

THE CITY IS A STAGE: INNOVATION BEYOND THE THEATRE SPACE

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ABSTRACT

“[The] product of architecture can at least partly be understood as an endless live performance”(Van Berkel & Bos, 2008 , p. 135).

As central cities such as Wellington become more event orientated, there is a greater need for a network of innovative performance venues (temporary or permanent) to meet public demand. The existing theatre spaces within Wellington are currently limited in size and the spaces are difficult to adapt to meet the needs of different performances. The thesis investigates this problem.

The thesis proposes to develop a network of multifunctional performance spaces outside traditional theatre spaces in areas which are generally used as high activity public spaces and thoroughfares. This will result in not only new opportunities for theatre design and new types of adaptive performance, but, as performance is removed from a traditionally controlled environment, it will create urban spaces that are multi-functional and a better fit for a variety of experiences and uses.

Several precedents are analysed with regard to the creation of new boundaries and multiple functionalities in a more contemporary setting. Public realm typologies are also explored for their capacity to be blended in form and function to create hybrid, multi-functional spaces. The resulting design strategy is applied in a series of design experiments to the selected subject site on Wellington’s waterfront. The experiments are then evaluated to aid in the development of an appropriate outdoor theatre network that will enliven the city and encourage performers to create a new style of theatre.

The proposed design is developed from and through the research, and will benefit Wellington for many reasons. Firstly, the design will produce greater adaptability and permeability of the performance space in Wellington. Secondly, because theatres in Wellington are currently disengaged from their surrounding context, the proposed building will have a strong indoor/outdoor connection that encourages the use of diverse performance in and around the building. Thirdly, by placing the building in or near circulation paths, it will provide an interactive and engaging space for audiences.

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CHAPTER ONE

INTRODUCTION

Attending the theatre or a performance is a means of cultural engagement and a leisure activity that people have experienced in multiple ways for centuries. As people and technology develop and new styles of performance emerge, theatre space has remained relatively static. This thesis analyses the development of theatre and proposes how theatre performance spaces can develop in the future in order to maintain audience interest and meet the demands of different performance styles emerging in the 21st century. There is potential for a wide range of performance styles to be housed in the same theatre as there are often not enough resources to support, or the audience to fill, several theatres around town, each dedicated to a specific performance style (Reid, *Stages for Tomorrow*, 1998, p. 28).

The research will focus on live performances within Wellington city, which is commonly known as the 'Arts Capital' of New Zealand and home to a number of performing arts institutions. As the host of multiple performing arts events every year, there is an ever increasing demand for exciting and innovative performance spaces in Wellington to maintain competition and interest.

Wellington City Council is concerned that due to Wellington's lack of suitable performance venues, the capital is potentially losing a lot of money to Auckland (Fisher, 2010). The council has spoken of proposals for a new performance venue for Wellington, replacing the TSB Arena or placing it on another potential site around Wellington. There was the option to expand the TSB Arena to include a crowd capacity of over 7000. However, the research will be focusing on the crowd capacity gap that currently exists in Wellington which is between 400 and 1400.

Performance, as a concept, connotes movement and fluidity; it is dynamic, and constantly changing, therefore the new design strategy will not be limited to one specific site within the city. The existing scope and variety of performances can be increased and multiplied by using different spaces that are not traditionally associated with theatre. By using architecturally and socially significant places (as opposed and/or in addition to typical opera houses), performance can widen its audience and become more relevant to a democratic and heterogeneous society (Crabtree, 2011). This form of innovative performance venue will stimulate and cultivate interest and enthusiasm in theatre performances. In addition, these venues will spark the development of local performing arts groups, which will further add to Wellington's image as a cultural hub and the 'Arts Capital' of New Zealand.

There has been extensive research into the development of adaptable and innovative performance spaces overseas, with dance choreographers in particular. Many successful precedents have broken down the traditional barriers of the theatre by placing performance in public spaces, both indoors and outdoors. Given the success of these precedents it is worth investigating how this could then translate and be applied to Wellington.

The aim of the research then, is to develop an understanding of the role that architecture can play in the adaptation of the traditional theatre into a more dynamic and contemporary space. One of the primary outcomes from this study will be to provide options for Wellington for innovative theatre spaces that are different to the existing traditional, enclosed theatre spaces that currently exist in the city. The following research will explore appropriate techniques and approaches to create a successful performance space that will meet the requirements of the city.

The research is comprised of 7 additional chapters and they are outlined as followed:

Chapter 2 outlines the overall scope of the project, defines the aim of the research and discusses the method in which research will be conducted.

Chapter 3 outlines the development through history of performance space. The review will provide a background upon which the research can build and will be used to help identify gaps where further study would be beneficial. The review compiles all of the relevant theoretical texts concerning the development of performance space, where it has come from and where it is heading. It is presented in chronological order, and will end with a series of further ideas to be explored that will direct the next stage for research into performance space development.

Chapter 4 analyses 15 existing performance spaces or performances covering a range of different performance styles. A set of criteria is established from the literature review and is used to analyse each of the precedents for their performance potential. Several precedents are also analysed for their urban qualities and in particular their indoor/outdoor relationship, as a majority of the precedents are in the urban realm.

Chapter 5 considers the various key elements and gaps identified in both the literature review and the precedent analysis. Chapter 5 also highlights the research methods which includes a questionnaire with members of the public and interviews targeting members of performing arts. Results from the aforementioned research are then analysed and discussed to ultimately ascertain the final design and research method. Wellington's current performance spaces are highlighted to acknowledge what currently exists. The criteria developed from the precedent analysis is then used to select sites around Wellington that could be potential sites for performance. Eight sites are then identified and described for their alternative performance venue potential. One of eight selected spaces is highlighted that would ideally benefit and suit the design intervention of the new theatre space. The remaining selected sites are developed to form a network of performance sites around the city.

Chapter 6 presents the design parameters. Based on findings from the previous chapters, Chapter 6 will identify the brief, client, context, design process, anticipated outcome and where the research method is developed and tested.

Chapter 7 discusses the ensuing design exploration and experimentation while applying the methods and ideas identified and developed in previous chapters. Ideas and issues that arise through the outcome of this design are then discussed and aligned with the development of a proposed performance centre in Wellington. Finally, a resolved design decision for each objective is obtained by analysis of each experiment and their respective theoretical arguments.

Chapter 8 will conclude the research with a summary of the entire thesis, proposing answers to questions posed.

CHAPTER TWO

AIM AND SCOPE

2.0 *Introduction*

This chapter provides an outline of the aims, objectives and the scope of the research. It also articulates the research methodology.

2.1 *Reasons for topic choice*

Interest in this research area was born out of personal experience with performing arts, both as an audience member and as a performer based in Wellington. Wellington's extensive theatrical community makes exploration into such realms possible. Personal familiarity with performance highlighted an apparent lack of, and potential for, multifunctional performance spaces outside of the traditional theatre space in Wellington. Including theatre space that is responsive to the modern day performance styles.

2.2 *Problem statement*

An ever-increasing variety of performance styles creates various demands for innovative ways to keep audiences entertained and attending performances. There is a lack of such spaces catering for these demands in urban centres like Wellington, and there is an opportunity to benefit the people and the city by meeting these demands through architectural design. Research is required to identify the various ideas, problems, and theoretical gaps associated with performance spaces in order to determine how these demands can be met and addressed to benefit performers and audiences alike.

2.3 *Aim*

The primary aim of this paper is to develop a method of research which defines the intersection between architecture and performance, in order to increase the potential for innovation within both performance choreography and architecture in the public realm.

In addition to this, the paper aims to establish a body of research which will generate design ideas for innovative performance spaces within the context of the limited scope associated with Wellington's existing performance venues.

2.4 *Objectives*

The objectives of the research are as follows:

- Identify the essential qualities of a theatre space and translate them to the public realm
- Establish, through the literature review and precedent analysis, a set of criteria that will help generate ideas based on adaptability and innovation for the design of a successful performance space in the public realm
- Establish, through appropriate analysis, a network of suitable performance sites throughout the city
- Design a building on one of the chosen sites that has the ability to house performances
- Analyse the design against the established criteria

2.5 Thesis statement

There is a demand in Wellington for more event-orientated spaces that are adaptable and original, both for the performer and the audience. The creation of new, innovative and adaptive performance spaces in the public realm will engage a diverse audience and express the creativity of performance to those least expecting it.

2.6 Scope of research

The study will explore ways to create an adaptable and innovative performance space outside the traditional parameters of the theatre and explore the ways in which performances can be more interactive with everyday life. The research will be limited to examining spaces that host live performances such as dance, drama, music and singing and will consist of an intervention on one site of a network of sites in Wellington.

There are a number of notable limitations of the research. They include:

A questionnaire, conducted in order to help guide the design process, has limitations due to the amount of people involved. Only 50 questionnaires were conducted. A greater number distributed across the general public would have allowed for better representation however due to time limits and appropriateness more questionnaires would not have been feasible for the investigation.

Interviews were also used to help guide the design process and this was limited because there were only eight interviews conducted. That number of interviewees only represents a small portion of members in the performing arts industry, and again due to time limitations and appropriateness for the investigation, additional interviews were not feasible.

Acoustics have not been dealt with in any detail. There are strict requirements for acoustics in theatre design and pursuing that element would have been too difficult to achieve in the time frame available. This would be something to consider for future research.

A final limitation of the research is the locality. The investigation is applied to Wellington which supports the performing arts and is geared towards supporting such undertakings. Results of the questionnaire and interview could potentially have varied had the research been applied in other areas.

2.7 *Description of methodology*

This section will outline the methods that will be used for the research and design process and the reason for selecting the methods. Two research methods have been used: 'research for design' and 'research through design'.

The primary methodology incorporated for this study is a combination of both theory and design influencing each other to achieve success in research. This method is referred to as "Research through Design" where 'design' is the generative production of figural schemes that lead to built forms (Groat & Wang, 2002, p. 101). Research is a fact based activity and design, a series of subjective commitments resulting in an inherent divide between the two. However, research can aid the design process in many ways and both design and research are equal in intellectual significance (Groat & Wang, 2002, p. 102).

'Research for design' uses facts to develop a question and framework, from this the site is then analysed including the requirements for performance. When comparing this to 'research through design', this theory uses design as a method of inquiry and is an interactive process

In design, for any given project there is an interactive process by which some direction is embarked upon and the basic research is undertaken to enable that; then as the designer learns more through processes of designing, new research for design becomes necessary, first to help form new ideas and then to produce new information to contribute to the testing of new ideas (Downton, 2003, p.22).

Research for design is carried out over the entire design process to support designing in whatever way the designers requires. Another research activity is examining precedents that have a similar design intention in a positive and negative manner (Downton, 2003, p.19). These outcomes are then interpreted and applied to the design research. Analysing precedents is conducted as a way of learning about or reflecting on design and is directed towards a specific project. Research through design uses a process of continuous testing through modeling, remodeling and theory.

The relationship between research and design is directly influential on the design process, particularly where theories can be applied to drive the design process. From here, the design can then be critiqued and developed against the research by documenting the design process undertaken throughout the thesis and applying theories that arise in the literature review and precedent analysis.

A reason for choosing this method of research is that it leads to realisations about the limits of the possible, or at least encourages a decision to explore why others have not pursued a particular direction that appears to be absent within the range of designs discovered (Downton, 2003, p.130). This allows a thorough way of producing a product that is reflective of both theory and precedents. This will ensure that a design is achieved that is relevant to current research.

The research methodology also includes an analysis of precedents, as well as questionnaires and interviews conducted to obtain raw data from both performers and members of the public audience. The following methods will be used:

1. Background: Analyse current opportunities for theatre in Wellington. What currently exists and what does and does not work?
2. Literature analysis: Analyse literature on adaptive and innovative performance spaces, and designing public realms
3. Precedent analysis: Analyse precedents for their innovative audience/performer boundaries and adaptability. Precedents in the public realm will also be analysed for their capacity to be blended in form and function to create a hybrid, multi-functional space. The resulting design strategy will be applied in a series of design experiments

4. Site analysis: Highlight opportunities for adaptation inherent in the public domain. What is currently considered successful in informal and formal spaces? Undertake a time and space analysis to understand why and when the spaces are used
5. Interviews/questionnaires: Conduct a series of interviews, which involves gaining input from participants of the performing arts sector. Conduct questionnaires with members of the public
6. Design: Develop a series of design experiments, apply to the chosen site and evaluate taking into account the body of research, theories and the objectives

In the following chapters, the study will explore, test and then critique conceptual ideas that arise during the literature review and precedent analysis. The design will then demonstrate how such theories can successfully generate a work of architecture that reflects the research.

CHAPTER THREE

DEVELOPMENT OF THE PERFORMANCE SPACE

3.0 Introduction

This thesis seeks to develop strategies for the design of more innovative and adaptable performance spaces that have a stronger interaction with the urban realm. In order to successfully investigate such a notion, it is important to understand what performance is, including how and why it has been applied to the public realm in recent years.

In this section, literature on theory and performance spaces associated with the development of performance venues will be analysed. Particular attention will be given to spatial qualities and how those qualities have evolved over time. This will be followed by a discussion on how ideas linked with spatial evolution can benefit future developments.

The literature review outlines the issues in chronological order from the history of the performance space to the more recent adaptations of the performance space, ultimately leading to ideas, issues and questions on the topic.

3.1 *The history of the performance space and the audience/performer relationship*

Traditional theatre

It is important to establish the early history of the performance space and the performers' interaction with that space, as it creates a basis for evolution and comparison. There is evidence in literature that the Greeks traditionally used outdoor performance space such as amphitheaters from around 1st to the 5th C AD (Rehm, 1994, p. 4), before eventually moving to indoor theatres. Auditorium performance space then became the only place that audience and performers would come together (Rendell, 2002, p. 122). Not only was theatre a place for performance, it was also an institution of social and political interaction where the internal hierarchy of the auditorium emulated the social order (Pelletier, 2006, p. 78). Greek theatres illustrate a direct relationship in the performance with the audience being an active participant (Bennett, 1990).

Architecture in Words, by Louise Pelletier outlines a clear history of the development of theatre space. Pelletier focuses on the early development of theatre with tiered seating on a hill side and a circular acting platform. Francis Reid follows on from this, stating the need to get audience and performers closer together was satisfied by placing seating in a semi-circle around the performance. Theatre performance was a huge success from the development of the Globe Theatre in 1599. The Globe Theatre was an open arena based on the Roman Coliseum, but built on a much smaller scale. It was a thrust stage in an encircling courtyard which was surrounded by a 300 degree audience in galleries and on the ground (Reid, Theatre Space, 2006, p. 210).

