has had a high turnover of tenants, similar to many other provincial buildings. The contemporary solution allows function to be foremost, letting programme and aesthetics to organically develop as needs change.

As discussed above, with big and small box retail, the building needs a flexible programme. Retail is ideal for town centres. The research showed that the size and organisation of current retail in Mahara place was an issue.

The interior garden became an anti-programme move for the interior of the building, enclosed by the façade of retail and the existing walls. A garden has the ability to work for the community, becoming a flexible space, adaptable and open planned like the modernist building

itself (Gatley & Lima, 2008). Working as an alternative to a community hall, the space could transform into an art gallery, musical and theatrical performance space, farmers market, community vegetable garden or meeting space.

Functions of the garden became an important tool to reflect on aims of the research, including that of the wider site. Refocusing on this revealed the need for buildings to support and reflect Mahara Place as a whole. Like a market, the stores would be draw people into the building with its niche and personalised products, helping to reactivate it. The central garden becomes a flexible community space; it may remove reactivation possibilities for the rest of the street. Community activities, such as farmer's market, could easily occur in the large street spaces.

Allowing the centre of the building to be purely a tranquil garden there is opportunity for the space to be changed in the future. Light timber frames and relaxing seating in

the garden, means that if requirements for the buildings were more specific in the future, the building could be easily changed- enhancing the adaptability.

Retail is important to the site, however without a programme there were risks and challenges that could be explored without the identification of traditional retail programme issues. A final programme was introduced late in the design process, when the formal language was already developed. This language developed by examining how different parts of the building work together, like an ecology. A variety of 'elements' were designed to change spatial understanding which when combined, formed a design scheme along with a fitting anti-programme.

120/ Mahara Place

Conclusion

09/

The pursuit of reactivation has led to the development of an interior design that reflects the social, economic and site constraints of provincial New Zealand. The design, an interior garden with small retail on the perimeter, acts as a solution not only to preserve a modernist building but also revitalise the shopping precinct.

The research, set in Waikanae, Kapiti Coast, fits into a wider body of research - Settling Regional Landscapes: Kapiti Horowhenua. Similar issues of resilience, development and urban systems can be explored at the scale of interiors. The design solution is strongly influenced by its setting within the landscape of a provincial town and its demographics, issues, trends and lifestyles.

The provincial township, in 2016, is one of decline; empty stores, lack of community space and a sense comradeship. These towns have the ability to be reactivated, responding to modern-day needs. Mahara Place, Waikanae, should be an energetic town centre, however it is a place of tiredness. The buildings could be used more practically to assist current needs.

The design research became a search for reactivation, something that could mobilise a suitable alternative. It

122/ Thesis Summary

was influenced by the site and constraints, such as the suitability for provincial New Zealand e.g. budget and source of material, becoming a balance of issues such as preservation and programme. The modernist case study raised issues of appropriate responses to preservation; is it one of protection, reinstatement, demolition or alteration? The process became a range of iterative concepts, exploring hunches and theoretical ideas for the site.

The research explored the constraints and commonalities of the interior architecture discipline, alongside critiquing architecture preservation. Much of this was influenced by the context, where a contemporary multi-million dollar solution would not be appropriate. The design looked at how an interior can and should be influenced by more than what is happening within the walls.

Formed by retail densities, decline and degradation of disused buildings, courtyards and gardens, and developing preservation standards, the research forms a solution of a tranquil interior garden surrounded by an active series of retail stores.

The solution only tackles a single type, location and problem, however this design process could be used

beyond the original scope, producing an alternative output.

The research leads onto further investigation:

- How can a similar process be used to reactivate other under used buildings in Mahara Place?
- Is this an appropriate solution for other modernist buildings?
- How could other provincial towns be designed in a similar way to this case study?
- How will the interior adapt to future programmatic needs?

Overall, this research is one solution that begins to reactivate Mahara Place and the larger Waikanae Township. Resilience in the provinces can and should involve using current buildings, adapting these to contemporary needs. Preservation should work with a similar ethos, using what is available, while allowing it to work for today but change again in the future.

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10/

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Figures

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Appendix

11/

Appendix A

01- Service spaces and bathroom facilities located at rear of building to allow open facade to street.

02- Accessible lift added in 1998.

03- Existing 90degree stair, replaced with straight staircase in 1979.

04- Handrails inserted on both sides of staircase for access- shows increased awareness for safety in accessibility.

05- No intermediate space between interior and exterior. Same as other entry point.

06- Open floor plan with three structural columns. Allows for re configuration. Supports open planned programme. Function becomes the most important element.

08- Partition walls create privately zones retail spaces, each with a separate entrance.

09- 78degree corner. Aligns with Mahara Place.

10- New entry, designed in 1998. Includes ramp. Creates private entry points for ground floor tenants. Breaks intended facade.

11- Visual link to Mahara Place. North West.

12- No intermediate space between interior and exterior. Same as other entry point.

1251 Ground Floor 1:200. Assessment of existing building. 9 Mahara Place.

Appendix B

01- Bathroom facilities located at rear of building to allow open facade to Mahara Place. Similar facilities located on ground floor.

02- Foyer space at top of stairs.

03- Corridor. Circulation at rear of building.

04- Views to Mahara Place. South West facing.

05- Precast concrete floor slab.

06- Partitions mimic ground floor plan.

07- Overhand between ground and first floor. Creates sun shading for ground floor from north facing facade. Does not create any shading for upstairs offices.

08- Windows. Views out to Mahara Place. North West facing. Views are towards coast.

126/ First Floor 1:200. Assessment of existing building. 9 Mahara Place.

Appendix C

01- Flat roof with extended pitch. Relates back to modernist design.

02- Repeated windows.

03- Overhang between ground and first floor.

04- New entry, designed in 1989.

05- Tiled facade around windows and on columns on ground floor. Details that do not necessarily fit with rejection of ornamentation of modernist architecture.

06- Entry points at ends of building.

07- Neighboring building.

08- Entry points at ends of building.

127/ West Elevation 1:200. Assessment of existing building, 9 Mahara Place.

128/ East Elevation 1:200. Assessment of existing building, 9 Mahara Place.

Taking the Roof off a Modern Building

Helen Alice Brunskill