The growth of opera in the 17th century molded theatre buildings in the basic form that was emerging everywhere; the proscenium framed scenic stage facing a galleried auditorium (Reid, Theatre Space, 2006, p. 211). Development of the proscenium arch occurred throughout the 18th, 19th and 20th centuries and this design initiative is still prominent today, especially in opera houses. Opera composer, Paul Crabtree, states that if opera is to survive the transition to the “iPod” generation, it needs an attractive and adaptable repertoire that takes advantage of entirely new circumstances independent of the demands of proscenium theatres (Crabtree, 2011). The theatre has a basic problem: the proscenium stage is passé. Opera houses and other traditional theatres have inadvertently entombed the art they celebrate by freezing it as a museum specimen rather than encouraging it to expand and contract as a living entity (Crabtree, 2011). The Opera House in Wellington has been a social and entertainment venue since 1914 and is an icon of early 20th century architecture. However, the architecture has remained static. It has been suggested that innovation will not occur in this style of theatre (opera house) because it is frozen in time by the weight of tradition (Pelletier, 2006, p.78). Therefore a new theatre design may be required in addition to these traditional theatres, while still preserving the history that currently exists in Wellington.

The relationship of the spectator to the stage has been a consideration of theatre architects since the renaissance but the manipulation of space has always been based on traditional themes (Aronson, 1981). In contrast, Walter Gropius designed the Total Theatre in 1926, re-creating the stage for flexibility with multiple stages. Gropius had a goal to destroy the implicit psychological separation of the performer and spectator, to eliminate the flatness of the stage and create a dynamic environment (Aronson, 1981, p. 495). This scheme proved too advanced to be built and it was not until 50 years later that Gropius’s philosophies were adopted.

Adaptable theatre

In the mid-20th century there were many discussions about adaptable theatres and the actor-audience relationship (Reid, *Theatre Space*, 2006, p. 215). There was a growing demand for a new style of theatre [constrained by the inflexibility of building materials, such as concrete]. This in turn fuelled desires for an adaptable theatre which could cope with every style of production from intimate drama to grand opera, from proscenium via thrust to full encircled theatre in-the-round, and to audiences of widely varying sizes (Reid, *Theatre Space*, 2006, p. 216). A space needs to have the adaptability to house a small or a large audience. When a theatre has very few spectators, the sense of the audience as a group can be destroyed. This fragmentation of the collective can have the side effect of psychological discomfort for the individual, which inhibits response (Bennett, 1990, p. 140).

In 1961, an international conference was held in London on 'adaptable theatres'. There was a consensus that adaptability was a strictly limited concept: if a theatre tried to do too many things, it ended up doing none of them well (Reid, *Theatre Space*, 2006, p. 216). This is a key element that needs to be considered in the design: to remain simple while achieving adaptability.

Susan Bennett, in *Theatre Audiences*, explores the spectators' role, particularly, the relationship between the production and reception. She focuses on non-traditional theatres that emerged between 1960 and 1990. Her theory of the audiences' role brings spectators to the foreground, emphasising their creative involvement and showing how they contribute to theatre productions (Bennett, 1990). Theatre-going is commonly thought of as a middle class occupation, however over the past 30 years many theatres have emerged which speak for dominated and generally marginalised people and the proliferation of these groups demands new definitions of theatre, and recognition of new non-traditional theatres (Bennett, 1990, p. 1).

In *Buildings for the Performing Arts* by Ian Appleton, Appleton highlights that the counter-attraction of other leisure activities, in particular the introduction of cinema and television in the late 20th century, resulted in theatre buildings being perceived as obsolete (Appleton, 2008, p. 4).

In the 21st century as technology developed, expectations were adjusted and experiences have widened, so to maintain interest in the theatre space it is necessary to place amenities within the surrounding context of the theatre. These include ancillary accommodation, bars and restaurants as well as the building providing all-day activities. This concept is also addressed in *Theatre Audiences*, where the foyer has to maintain an integrated social occasion for the audience which is enhanced with cloakrooms, restaurants, bars and stores selling theatre related goods (Bennett, 1990, p. 139). In an endeavor to attract larger and presumably more appreciative audiences, foyers became the site of additional cultural attractions, such as exhibitions, celebrations, and performances (Bennett, 1990, p. 139). *Theatre Space: A Rediscovery Reported*, highlights that theatre buildings are not essential for performance. The roots of drama lie in the interaction between actor and audience, and there are regular pleas to return to these roots (Reid, Theatre Space, 2006, p. 207).

Another approach to adaptable theatre design is to view theatre space as “empty space”. Peter Brook, theatre director, looks for ways to wipe away the 19th century notions of a theatre by establishing the theatre as “empty space”. He began by eradicating the ‘traditional’ trappings of stage and auditorium: rows of seats, controlled exits, raised podium, curtains, and the proscenium arch, those which reinforce the divide between real and ideal. As a result, Brook succeeds in creating a space which not only becomes a site for performance, but is also a performance itself (Dorita, 2008, p. 10).

Other benefits associated with supporting and encouraging the performing arts into the 21st century include; preserving cultural heritage, continuity of art forms, supporting local talent as well as educational benefits. Another benefit is seeing the performing arts as an acceptable complementary activity to work and domestic obligations as a positive use of leisure time that enriches life culturally and also socially (Crabtree, 2011).

Performance and architecture

Over the past decade there has been much interest in the field of architecture and performance, and the connection between these two disciplines. Experts in performance design have started realising the similarities between the two fields. Both fields have a shared concern with the interpretation and inhabitation of the body in space and, as a result, have begun fusing the specialties. For example, Beth Weinstein looks at the works of choreographer Frederick Flamand, whose early work can be defined by its 'black walls, white ceiling, four projectors and an audience seated around the empty room' (Weinstein, 2008, p. 26). Flamand has since done extensive research on the development of the performance space and proposes several performances where the boundaries of the theatre are removed, integrating the performance space into the urban realm.

It is evident that theatre space cannot remain static forever as there needs to be new elements of excitement to entice people to come to the theatre. In light of this, a modern view of the performing arts sector is outlined in *Buildings for the Performing Arts*. All of the current forms of performance styles are continuing to develop while other forms of the performing arts continue to be created. They require the opportunity to be staged within traditional or new methods of presentation, while established works, as well as being staged in traditional and time honoured ways, are also subject to re interpretation or presentation in different formats, which may lead them to experiencing with performances not only indoors but also merging into the urban realm (Appleton, 2008).

Theatre in the public realm

In the 21st century outdoor spaces are being increasingly utilised as potential venues and as alternative performance areas. An outdoor performance space removes the spatial boundaries of a theatre, and the barrier between the performer and the viewer, resulting in a more fluid, flexible and dynamic environment. The use of outdoor performance spaces was prevalent during

the medieval times, and it is interesting to observe that contemporary theatre has extended its parameters to re-include these outdoor (now urban) spaces.

The literature review has outlined how the performance space has evolved, which gives rise to the following question to be investigated: how has the theatre stage evolved into a contemporary performance space and what are the techniques and architectural elements that have been used to achieve this? These methods and questions lead on to the next part of the thesis which will examine a range of outdoor performances as well as adaptable and innovative spaces. This will identify the characteristics of successful outdoor performance spaces that engage with the audience which ultimately removes the 'fourth' wall of the theatre space.

As theatre parameters have now been discussed, showing a dramatic impact on the interaction between performers and their audiences, a closer look as to how performers and architects have responded to this will give us a greater understanding of the ideas and issues faced with these two groups in a performance space context.

3.2 *Existing performance space typologies*

As well as highlighting current innovative theories of performance spaces, all the precedents outlined below show ways that performance space can be adaptable and connect with the surrounding context. They describe a more contemporary and adaptable space for both the performer and audience, resulting in a further separation from the traditional theatre concept. The following sections will analyse literature on the success of architects and performers collaborating for design solutions. The performances range from more controlled performance spaces to the more site-specific performances that engage with the urban realm.

3.2.1 *Successful design outcomes from collaboration of architects and performers*

Literature reviewed from the past 10 years describes various collaborations between architects and performers. A closer collaboration with both the architect and the performer will result in a stronger design as there is input from both disciplines. Martin Bloom discusses the design of performance spaces by architects who have a background in performance, *'those who design its stages and auditoria, no matter how distinguished they may be as architects, are very often baboons when it comes to creating a space in which actors and audience can happily cohabit'* (Bloom, 1997, p. ix). Bloom appeals for a more humanistic approach to theatre design, pointing out the success of performance spaces which are designed by architects with a background in, or knowledge of, performing arts. In addition, Bloom establishes the key criteria that can be applied to any performance, in any space. The criteria include: the importance of site selection, the cultural image that the theatre can project to the community, the efficiencies of the lobby, stage characteristics and above all, the crucial relationship between performers and audience (Bloom, 1997, p. xiv). He also outlines three underlying principles that must inform the design of all theatres:

1. Focus: capturing the audiences' attention by directing it toward an intended action
2. Platform: the provision of a marked off performance location
3. Frame: the creating of an encompassing structure as well as a defined environment of the performance

The success of any performance depends as much on the degree of receptivity of a live audience as it does upon the talents of those on stage. The audience brings a conceptual consciousness and theatre always provides immediacy and a sense of occasion (Bloom, 1997, p. 4).

3.2.2 *Architecture installations produced for performance*

In a study by Beth Weinstein, a series of architectural installations were created to analyse the way that people move in a purposely-constructed architectural space. In Weinstein's study, the architectural installations could be adapted and manipulated throughout the performance. This was achieved by using a series of fabric panels hanging from the ceiling. Another similar experiment explored by Weinstein is *'The Future of*

Work', created by Frederick Flamand and Jean Nouvel. They looked at ways of re-interpreting the audience/performer interaction, reversing the roles in the sense of who viewed whom. This is outlined further in the precedent analysis in Chapter 4.

3.2.3 *Performances moving out into the public realm*

For a performance to be successful in the public realm, the qualities of a positive public space need to be understood. Key physical features that are used to achieve a successful space are considered through a series of essays in the book *Loose Space* (Franck & Stevens, 2007). Franck and Stevens highlight how many fixed elements in a public space which are intended for one purpose can easily serve another. Walls, fences and ledges, which are often supposed to delimit space and behaviour, can be sat upon and climbed onto. Niches, stairs and recesses located at the edges of public spaces encourage people to linger and an overhang becomes the roof of a temporary performance. On the other hand, a hard and expansive surface, free of objects or structure, such as a plaza, also allows for a variety of behavioural possibilities (Franck & Stevens, 2007, p.8).

The importance of a successful public space is an additional factor for architects and choreographers to consider as performances are slowly beginning to emerge in the public realm. Choreographers have begun to place their performances in the public realm as they aim to push away from traditional spaces and ultimately alter the way that performance is understood. It is altered as the audience members who are viewing the performance are placed in different environmental conditions as well as experiencing different and uncommon view shafts. Performers and architects create these contemporary performances in order to explore new ways to understand the condition of the body in relation to architectural space.

The 1960s saw the beginning of the move to more urban-based performance. This shift is analysed by Sally Banes, *Reinventing Dance in the 1960s*. Banes begins by describing the 1960s choreography culture as a period in history when there were no boundaries (Banes & Baryshnikov, 2003, p. XIV). The line between art and life was becoming less clear as rules were being broken and limits tested. During this time avant-garde choreographers expanded out from the frame of the proscenium stage, establishing urban sites that were beyond the norm (such as side-walks, public parks, stairwells, lofts and churches - generally unmarked territories) as spaces for their performance works.

The literature from Beth Weinstien, '*Flamand and his Architectural Entourage*', highlights a series of ideas of placing dance performance outside of the theatre and proposes integrating architecture and public space. Flamand has collaborated with several architectural and design practitioners to conceptualise and realise performances. He has staged dances in empty swimming pools, abandoned churches and steel mills, declaring that he "*like[s] to explore non-traditional spaces*". His interest in the body's relationship to the spaces it inhabits has led him, in recent years, to form collaborations with well-known architects: Elizabeth Diller and Ricardo Scofidio, Jean Nouvel, Thom Mayne and Zaha Hadid (Solway D. , 2007). Flamand's prime concern is to question the status of the contemporary body (the dancer's preferred tool) and the relationship it has with its surrounding environment (Ballet national De Marseil, 2004).

The article, *Choreographed Environments: A Performative Approach to Architecture*, by Perez De Vega highlights the removal of the typical walls of a theatre by moving the performance space into the public realm. Choreographers working in new environments, (removed from the conventional performance space) no longer have total performance control over lighting and sound effects or even performance viewing angles (Perez De Vega, 2007, p. 7). In this approach a lot of unanticipated events occur. These include unexpected audience/performer interactions and a reinterpretation of the performance due to site and environmental conditions, however these elements can positively add to the performance. Unanticipated events are also considered in Deborah Garwood's article, *Descents Dare on a Stair* (Garwood, 2003). *Stairwell Project*, by Noémie Lafrance, was a performance placed on a 12-storey stairwell in a building in New York. Lafrance successfully blurs the line between performer and spectator. It becomes unclear who is watching whom because the performance occurs on a main circulation path intertwining the performers within the spectators. The audience would descend down the stairs as the performance took place above and below them, viewed from all different vantage points, meaning that there was no 'front' to the stage. Both of these articles are relevant as they give examples of performances being removed from their traditional space. They look to new ways for the performer to interpret space and architectural forms as well as new audience/performer relationships.

A New York Times article looked at experimental choreographers who are intent on creating dances that evoke a world, not just a showcase of steps within a frame. In today's movement, awkward angles and abrupt changes of direction have replaced the stereo typically refined dance vocabulary (Kourlas, 2003).

Noémie Lafrance also worked closely with Jill Sigman. Sigman distinguishes between site-specific and non-proscenium works. A site-specific work, according to her, should be performed in the environment for which it was created. Presenting the dance somewhere else changes its essence. By repositioning an audience in a different performance space the viewers are forced, from the outset, to question the work and look at it critically (Potaznik, 2007). The performers' dances draw attention to details of otherwise unnoticed environments. These non-proscenium spaces make them similar to Brown and Tharp's, where the spatial relationship between dancers and audiences is redefined. Lafrance and Sigman altered the assigned roles of performers and spectators by encouraging the dancers to make eye contact with the viewers, and by allowing members of the audience to participate in their dances. Pedestrian and everyday movements, she claimed, are just as much a part of dance as codified steps (Kisselgoff, 1976).

There is evidence, therefore, that performers and choreographers are trying to move away from traditional theatre space. Beth Weinstein states that *"removing the performance from the theatre and relocating it in venues more akin to contemporary art, immediately altered the way the work was to be understood"* (Weinstein, 2008, p. 27). Flamand suggests multiple benefits of extending out into the public realm. For those working in performance, found sites provide an economic and expedient alternative to the official means of production, add shock value and challenge the boundaries between art and life (Weinstein, 2008, p. 27).

3.2.4 *Spontaneous interaction with the urban built environment*

The final part of the literature review researches literature that is pushing the spatial boundaries of performance space. It focuses on the culture of hip hop performance which arguably started the trend of outdoor street performances. With more styles of performance evolving in the 21st century, there is more demand for flexibility and distance from traditional performance space. The dance style, hip hop, has often been experimented with in alternative settings similar to the sites in the previous section, with the performances not being designed for a specific site but instead utilising any space that is available. Scholar Craig L Wilkins, discusses the relationship between hip hop and architecture and has studied performances that were not controlled by an architect or a choreographer. Instead, the performance was influenced purely by the built environment. The performers would turn up to a site, interpret it and manipulate their own performance to fit in with the architecture. Instead of the architecture being designed to create spatial boundaries, the performance is reliant on the audience to create the stage boundaries.

3.3 Achieving a successful urban realm

Different styles of performance have emerged over the last decade and there has been frustration that traditional theatres do not meet the demands and expectations of the user. It has been argued that they are too rigid, not flexible enough, closed in and do not engage with the surrounding context. This section reviews literature that has looked at creating adaptable and multifunctional spaces so the user is able to interpret the space to meet their needs.

It is important to address both the adaptability and the resilience of a performance space. Resilience in this research refers to variety, adaptability and diversity of the space with the ability for it to be flexible and provide multiple opportunities. A performance space needs to be functional (that is, function as a performance space), yet, it also needs to have the ability to accommodate different types of events. A theatre is a place of public assembly and cannot thrive in a vacuum, so it is necessary that it will partake in the characteristics of the surrounding locations. Therefore, every attempt should be made to establish a healthy symbiotic relationship between a theatre and its immediate surroundings.

In an urban context, theatres can act as powerful generators of activity (Mackintosh, 1993, p. 12). If possible, the building should provide glimpses of the immediate surroundings through window openings or through doors leading onto terraces, courtyards or even enclosed gardens, a variety of experiences can be achieved that will add to the dynamics of the space and contribute a visual and aesthetic amenity (Bloom, 1997, p. 15). Henry Shaftoe, in his book *Convivial Urban Spaces* (2008), stresses the need for different types of observation and communication in public spaces.

The following issues must be taken into consideration if open space is to be fully realised in the development of a public space. As sites for such developments in this thesis are typically in a public space, there will be a strong consideration for design and experimentation relating to the urban realm.

Carmona suggests seven objectives which lead to a successful urban realm in: *Public Places, Urban Spaces: The Dimensions of Urban Design* (Carmona, 2003)

- Character: place with identity
- Continuity and enclosure: public and private
- Quality of the public realm
- Ease of movement
- Legibility
- Adaptability
- Diversity

The positive qualities of a public space must be upheld for the site to be a successful area for performance, in order to maintain audience interest in the site. Public space should be thought of as a destination, a purpose-built stage for ritual and interaction. Upon entering or passing through the space, an individual could be entering a stage space where he/she may assume a more 'active' role in a performance. In other words, public space could be a place where the traditional roles of the observer and the observed are subverted (Heckscher, 1977, p. 30). Far from being a transitional space, when considered from this perspective, it could be seen as a place of arrival; a place to arrive at. It entails a conscious decision to travel to, and to use that space, where the individual engages in a social act, a ritual of informal engagement with others within that space (Kostof, 1999, p. 123). A public space should be an area of familiar chance encounters, laden with a sense of (sometimes unsolicited and unwelcomed) spontaneity. Could informal interaction (even visual interaction) between strangers still be an event? These extended parameters of action would seem to contain the potential for an event – for rituals of informal engagement.

3.4 Conclusion

There are many reasons for a new innovative performance venue in New Zealand. Firstly, there are limited adaptable performance spaces within New Zealand that have moved beyond the traditional theatre space and engaged with the urban realm. Limited knowledge is available regarding architecture, theatre and the urban realm as much of the available literature discusses the development of theatre space up to the point where performance moves out into the urban realm. There is very little information related to the scope for architecture, where instead of moving the entire performance out into the urban realm, architecture contributes to innovation, through adaptability and opening theatre space to the public realm. A threshold can be achieved between an indoor/outdoor relationship which provides the flexibility that many performances require.

Site-specific work has shown that performances positively add to the site and make people more aware of the surrounding context, that so often goes unnoticed. In addition, the adaptability of the theatres (that is, their ability to transform into spaces which can accommodate events other than performances) has also been investigated. However very little research has dealt with how architecture can combine these two elements to create an adaptable performance space which integrates both the indoors and outdoors with the removal of the traditional theatre elements such as the proscenium.

It is important to understand the spatial qualities of performances in the urban environment, and, given the removal of the spatial elements of a theatre, it would also be beneficial to find how the audience now act within these boundaries. Following on from these outcomes, the research will consider whether architects can currently push themselves to depart from the discipline traditionally acknowledged as architectural theatre space in order to explore new territories within a public urban environmental setting (Perez De Vega, 2007, p. 1). By placing a cultural art that is so commonly seen within an enclosed theatre in the public realm, a sense of excitement, spontaneity and a fresh view on what performances offer the community will be created. For a space to really adjust to a range of users and audiences, big or small, it is essential for the space to be able to adapt to meet these requirements.

Based on the framework from the literature, a set of criteria, outlined in Chapter 3.7, has been developed to analyse current practice. To gain a better understanding of how this will be achieved the following section will analyse a series of precedents based on the established criteria.

3.5 Research question

What is the adaptive role of architecture in the design of performance spaces when they are translated from a traditional theatre space to a more public space? Simultaneously, how can space provide a sense of uniqueness to capture a diverse audience?

3.6 Conceptual framework

Adaptability is useful as a conceptual framework because it can suggest ways to design more innovative performance spaces that relate better to the performers and audience members. The framework is based on a set of criteria (developed from the literature review) that helps to evaluate a space or performance in terms of its adaptability. Adaptability includes a site's versatility to support many different styles of performance. The criteria will also draw attention to performance and help to analyse the key concepts that make a space adaptable. One of the key issues to consider is the strength of audience/performer relationship as well as the multiple opportunities within a site that a performance can occur.

The literature review has demonstrated how the disciplines of performance and architecture have collided to open up new possibilities. The literature also showed that it is essential to uphold the needs and desires of both performers and audiences when translating theatre into the public.

3.7 Criteria for analysis of precedents

Based on the literature review, it appears there are a number of key issues to be considered when developing an adaptable performance venue, sited to interact with the public realm. To draw comparisons when surveying the current practice, each case study is analysed against the criteria outlined below. The analysis will ultimately apply and test the successful elements found during the design process.

The analysis is carried out through a series of mapping studies, focusing on the site at the macro scale to view the space in relation to its surrounding context, and at the micro scale to understand the important spatial qualities. The following criteria is seen as important to contributing towards an innovative performance space that engages with the surrounding environment and provides new audience/performer relationships. Not all of the criteria are applied to every site as they may not be relevant. The criteria include:

Site location:

- Is it in an area close to the CBD, public transport and easily accessible?

Circulation through the site and access

- Is there a clear circulation path through the site giving choice of path and guidance to the occupant?
- What is the scale of public/private interaction?
- Are there clear access points via car and foot?

Adaptability of the space and audience/performer interaction from the traditional theatre concept:

- How far removed is the performance space from the traditional concept? What are the spatial implications of the move and what is the driver for the shift?
- How does new performance space relate to its surroundings?
- How has this relationship been adapted or enhanced for performers and audiences?
- What techniques have been used for a more interactive and/or innovative relationship?

Infrastructure used on the site:

- Has any existing infrastructure been used for design inspiration? If so, why?

Surrounding road hierarchy:

- Is the road hierarchy highly populated? Are there key roads that lead to the site?

Time of day the space can be utilised:

- Does the space have a use for the majority of the day? If so, what type of programme makes this successful?

Collaboration - design input:

- What is the degree of architect/performer input?

Potential for Wellington:

- How or what aspects could be applied to Wellington?

To gain a better understanding of how this will be achieved the following section will analyse a series of precedents based on the established criteria.

CHAPTER FOUR

REVIEW OF CURRENT PRACTICE

4.0 *Introduction*

Chapter 3 outlined the relevant ideas and concepts in the discussion of more innovative and adaptable performance spaces. Chapter 4 looks at precedents that have created innovative performances both indoors and outdoors, where the architecture itself has contributed towards the performances success. It highlights precedents that have moved beyond the traditional theatre space and the techniques used to achieve this. The precedents will be analysed against the set of criteria defined from the previous chapter (and set out in this chapter) to determine their success.

4.1 *Analysis of precedents*

This section provides an analysis of the physical environment of 11 performance spaces based on the previous criteria. The following precedents will be analysed:

- *Fayetteville Festival Park*, outdoor performance venue, America, by Pearce Brinkley Cease + Lee PA
- *'The Ghost Train'*, America, by Paul Crabtree
- *'The Future of Work'*, Germany, by Jean Nouvel and Frederick Flamand
- *'Stairwell Project'*, New York, by Noemie Lafrance
- *'Roof Piece'*, The High Line, New York, by Trisha Brown
- *Total Theatre*, by Walter Gropius
- *Municipal Theatre of Ulm*, Germany, by Fritz Schafer
- *Q Theatre*, Auckland, by Cheshire Architects
- *Ponte Parodi*, Genoa, by UN Studio
- *Yokohoma Port Terminal*, Japan, by Foreign Office Architects
- *Cultural Centre*, Denmark, by BIG

The last four precedents are only touched on briefly as they were not as significant but still provided an insight into successful urban spaces and performance spaces. However a full analysis of those is not carried out.

- *Federation Square*, Melbourne, by Lab Architecture Studios
- *Agora Theatre*, The Netherlands, by UN Studio
- *Oslo Opera House*, Norway, by Snohetta
- *Arena Stage*, Washington DC, by Thom Bing Architects

4.1.1 *Fayetteville Festival Park outdoor performance venue, (N.C, America)*

Fayetteville Festival Park is a purpose built outdoor performance centre in America. It was built due to the substantial community demand for an outdoor, multi-use performance space to provide more entertainment options.

What elements could be applied to the design?

The central circulation path that runs through the entire site is a key idea as it guides people directly to the site of performance. This gives the spectator a clear vision and path. Another element that may be applied to the design is the idea that all performance can be viewed from at least three sides of the stage resulting in more options for audience viewing angles. The barrier between the audience and performer is defined by a couple of steps and is very permeable. There is no fixed seating and the spectator area is outlined by the materiality of the ground which provides flexibility. There are access points for both pedestrians and vehicles from all three sides of the site. The space is intended to be used on a daily basis with the pavilion appearing more like a park than an empty stage.

SITE LOCATION

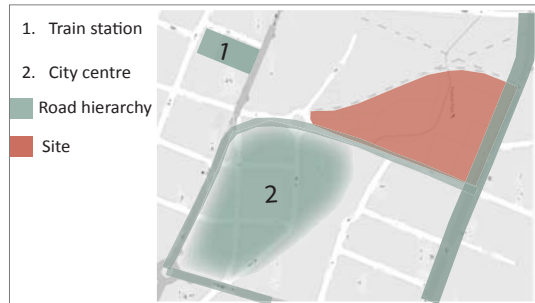


Fig 4.1 The site is situated close to the CBD and main roads making the site easily accessible

CHOICE OF ACCESS/CIRCULATION

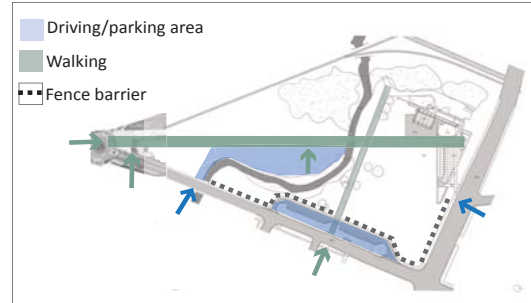


Fig 4.4 A variety of entrance points successfully caters for people arriving by car or foot. The entrances are controlled by a fence barrier guiding people to the openings on the site

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT

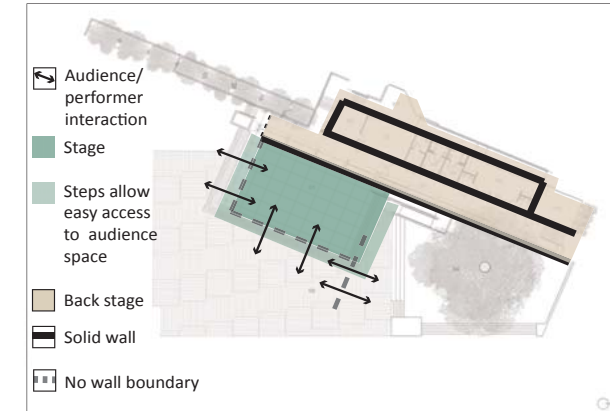


Fig 4.7 The stage has no proscenium. There is a low stage that steps down to audience level. The audience can easily step up onto the stage and vice versa, although the barrier still remains between the audience and performer created through the stage levels

SURROUNDING ROADS/EXISTING INFRASTRUCTURE USED

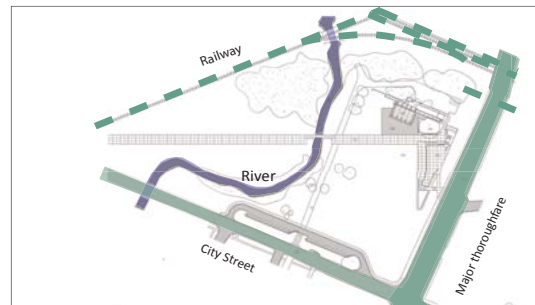


Fig 4.2 The site uses the existing boundaries of the railway, the river and main highway to frame the main stage space

VISIBILITY ONTO THE SITE



Fig 4.5 There is clear visibility onto the site from two sides of site. The backside of the site is surrounded by trees, providing a definite 'front' and 'back' to the site

DESIGN INPUT



Fig 4.3 This space was designed purely because of the demand for another performance venue in the city

TIME OF USE

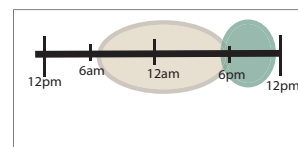


Fig 4.6 It is intended that on a daily basis the pavilion will appear more like a park than an empty stage, therefore will have a function for the majority of the day

ADAPTABILITY OF THE AUDIENCE FROM THE TRADITIONAL CONCEPT

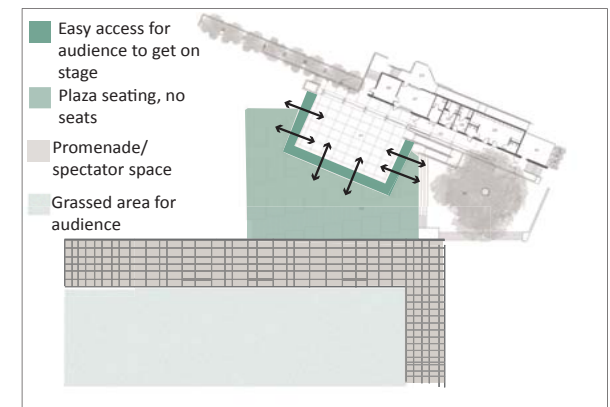


Fig 4.8 There is no fixed seating. The audience can choose to view the stage close up or from a distance. There is visibility from all three sides of the stage

4.1.2 *The Ghost Train (America), Paul Crabtree*

Ghost Train is an opera performance performed in abandoned train stations. Crabtree looks to alternative concert venues as a means of reaching new audiences and is committed to breaking down the architectural barriers that traditional theatres create and show the ideals of urban revitalisation. A level of intimacy is achieved in these performances that opera conveys so well (through careful site selection), without using the proscenium. A site outside the theatre is intended to provoke audiences to think about venues and their meanings and perhaps challenge them to engage with their reuse (Crabtree, 2011).

What elements could be applied to the design?

Diverse and unique sites appear to draw a larger public audience to a living art form. A railway station is a piece of urban infrastructure and this could lead to finding existing infrastructure in Wellington that could potentially house performance. This type of infrastructure is useful for performance as it is big, abstract and strong, resulting in a sense of grandeur in the performance. In Wellington, alternative temporary venues may be a means to reach new audiences and revitalise community life through a decentralised concert experience (Crabtree, 2011). Through the concept of understanding the city as a stage, the idea of what currently exists in the city might be expanded by finding areas that may have hidden potential for performances.

Fig 4.9 Photos through the history of the railway station that the performance is held in

SITE LOCATION

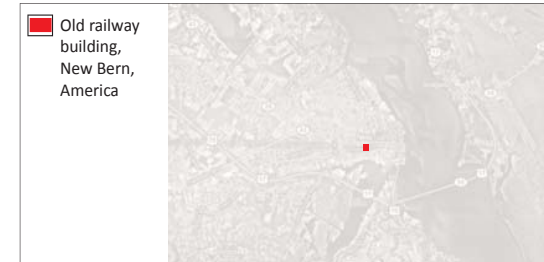


Fig 4.10 Site plan of the railway building

SURROUNDING ROADS/EXISTING INFRASTRUCTURE USED



Fig 4.11 Proximity of the old railway building (performance site) to new railway. Easy access to old railway building. Close to the CBD

CHOICE OF ACCESS/CIRCULATION

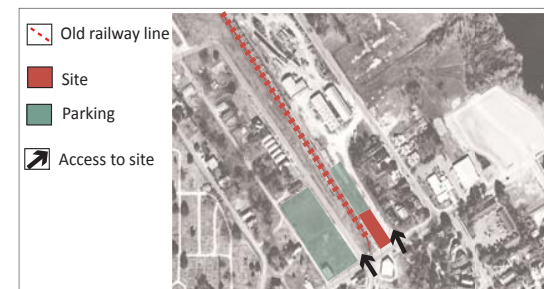


Fig 4.12 2 main entrances to the site and on-site parking

4.1.3 *The Future of Work (Germany), Frédéric Flamand and Jean Nouvel*

This was a temporary performance created for the Hannover World Expo in 2000 and experienced by over 600,000 people. The set for the performance was created from a series of scaffolding elements that resulted in the performance being wrapped around the edge of the site attracting the attention of audience members from alternative angles. The performance has been adapted far from the traditional concept of a theatre where the audience is seated in front of proscenium; instead Nouvel placed the audience right in the centre of the performers. The installation was made up through a series of multiple levels where no area was labelled as 'the ground' and the dancers would spread themselves throughout this 'obstacle course', full of constraints, holes, ramps and cross bracing (Weinstein, 2008, p. 28). Stripped of many constraints of normative building, it fosters exploration and demands clear vision. As spectators, we expect to be moved by emotions and sensations beyond our daily lives, and thus, performance demands more than neutral interests; it is a place where fascinations can be more readily indulged (Weinstein, 2008, p. 31).

The structure can be transformed and split into two and placed at opposite ends of the site. The spectators' attention is then divided between a world in front and one behind; placing the spectators in between two layers of the performance as well as framing the performers on either edge of the site. This demands a different kind of attention from the audience, as they are required to either multi task or choose which half of the spectacle to experience (Weinstein, 2008, p. 29).

Elements that could be applied to the design:

The removal of traditional theatre elements was a key issue in this precedent. This included the removal of the fixed seating and back stage area, and resulted in the construction of a diverse range of levels for seating and stages. The relationship between the audience and the performer was also reversed: the audience was placed in the centre of the space and the performers located themselves above them, looking down on the audience. The space where the audience watch from acts as a circulation path that people have the ability to walk through and choose how long they spent engaging with the performance. In addition to this, the set was temporary and adaptable, in terms of its ability to be reconstructed into a different set for other function.

SITE LOCATION



Fig 4.13 Site plan of the exhibition

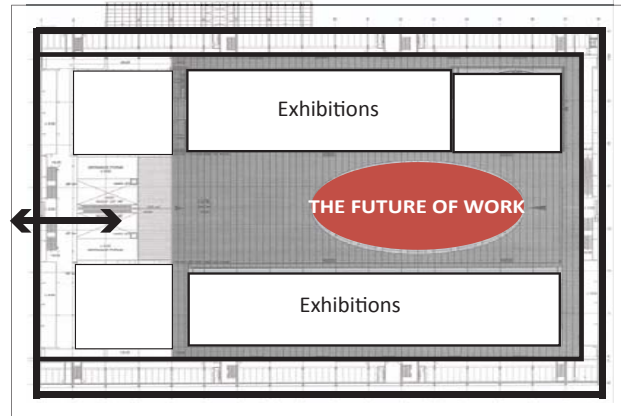
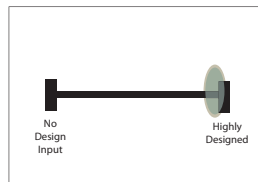


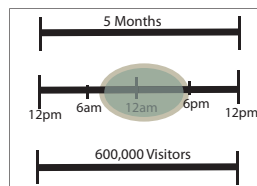
Fig 4.14 Plan of the performance space within the exhibition shed

Fig 4.15 A scaffolding system is used as the stage. The linear geometry and repetition of the bays frames the performance

DESIGN INPUT



TIME OF USE



CROSS SECTION - ADAPTABILITY OF THE AUDIENCE AND STAGE RELATIONSHIP FROM THE TRADITIONAL CONCEPT

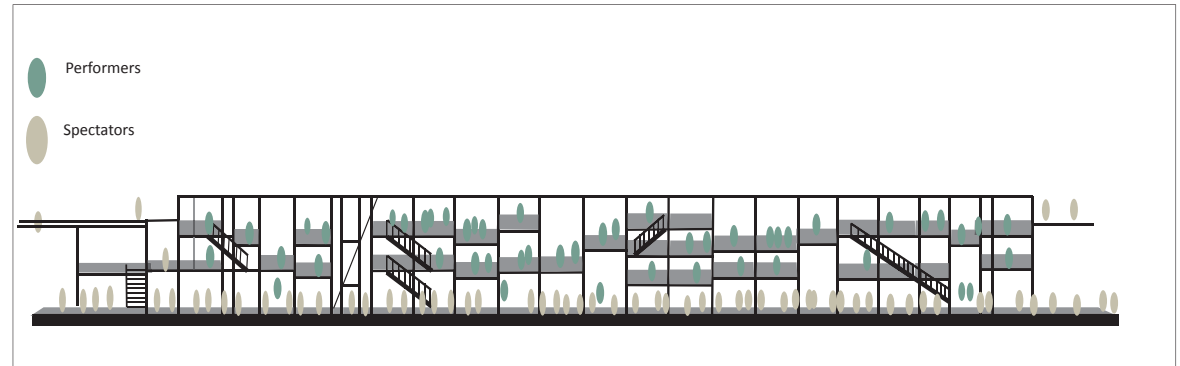


Fig 4.16 The performers are elevated above the audience looking down on the audience space. The stage is made up of a series of levels and bays which is far removed from the traditional stage concept. The audience have to option to move also move up onto the scaffolding

PLAN - ADAPTABILITY OF THE AUDIENCE AND STAGE RELATIONSHIP FROM THE TRADITIONAL CONCEPT

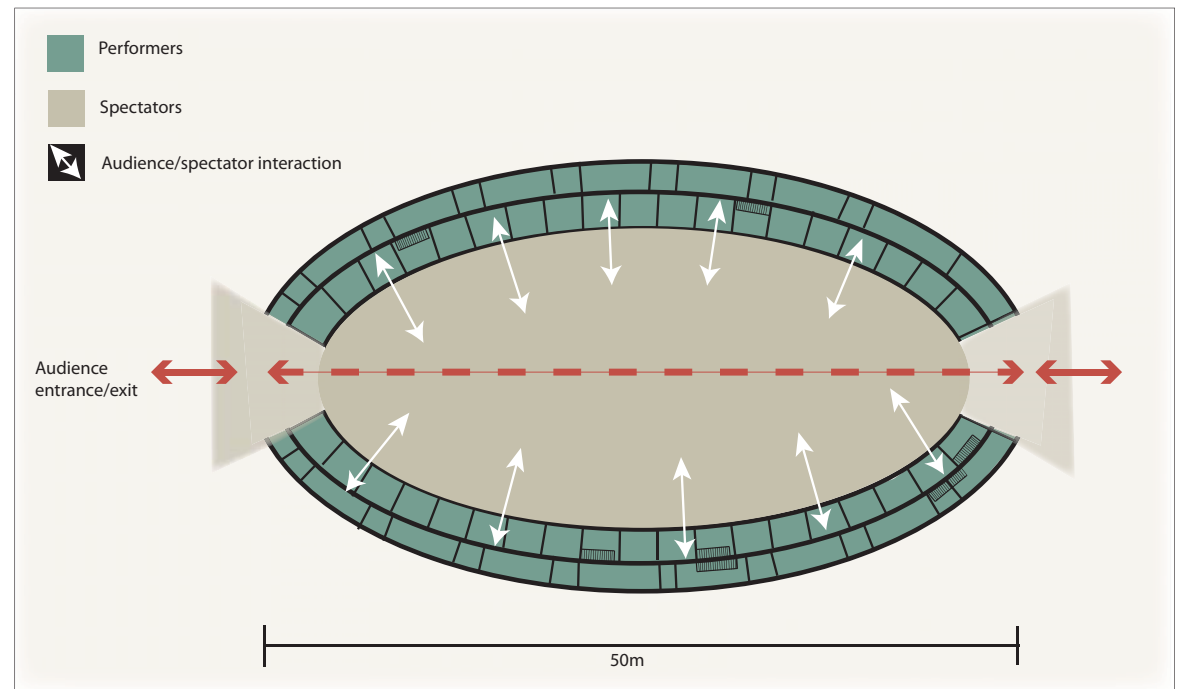


Fig 4.17 The audience is not confined to seating. The performers surround the audience space which is the opposite to a traditional layout. The audience can freely move through the space and in turn become part of the performance

4.1.4 *Stairwell Project (New York), Noemie Lafrance*

Dance choreographer, Noemie Lafrance, sets performances in unusual urban spaces, drawing attention to details of otherwise unnoticed environments. By integrating choreography and architecture, Lafrance aims to heighten and alter her audience's perception of space and environment (Lafrance, 2001). Lafrance's *Stairwell Project*, was based in a public 12-storey stairwell in downtown New York. The stairwell is an architectural landmark and no doubt forms part of the attraction for audiences.

The dancers were spread over the 12-storeys while forming patterns and rhythms that echoed the surroundings of the spiral staircase. This movement would potentially make the audience feel on edge as they were placed in an unusual setting with the desire to watch the performance as well as being cautious they were on a 200 foot high stairwell (Aloff, 2003). There were two different types of audiences to this performance: the first consisted of the patrons who expressly attended the performance and were ushered down the staircase, and the second, the residents of surrounding buildings viewed from a distance onto the building's staircase. This performance took into consideration the relationship between indoor and outdoor and allowing performance to be expressed through this boundary of a glass facade.

Elements that could be applied to the design:

Not all spaces need to be designed specifically to hold performances. The audience is drawn to *Stairwell Project* due to its unexpected and innovative use of the space. In this instance, the performance was not limited to a specific stage; rather, it occurred in and around the audience. Further, the performance was visible from surrounding buildings, meaning that it was able to attract two different groups of audiences. The use of a circulation path as a performance space is an interesting way to draw in unexpected or 'accidental' viewers and this will be taken into consideration in the design phase. However, the location of the space itself is very important as it needs to be in a relatively integrated and well-populated area for it to be successful.

SURROUNDING ROAD HIERARCHY

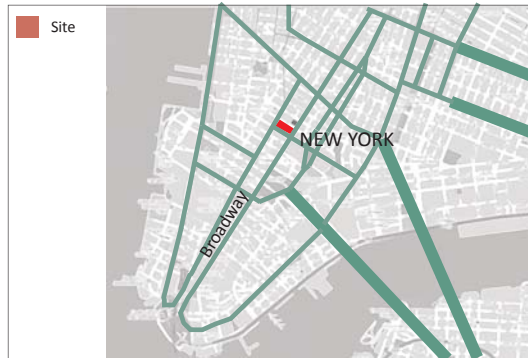


Fig 4.18 The site is situated in the centre of New York in a highly populated area

CHOICE OF ACCESS

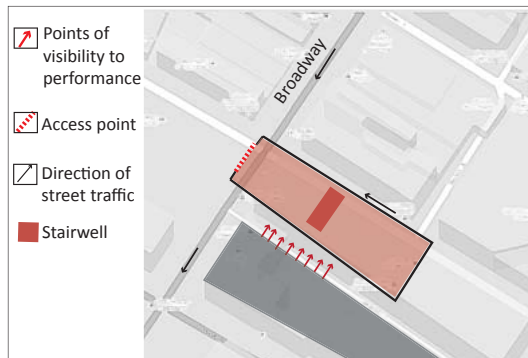


Fig 4.19 Access into the building is from one entrance point at the front. There is visibility from surrounding buildings onto staircase

CIRCULATION



Fig 4.20 The prominent circulation staircase is in the centre of the building. People have to enter into the building before experiencing the performance

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT

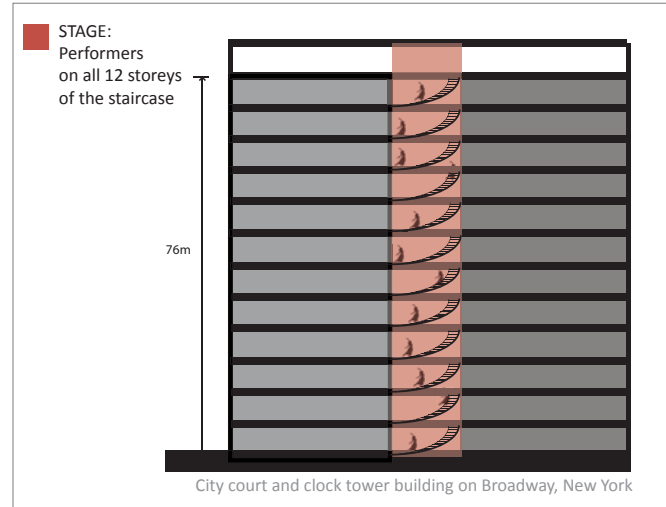


Fig 4.21 The performers are spread across the 12 storeys, unaware of the movement of the performer above or below them. The existing circulation space = stage area and audience space, there is no need to have a separate performance space

ADAPTABILITY OF THE AUDIENCE FROM THE TRADITIONAL CONCEPT

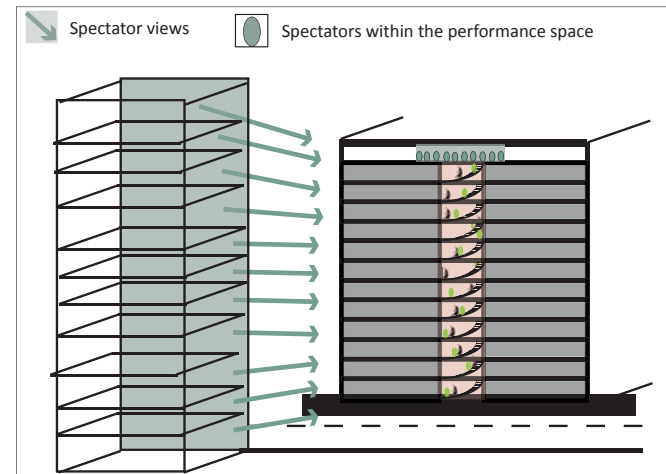


Fig 4.22 There are two sets of audience. Spectators can move within the performance as they move down the staircase or they can view the performance from a distance. This enhances a strong indoor/outdoor relationship

DESIGN INPUT

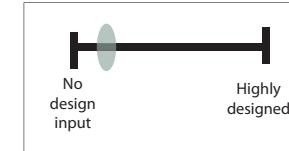


Fig 4.23 The performance is placed within an existing space therefore there is no design required for the performance

TIME OF USE

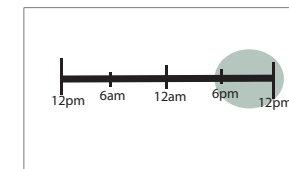


Fig 4.24 The space is used in the evenings when the lighting is used to highlight the staircase and be viewed from a distance

EXISTING INFRASTRUCTURE USED



Fig. 4.25 The stairs provide a series of levels and different audience view shafts. The pattern and rhythm of the steps adds to the performance

4.1.5 *Roof Piece on The High Line (New York), Trisha Brown*

Trisha Brown's *Roof Piece* (1971) took place on a series of rooftops in Manhattan. This performance is viewed by spectators situated on the High Line, an elevated walkway/linear park which is an abandoned railway. The High Line was originally constructed in the 1930s as a railway and now has been converted into an urban park, stretching 2.5km through New York City. It is occupied for the majority of the day and is far removed from any flow of traffic.

Trisha Brown and Twyla Tharp are known for their non-proscenium dance pieces. They construct and execute their performances in new and unusual spaces due to the lack of access to mainstream performance spaces and the stage being too limiting. These two choreographers began using sites that were beyond the norm (such as side-walks, public parks, lofts and churches, generally unmarked territories). The use of these atypical performance spaces transformed the landscape of contemporary dance, with dance no longer solely confined to a theatre. Due to the unusual nature of the spaces, the relationship between the performers and their audiences was altered. In these new public environments there were constant distractions, and the choreographers had to create works that would hold the attention of their spectators (Potaznik, 2007, p. 3).

Brown and Tharp are also considered innovative because of the way they incorporated sophisticated and stylised pedestrian movements into their dances and incorporated non-dancers into their works. Tobias writes that "once out of the confines of a theatre, the audience is in a better position to experience the performance. Tharp wants to release the spectator from the visual 'set' of the proscenium stage and the physical 'set' of an assigned seat" (Tobias, 1970).

To create performance boundaries, Brown says that she is "attracted to walls, edges and corners, however I'm always defining my stage" (Kisselgoff, 1976). By taking dance out of proscenium theatres, Brown and Tharp forged a new type of dance, one that was becoming democratised and more accessible to the public. Any space could become a performance space; anyone could be a dancer, and any type of movement could be used in a dance. The *Ghost Train* by Paul Crabtree is also a performance placed on the High Line.

SITE PLAN



Fig 4.26 The High Line is situated in the centre of New York, drawing a diverse crowd

CHOICE OF ACCESS/CIRCULATION



Fig 4.27 The High Line is 2.5km long and is elevated 1 storey above ground level. There are multiple access points onto The High Line all the way along the walkway, making it very accessible. The positive aspect is that it is removed from any heavy traffic flow so pedestrians can move freely

TIME OF USE

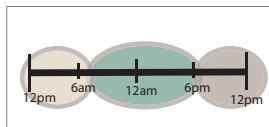


Fig 4.28 The High Line is an existing railway that was converted into an urban park, due to its location and convenience as a pedestrian only circulation path, it is used for the majority of the day

DESIGN INPUT



ADAPTABILITY OF THE AUDIENCE/PERFORMER RELATIONSHIP FROM THE TRADITIONAL CONCEPT

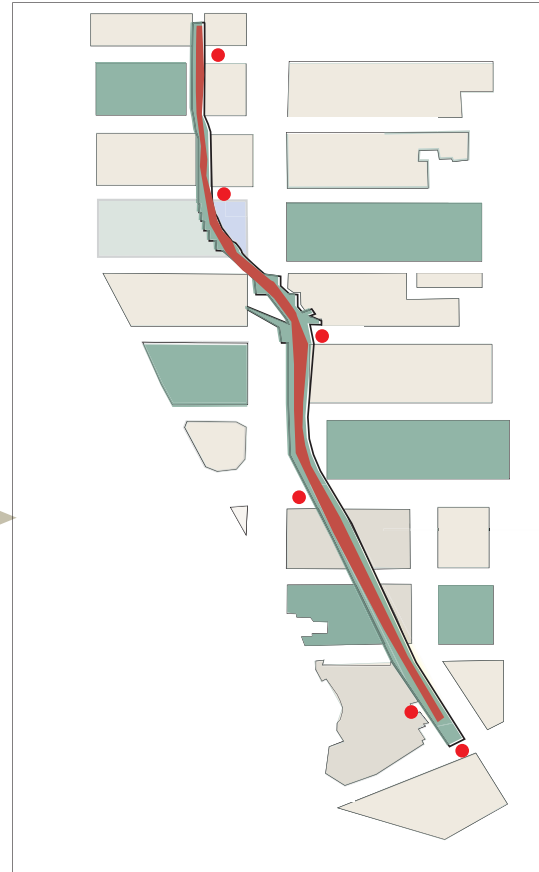


Fig 4.29 There is the potential for the performance to occur on The High Line with the audience also on the High Line, or viewing from surrounding buildings. The space was designed as a public walkway and promenade and has been interpreted for performance. Seating steps and ramps allow visitors to inhabit the space. The Ghost Train was also performed on this urban walkway

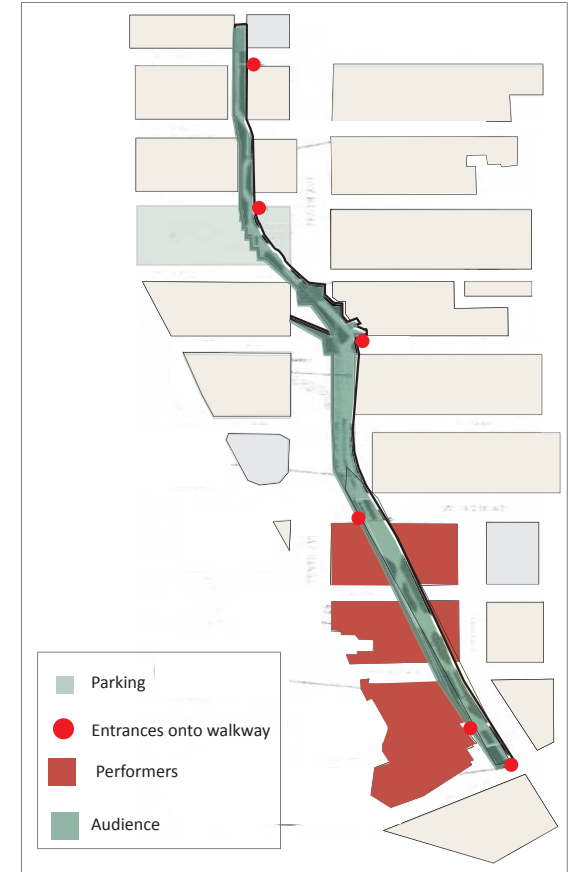


Fig 4.30 The 'Roof Piece' performance was situated on the building tops surrounding the High Line. The audience was situated on the High Line creating an innovative way to view the performance

Elements that could be applied to the design:

The audience and performer positions have been reversed in this performance. Instead of using the conventional method of placing the performance and audience both on the High Line, now the audience is placed on the walk way while the performers utilise the rooftops. The High Line is successful as there is no traffic interfering with pedestrian paths, it is purely a pedestrian walkway with a range of inhabitable areas including seating, steps and ramps that allow spectators to inhabit the structure. It is essential to think of other audience/performer relationships such as incorporating pedestrian paths into the performance which would result in the performance being be near, or on key circulation paths. Also the concept of defining boundaries of the performance spaces through walls and edges and ledges when the performance was outdoors, should be taken into consideration as a aspect in the design phase.

4.1.6 *Total Theatre by Walter Gropius, 1926*

Walter Gropius is one of the first architects interested in establishing a better relationship between the actor and the performer through architectural design. Gropius's design never came to fruition as the economic crash in Germany prevented the Total Theatre from being built. However, his ideas have inspired many people all over the world.

Gropius proposes to remove the proscenium of the theatre in order to first of all bring the actors and the audience closer together and secondly, to add convertibility, flexibility and anonymity in architectural design (Cole, 1963, p. 312). Gropius aims to draw the audience into the performance, effectively transforming them into active participants. To achieve this Gropius created a convertible and flexible space: an oval stage with a large turn table in the centre which could be raised or lowered. Gropius planned to revolve the audience during the performance, and by thus, unexpectedly shifting the spectators and the stage area altering the viewer's attention and forcing them to participate in the action (Cole, 1963, p. 313). Frank Lloyd Wright's Dallas Theatre has been the only similar design since the Total Theatre concept, where the separation between the stage and the auditorium is abolished, bringing actors and spectator's together (Cole, 1963, p. 316).

Elements that could to be applied to design:

The adaptable centre stage area would be an element that could be useful as a design strategy. Although this is quite a traditional element, there are ways it could be interpreted to become more innovative. The idea of shifting the spectators view throughout the performance could be achieved in outdoors performances, where the performance could be sited in different areas.

ADAPTABLE THEATRE PLAN

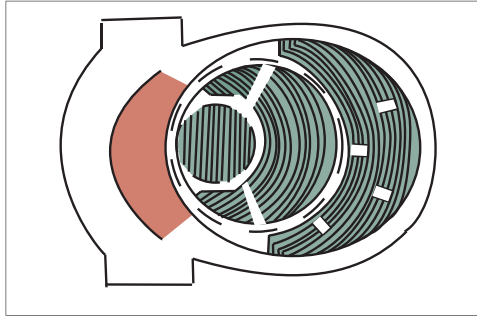


Fig. 4.31 Stage and seating layout option 1. A traditional layout with the stage at the front

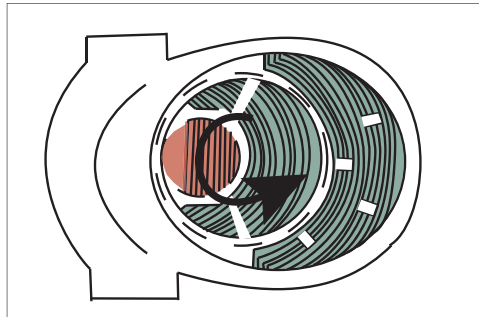


Fig. 4.32 Stage and seating layout option 2. The audience forms a semi circle around the stage. The stage area from option 1 can be used as well

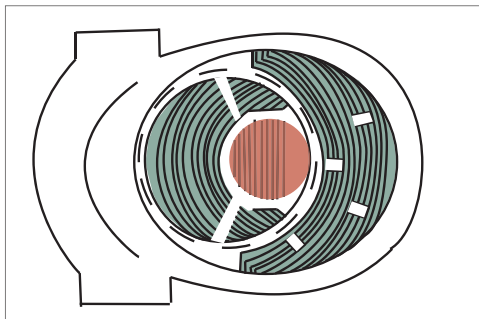


Fig. 4.33 Stage and seating layout option 3. Part of the seating and the stage area can be rotated to be transformed into theatre in the round

ADAPTABILITY OF SPACE FROM THE TRADITIONAL CONCEPT

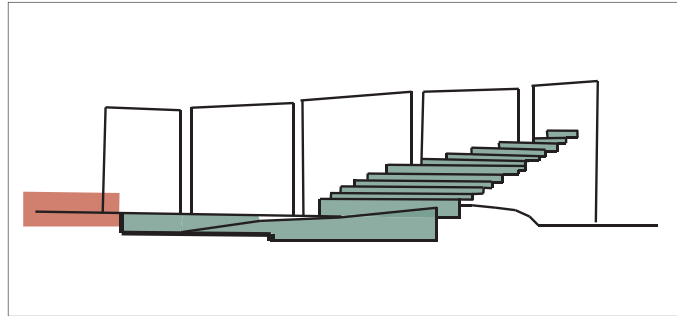


Fig 4.34 Section through seating option 1

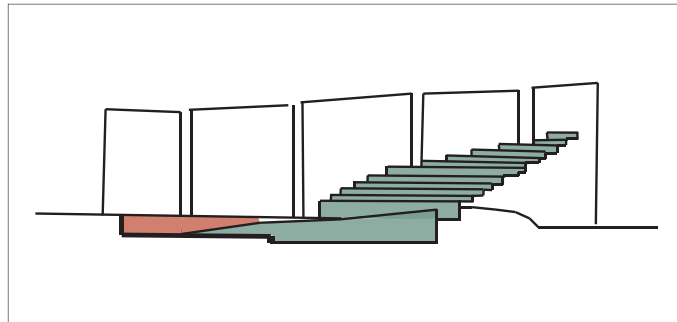


Fig 4.35 Section through seating option 2

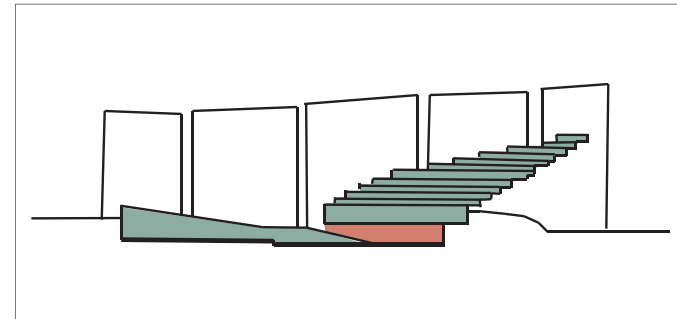


Fig 4.36 Section through seating option 3

CHOICE OF ACCESS/CIRCULATION

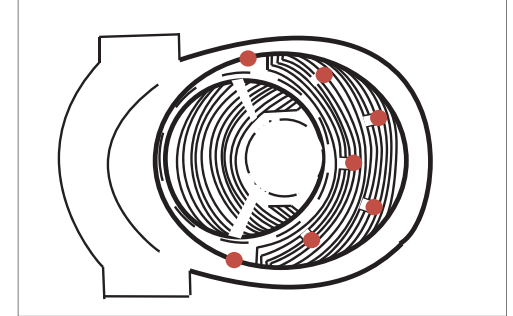
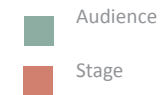


Fig 4.37 There are a number of entrances into the theatre space to allow for ease of access in and out of the theatre



DESIGN INPUT

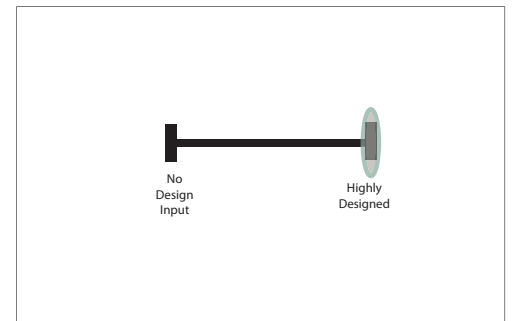


Fig 4.38 This design has been created for the sole purpose of a theatre for performance

4.1.7 *Municipal Theatre of Ulm (Germany), Fritz Schafer*

Designed in a hexagon shape and made up of a series of 16 moveable floor panels, this theatre was designed to be extremely adaptable. The geometry of the hexagon enables better relationships between the people and the surrounding masses by eliminating repetition of the right angle. The panels can be raised or lowered to suit the spatial configuration. Further, the seating is not fixed to any of the panels, so seats can be added or removed to achieve the desired space layout for the performance. These facilities make it possible to set up a large number of alternative space arrangements, creating various different theatre forms that can accommodate up to 200 spectators.

Elements that could be applied to the design:

The idea of people being able to choose where they sit and view the performance from is a strong idea that could be developed in the design. This can occur both indoors and outdoors. The flexibility of this space is an idea that could be enhanced upon, by creating one large space that in turn can be divided up into a set amount of configurations.

STAGE DESIGN AND LAYOUT

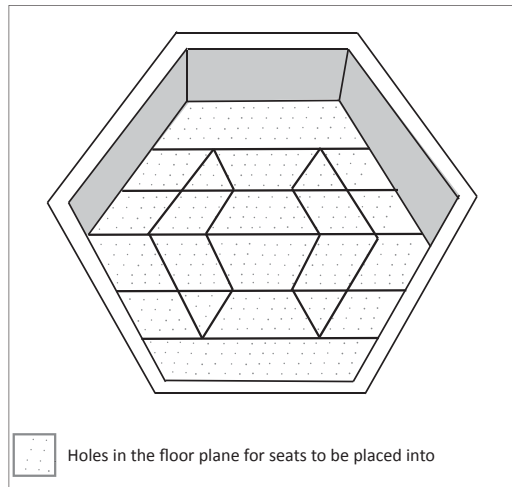
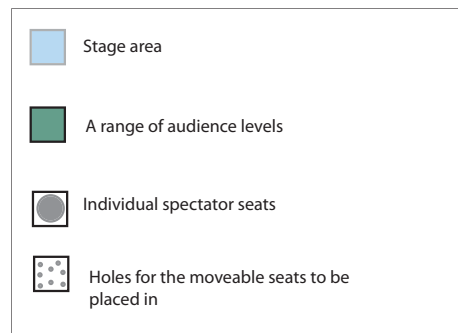
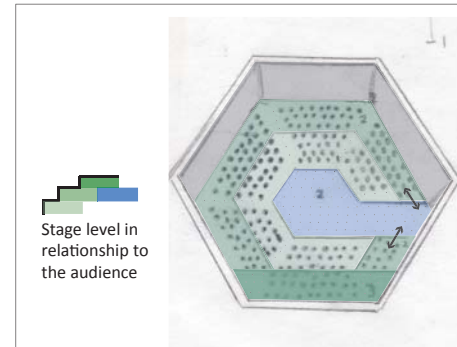


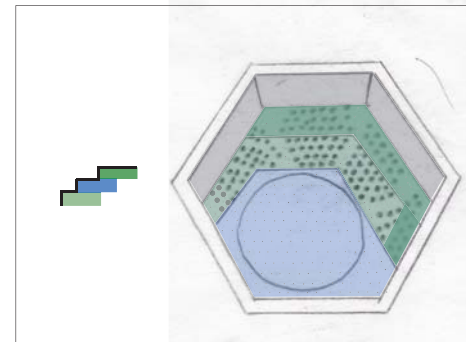
Fig 4.39 The theatre is highly adaptable as the seats are moveable and can be placed in any layout option. The seats are freely moveable; they swivel, and the spectators sit comfortably



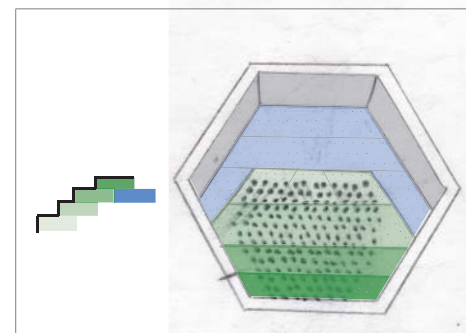
ADAPTABILITY OF THE SPACE FROM THE TRADITIONAL CONCEPT



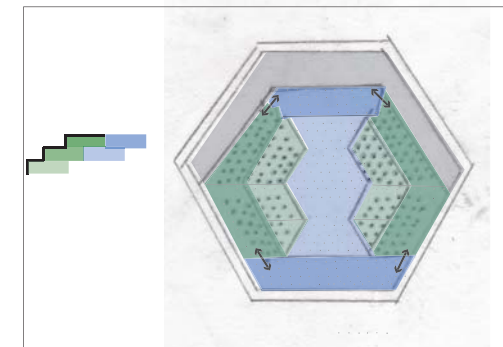
Option 1



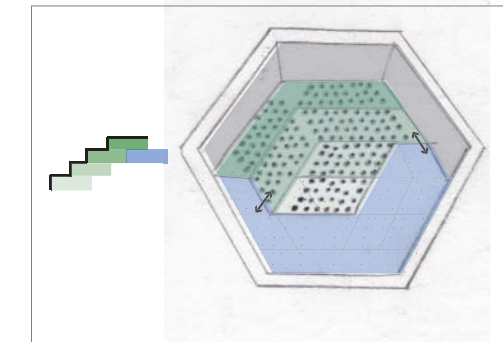
Option 2



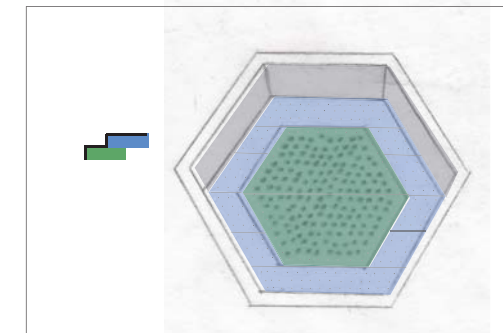
Option 3



Option 4



Option 5



Option 6

Fig 4.40 6 of the multiple numbers of layout configurations of the theatre space

4.1.8 *Q Theatre (Auckland), Cheshire Architects*

Q Theatre uses an adaptable theatre performance space as a means of innovation. It has the ability to be transformed into 5 different seating and stage arrangements to cater for different performance styles and audience numbers. Adaptable theatre spaces provide new perspectives and stimulate creativity, generated by being able to create an environment to suit the needs of any production.

Elements that could be applied to the design:

This is quite a simple adaptable design concept. It is successful as there is a rehearsal area directly below the stage space for a warm-up area. This makes it easier for performers to warm up and prepare before a performance. This sort of space is not commonly provided in traditional theatres. The theatre is limited to the number of transformations that it can be arranged in which is good as it avoids endless options.

SURROUNDING ROAD HIERARCHY



Fig 4.41 Site location

SITE LOCATION/ DISTANCE TO PUBLIC AMENITIES



Fig 4.42 A range of amenities surrounding the theatre to draw a diverse crowd

CHOICE OF ACCESS/CIRCULATION



Fig 4.43 One controlled access point off main street. Parking provided for ease of driving

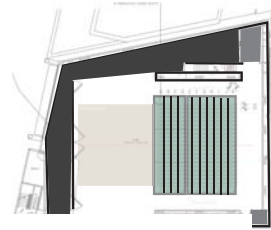
PERSPECTIVE OF ENTRANCE



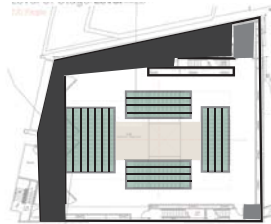
Fig 4.44 Perspective from Queen Street

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT

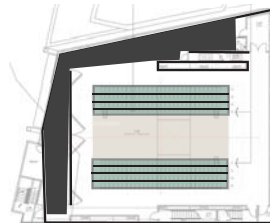
347 People



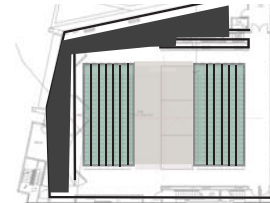
370 People



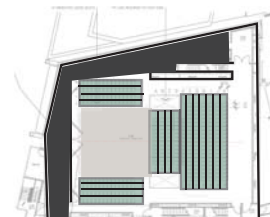
288 People



343 People



431 People



Back Stage
Foyer
Stage
Audience

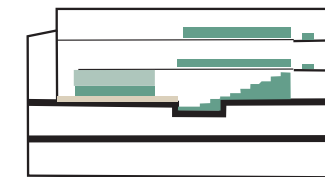
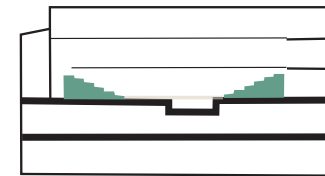
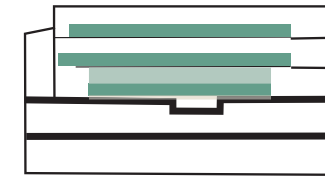
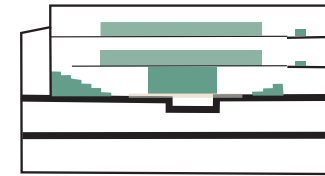
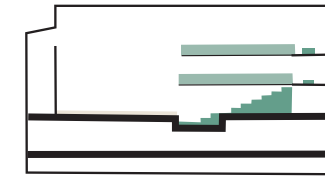


Fig 4.45 Diagrams of the 5 different seating and stage configurations

Fig 4.46 Section highlighting the stage and audience layout

4.1.9 *The Ponte Parodi (Genoa), UN Studio*

The Ponte Parodi is part of a competition to redesign an ancient pier in the port of Genoa. A plaza is proposed providing a hub for the port and a heart to the city, bringing liveliness to the old harbour. With its low-slung, undulating outlines, the plaza provides a park with sport fields, beaches and other public functions while simultaneously highlighting the view of Genoa (UN Studio, 2001).

Elements that could be applied to the design:

This design is very successful in the way it treats the outdoor and roof space as much as the interior. It has strong connections to the ground plane, providing access up onto the inhabitable roof space. The materiality of the roof is diverse, ranging from concrete, grass to wood. There is also a variety of spaces (in a range of sizes, materiality and degree of privacy) to be occupied. A range of spaces provides multiple opportunities for performers to select an area that is most suited to their style of performance.

The circulation paths are very clear on the ground plane guiding people through the open plaza that leads directly through the centre of the building merging between indoor and outdoor areas.

SITE LOCATION

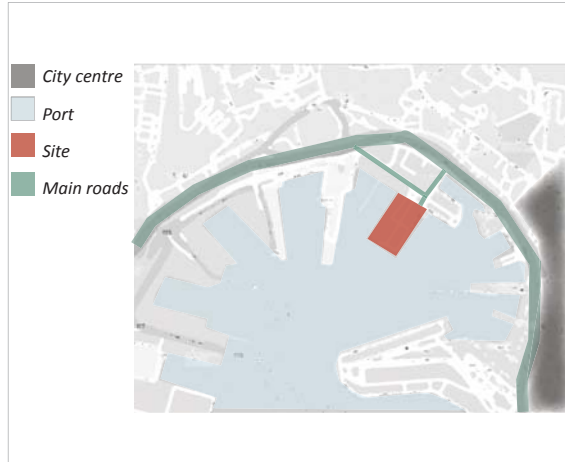


Fig 4.47 Site plan, situated in the centre of the port, visible from all parts of the port, including the CBD

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT: MATERIALITY

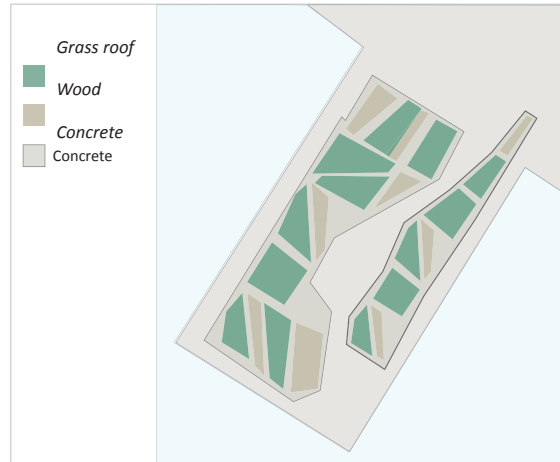


Fig 4.49 Materiality of the inhabitable roof form. A diverse range of materials to break up the large roof space and provide areas that cater to a range of desires

CHOICE OF ACCESS ONTO ROOF TERRACE

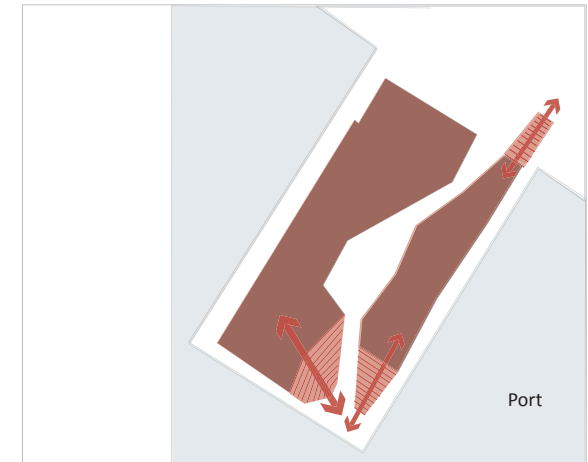


Fig 4.51 Points at which you can access the roof terrace. Limited to 3 access points and they all gradually decline to meet the ground plane. The steps are used as outdoor seating areas for an amphitheatre

CIRCULATION

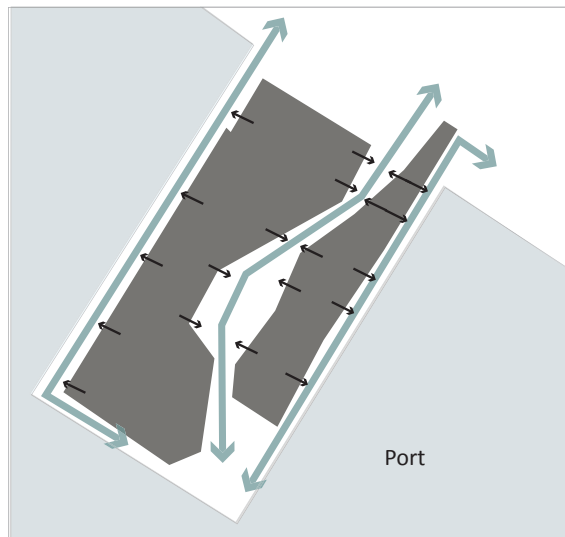


Fig 4.48 A main circulation route runs directly through the centre of the building that is open to the outdoors. This results in a permeable site with building functions opening out to the central circulation path

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT

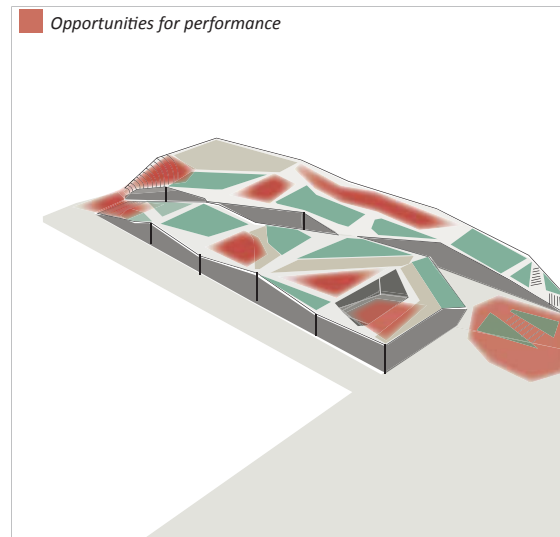


Fig 4.50 Highlighted spots are areas where performance may occur. Some areas are sheltered and vary in materiality and floor level

PERSPECTIVE OF PLAZA



Fig 4.52 Perspective of the building, highlighting the roof terrace

4.1.10 *Yokohama Port Terminal (Japan), Foreign Office Architects*

The port terminal is a combination of both a passenger terminal mixed with public activities. The artefact acts as a mediating device between the two social orders: the system of public spaces and the management of the passenger terminal (FOA, 1996-2003, p. 42). The public space wraps around the terminal becoming a mould of an a-typological public space, a landscape with no instructions for occupation (FOA, 1996-2003, p. 43). The pier has been designed so it is a fluid, uninterrupted and a multidirectional space. Rather than developing the building as an object or figure on the pier, the project is produced as an extension of the urban ground, constructed as a systematic transformation of the lines of the circulation diagram into a folded and bifurcated surface (FOA, 1996-2003).

The articulation of the circulation system with the constructive system through this folded organisation, produced two distinct spatial qualities; the continuity of the exterior and the interior spaces and the continuity between the different levels of the building (FOA, 1996-2003). These decisions relating to the site as an open public space were made from the beginning of the design phase. This resulted in the roof areas also being open plazas that were continuous with the two parks that surround the site. The project is then generated from a circulation diagram that aspires to eliminate the linear structure characteristic of piers, and the directionality of the circulation (FOA, 1996-2003).

Elements that could be applied to the design:

The key influence of this design is based around the circulation system of the site that blends into the architectural forms. The idea of treating the building as an open plaza continuous with the surface of park to provide continuity between the two forms is a strong idea. In the design phase it may be useful to generate key paths from circulation diagrams which would then direct the design. There is a strong relationship between the interior and exterior, achieved where the ground plane is elevated to provide inhabitable space.

SITE LOCATION



Fig 4.53 The site is situated on a pier in the centre of the port, and viewed upon from all areas of the city

SURROUNDING ROAD HIERARCHY

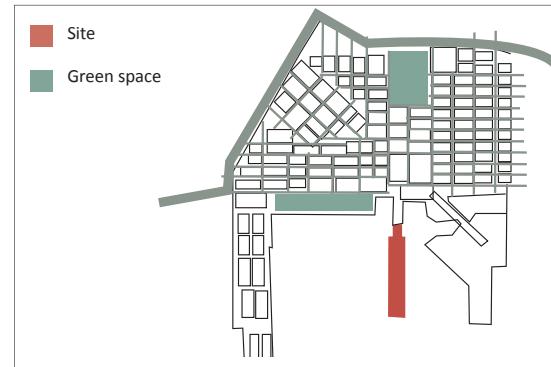


Fig 4.54 The surrounding road hierarchy and the surrounding parks are blended into the design of the terminal to draw people into the site

PERSPECTIVE OF PLAZA

Fig 4.55 Perspective of the terminal. The area is broken up with small patches of grass on the elevated areas of the roof form

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT: RELATIONSHIP BETWEEN INDOOR/OUTDOOR AND ROOF INHABITATION

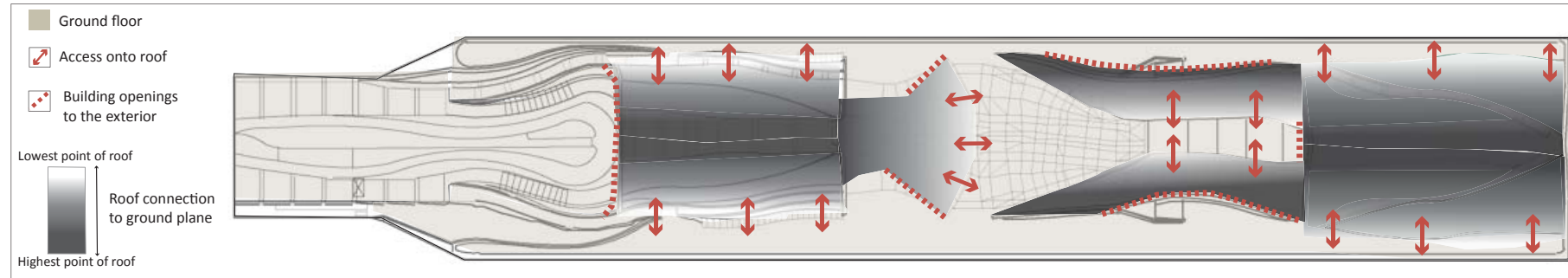


Fig 4.56 Relationship between the ground plane and the roof plane is successfully blurred by the continuity between the levels across the site, allowing ease of access up onto the upper levels through the gradual roof slopes meeting the ground plane

CIRCULATION

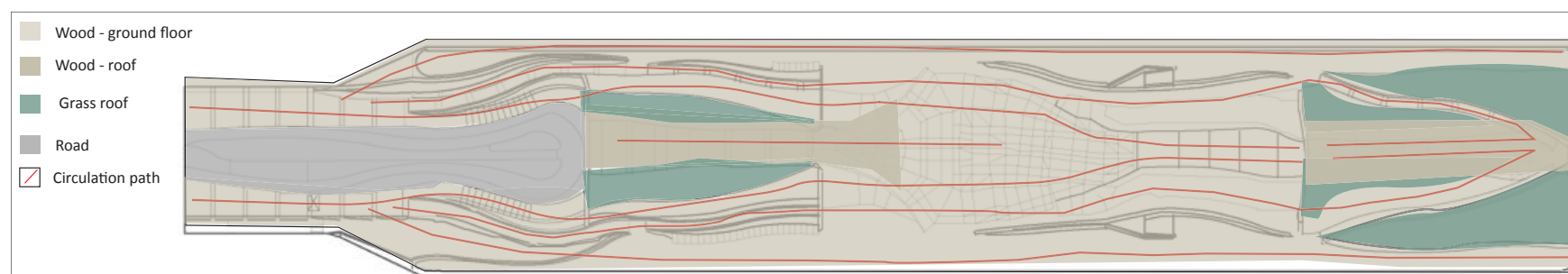


Fig 4.57 Multiple circulation paths through the site that undulate between different site levels. The majority of the terminal is made of wooden panels running fluid with the landscape

4.1.11 *The Cultural Centre (Denmark), BIG Architects*

The main idea in this design is to create a new city monument for culture and movement that systematically blends programmatic elements with a spontaneous interaction. The 180 degree building layout creates a variety of spaces, ranging from the intimate to the monumental and provides accessible roof-scapes that carry and blend function to the outdoors while engaging the surrounding context (Evolo, 2010). The large glass facades allow passer-by to view into the building and engage with the performance. This is similar in the Arena Stage by Thom Bing architects, where they use a clean facade around the whole building (which consists of glass and wood panels). This creates a transparent feel with all the internal circulation paths visible from the street.

Elements that could be applied to the design:

The way the levels and functions of the building have been designed provides an array of spaces around the building which can be used for different performance styles or in different weather conditions. The large roof-scapes blend in gradually with the floor plane and the outdoor functions to achieve fluidity and encourage people up onto the roof. The sweeping roofs allow for multiple viewing platforms and performance stages around the site. There is a strong indoor/outdoor connection created by using a glass facade all around the building. This glass facade can be blocked off to give privacy to the rehearsal spaces by using a series of folded panels on the interior.

SITE LOCATION

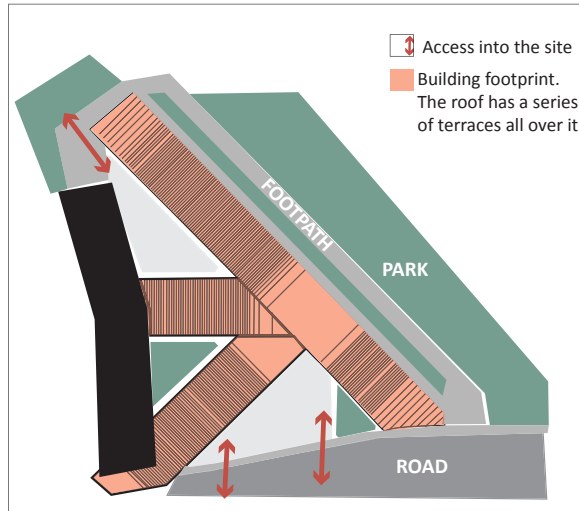


Fig 4.58 The site is within the boundaries of a road, a park and a building, creating small areas for performance

CHOICE OF ACCESS ONTO ROOF TERRACE

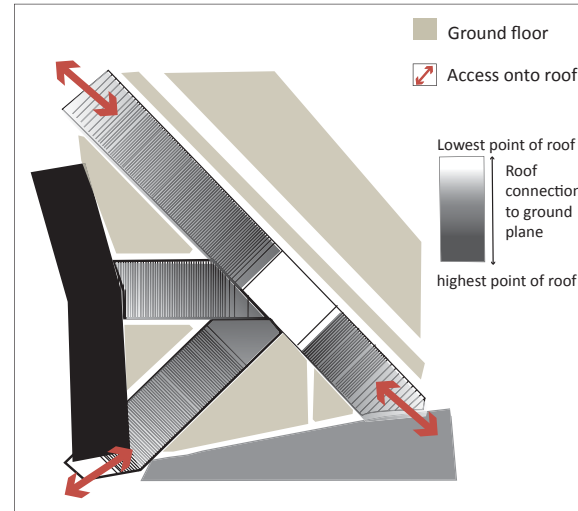


Fig 4.60 Access points up onto the roof are highlighted. Limiting access to three different points on the site controls the access and draws occupants from different directions

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT

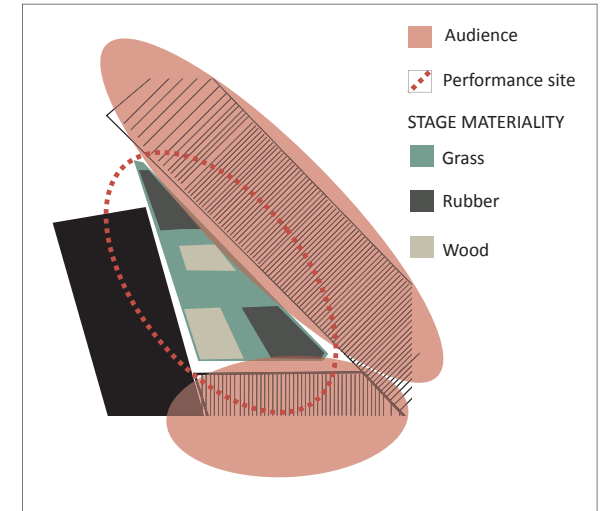


Fig 4.62 Highlighting the roof as a key audience space as it is elevated above the enclosed performance space

ADAPTABILITY: INDOOR/OUTDOOR RELATIONSHIP

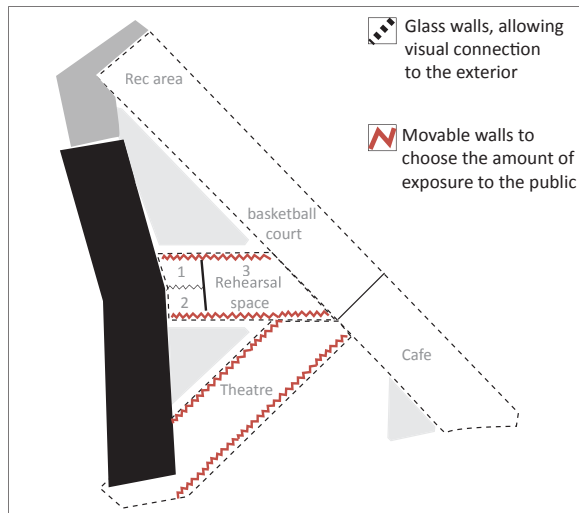


Fig 4.59 The functions of the building are all on ground floor which allow a strong indoor/outdoor connection. Rehearsal spaces have the ability to be closed or open to the outside through moveable panels

ADAPTABILITY OF THE STAGE FROM THE TRADITIONAL CONCEPT

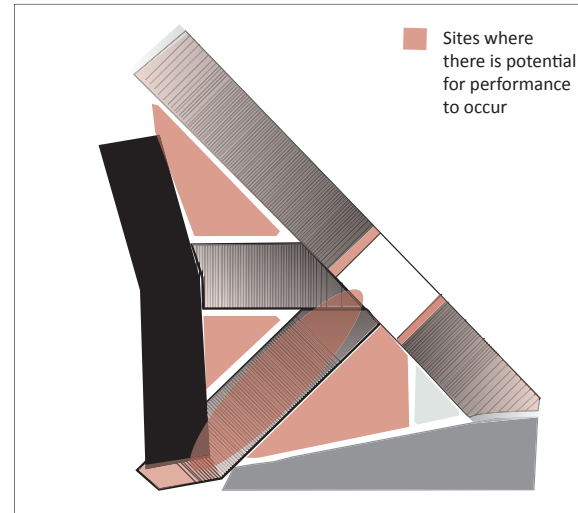


Fig. 4.61 Potential sites for performance, including the terraced roof forms. The building is used as a cultural centre for entire day so there is always a chance encounter of a performance

PERSPECTIVE OF PERFORMANCE SITES



Fig 4.63 Perspective of the outdoor performance space that is created by using the building as boundary. The interior spaces can open out to this space or be closed off with panels

4.1.12 *Federation Square (Melbourne), Lab Architecture Studio*

Melbourne's Federation Square is an urban design that focuses on the integration of the building with the surrounding context, paying special attention to the strong connectivity to transport lines. The atrium space in Federation Square is a unique covered public space which provides a complement to the open plaza and symbolic of a public street running through the site, continuously open and publicly accessible (Donald L. Bates and Peter Davidson Architects, 2005).

Elements that could be applied to the design:

The concept of providing a large public space that is covered with a canopy is a good way to blur the boundary between the indoors and outdoors. The urban park is surrounded by a series of buildings (commercial and cultural) that open out to this square, drawing a range of people to the site. The theatre situated in the site has a glass facade which creates a connection between the interior and exterior. The plaza successfully attracts people at all times of the day which is essential in the proposed design. For daily life the plaza acts as a series of individual spaces associated with outdoor cafes and restaurants as well as different cultural and social activities (Arcspace, 2003).

4.1.13 *AGORA Theatre (The Netherlands), UN Studio*

In this design the performances held at the theatre are not restricted to the stage or to a certain time of day (ie evening), but are extended to the urban experience and to daytime. Ben van Berkel, aims to exploit the performance element of the theatre and of architecture in general far beyond its conventional functioning, such as exposing the audience to small parts of the rehearsal and performers space. For instance, the performers' foyer is above the entrance, enabling the artists to watch the audience approaching the theatre from a large, inclined window (Van Berkel & Bos, 2008 , p. 135).

Elements that could be applied to the design:

The idea of extending the architectural elements beyond the theatre space is very successful. The space has been designed so the foyer and areas leading to the theatre, not only lead people into the space but also blend into the architectural elements used in the theatre space. There is a clear relationship between the interior and exterior of the theatre.

4.1.14 *Opera House (Norway)* *Snohetta*

The roof of the Opera House forms a large roof scape in the centre of the city. The designers wanted to make the access to the building as wide as possible which was achieved by *laying out a “Carpet” of horizontal and sloping surfaces on top of the building* (Arcspace, 2008). The architects have used a marble material to tile the whole roof that folds down to the water’s edge. The handrail is detailed with the same materiality and aesthetic that is running through the rest of the roof. The relationship between the inside and outside of the building changes between the day time and night time. The exterior of the Opera House becomes diffused as night falls. The main glass fall that is visible on the roof is illuminated from interior theatre lights giving the building a completely different character. The interior becomes the facade showing how interdependent the interior and exterior of the building are. (Arcspace, 2008)

Elements that could be applied to the design:

The roof has been considered as one of the main features in the design which is often neglected in many designs. Making the roof inhabitable increases the scope of the site and provides more areas where performance can occur. It also introduces new viewing and performance platforms. Another key idea is the appearance of the building at night time. As well as being engaging and interactive during the day, the building has a sense of ‘performance’ at night. This is achieved through the light and transparency of the building at night time.

4.1.15 *The Copenhagen waterfront, JDS Architects*

When the Copenhagen Waterfront was being designed, it established that the buildings or site did not engage with the water. The architects wanted to design a waterfront that ‘borrowed’ the water as a means of creating inhabitable space. The architects extended a pier out off the wharf to include the waterscape and terraced the wooden boardwalk down to the water’s edge (King, 2009).

Elements that could be applied to the design:

The use of terraces is a successful way to blend the waterfront into built form as it results in a gradual decline towards the water and an area that can be inhabited on a day to day basis. The terrace structure also acts a natural ampitheatre for performance. This concept is a key idea to create stronger connection to the surrounding environment and is particularly relevant to Wellington as it is situated beside the water.

4.2 *Street performers*

The last section in the precedent analysis looks at street performances (that is, performances conducted in the public realm), which are common in Wellington. Cuba Street and Courtenay Place have both been analysed for their spatial qualities which attract performers. The following characteristics include:

- Predominately one performer
- Performances are close to a building threshold or pedestrian crossing as this is usually a point where people pause momentarily
- The existing buildings are used as boundaries
- Performers and audience use existing steps/curbs/ ledges/plant boxes to sit or perform on
- Performers utilise a small audience area which facilitates a sense of engagement between the audience and the performer (usually 4 -5m and limited to footpath width)
- Performances occur at all times of the day
- Enclaves set back from circulation paths are used as stage boundaries
- Materiality of the ground (such as wood or rubber that would suit a dance group) is used to dictate the stage space. A change in materiality is often used as a stage boundary
- Sheltered areas are used to place performance under
- Performances are placed in areas where leisure activities occur where people have time to stop and engage

WALL AS A BOUNDARY

Fig 4.64 A crowd gathers in a semi-circle around the performer

Fig. 4.65 The performer uses the alcove and wall as a backdrop

Fig 4.66

BUILDINGS AS A BOUNDARY

Fig 4.67 Cuba Street attracts street performers due to the enclosure of the surrounding buildings

Fig 4.68 Use existing street furniture

Fig 4.69 Cuba Street

LEDGES/URBAN FURNITURE

Fig 4.71 Existing wharf ledge used as a seat

Fig 4.72 Existing light balls used as a seat

Fig 4.73 Ledge as a boundary

Fig 4.74 Ledge used as a seat

Fig 4.75 Waterfront promenade

Fig 4.76 Soft ground floor materiality

Fig 4.76 Steps tier down from Frank Kitts Park to the waterfront, providing a stage and audience space

Fig 4.78

4.3 Relevance of precedents to the current practice

The precedent analysis reflects many of the issues discussed in the literature review and introduces concepts that will be put into effect in the following case study.

Three building concepts were outlined, all contributing to different forms of innovative performance. Firstly, the idea of performances placed in alternative performance sites, which broadens opportunities for the audience/performer relationship. Secondly, the concept of theatres which focus on adaptability. Lastly, buildings which have integrated the urban realm into the function of the building. Precedents provide good examples of how performance spaces can be integrated into the urban context and streetscape while also taking an active role in the social life of the community.

A gap in the precedent analysis is where all of the three concepts outlined above, intersect. The precedents separately touched on performances re-using existing architectural elements in the urban realm, adaptable theatre spaces and architecture integrated with the public realm. However, there is an opportunity for all these aspects to be combined, where the architecture of a new building can benefit and enhance these ideas, and expand out to the urban realm to allow opportunities for performances which are enhanced by the architecture itself.

4.4 Key elements drawn from the precedent analysis

Based on the precedent analysis, conclusions have been drawn regarding adaptability for site selection and the relationship to the surrounding context. These elements will influence the design phase, including the choice of the design initiatives.

Site Selection

- Surrounding building typologies: sited in an area where a demographic of offices, retail, housing and restaurant districts overlap
- Ambient noise: sited in areas of low ambient noise, diffused by trees or buildings

- Visibility of site and site access: easily accessible via public transport, parking or walking. It can be seen from a distance and draws people to the site
- Existing infrastructure for use: uses existing infrastructure that has no longer being used for its existing purpose
- Surrounding road hierarchy and circulation paths: surrounded by a series of main roads in the central city that lead directly to the performance space. Utilise the circulation paths that run through the site
- Time use of use: placed in an area that has the potential to be revitalised at certain times of the day with the more the space being used, the more successful the space
- Surrounding amenities: close to the waterfront, restaurants and parks

Adaptability

- Attracts a variety of users through the building's diverse activities
- Provides an alternative indoor venue in poor weather conditions
- Attracts audience in an unusual way by not using the usual audience viewing spots
- Creates levels within the performance space with several performers on different levels
- Ability to raise and lower partitions in the floor
- Creates a theatre space that has a limited number of changes to avoid confusion when performers choose the theatre space configuration
- Reverses the spatial qualities of the audience and the performer by making the spaces that they use interchangeable
- Uses the spatial movement of people to create boundaries of a performance space
- Creates vibrant points of assembly to bring together the elements of the audience, where they congregate in anticipation of a common experience, eg. foyer space
- Blurs the boundary between the performer and the viewer and may also translate the result to such an extent that the observer becomes a participant
- Creates variation in scale of the inhabitable spaces that can house a variety of audience sizes while maintain group identity and interaction
- Uses circulation space as a site for performance, eg. promenading stairs that interconnect at an array of levels

- Divides large spaces into sub-spaces to encourage their use
- Uses walls, edges and corners to define the space as opposed to designing a stage
- Incorporates pedestrian movements into the performance which introduces the non-performer into the work
- Extends the architectural qualities of the internal theatre space beyond the theatre to enforce a relationship between the two as oppose to separation

Relationship to surrounding context

- Brings the roof plane down to the ground plane to encourage people move up onto the building, encouraging the use of multiple levels in the building and the roof acts as a continuous form of the landscape
- Creates a building that has a relationship between the interior and exterior during the day and night, achieved through the facade design and internal lighting
- Creates an active meeting place, and a place to pass through
- Provides key circulation spaces that lead and draw people in from the surrounding site
- Uses public circulation spaces as both the audience space and performance space so everyone is encouraged to interact
- Creates clear and vibrant access points onto site so it is clear for the public
- Provided multiple vantage points to view performance from so there is no 'front' to the stages
- Increases the scope for performance by not limiting performance to a small scale, but it extends out beyond the site

From the outcomes listed above, the *site selection* information will be applied in the next section which is the site selection chapter. The other two categories, *adaptability and relationship to the surrounding context* will be referred to further on in the design experiments phase of the thesis.

4.5 *Criteria applied to the site analysis*

The following criteria contribute towards a successful adaptable performance space. They have been drawn from the conclusions of the precedent analysis listed above and derive from the previous list under *site selection* which highlighted what was required from a site. The following criteria will be applied to a series of sites around Wellington:

Surrounding building typologies:

- Placed within a diverse range of residential, offices, institutions, retail, government buildings, public buildings and restaurants. This means the space is more likely to be active most hours of the day as well as draw a diverse crowd

Surrounding road hierarchy and circulation paths:

- Easily accessible from main roads
- Close to public transport systems
- A range of circulation paths on the site. This is an important factor as outdoor performances rely heavily on pedestrian traffic

Visibility of site and site access:

- Choice and ease of access onto the site
- Clearly identifiable access
- Visibility of the site from a distance. If the site is clearly visible it may draw more passers-by

Surrounding amenities:

- A range of amenities close by to attract and keep people in the area. These include: leisure activities, restaurants, local parks, the waterfront, bars, supermarkets, parking and tourist attractions

Ambient noise:

- A space which is in an area that has low ambient noise so there is no disruption to the outdoor performances. The prevailing wind will also need to be considered

Time of use:

- A space or area which is utilised for as many hours of the day as possible. This has proven to be more successful as it is a safer place to be in as well as drawing a diverse crowd throughout the entire day

Existing infrastructure for use:

- An area which may have the opportunity to use existing infrastructure on the site. This provides a sense of connection with the existing site and utilising and re-using what currently exists

The site potential:

- What could this site offer for performance? What are the positive aspects that could be utilised?

4.6 Conclusion

This chapter has outlined a series of precedents that are relevant to generate key ideas for the design process. The majority of the precedents are looking to alternative performance sites as current buildings fail to offer any opportunities to extend beyond the theatre. The precedents acknowledge successful architectural projects where urban parks and landscapes are incorporated into the building where performance is held, creating a fluid relationship between the urban realm and the building. The next section will outline the site selection process as well as the development towards the design phase.

CHAPTER FIVE

SITE SELECTION

5.0 Introduction

Chapter 5 expands upon the observations made in Chapter 4 in regards to the relevant precedents and case studies. The chapter firstly acknowledges what performers and the public want from a performance space as well as a public space. It details the questionnaire and the interview process, along with their results, and how the results lead to design experimentations. It also outlines what theatres currently exist in Wellington and highlights what is needed in a performance venue. Following this, a site will be selected for a design intervention and thoroughly analysed based on the criteria outlined in Chapter 4. Lastly, this chapter highlights the importance of adhering to the Wellington Waterfront Framework.

5.1 Performer and public input

Before the brief is detailed, it is important to discuss input received from the public as the proposed design will be situated in a public area on Wellington's waterfront. It is also necessary to understand the styles of performance that people are currently viewing so the design can cater to these styles. It was highlighted in the literature review that a stronger design will be achieved if there is input from both architects and the users (the performers and audience).

To gain information from the public, two kinds of interviews were conducted. One was a face-to-face interview with members in the performing arts sector and the other was a questionnaire with members of the public which was distributed through friends, family, acquaintances and local performing arts departments. The mode of interview was chosen as a way to achieve an in-depth understanding of a performer's involvement in a performance space. A questionnaire was also chosen as a mode of data collection as it is an effective way to get a lot of data relatively quickly and any member of the public could contribute.

Ultimately, the interviews and questionnaires were critical as it is important to both understand what a user wants from the building and its surrounding site, and to find out what audiences desire, in order to create a successful design.

5.1.1 *Interview process*

The interview was conducted with a select group of performers from all disciplines of the performing arts; drama, dance and music. The interviewing process involved:

1. Sending an information letter to invite people to conduct the interview
2. Scheduling and conducting interviews
3. Transcribing the interviews from the dictaphone
4. Analysing the interview data and compiling it into a diagrammatic form
5. Drawing conclusions from the interview and applying them to the design

The questions asked in the interview concentrated on what the interviewee considered to be positive and negative aspects of the current theatre spaces, focusing on adaptability and flexibility, and what they would consider changing. The interviewees were then asked about performances held outdoors or in the public realm and the limitations and benefits that arose. The questions that were asked were open, to allow for a diverse range of answers as each performance discipline is so different.

This interview (refer to appendix 9.1) acted as a starting point for discussion about the view on performance spaces as an expert in the performing arts. The aim of the interview was to determine what the performers saw as significant attributes that contribute to a successful performance and performance space.

For the interview, interviewees were approached through personal contacts from Toi Whakaari (New Zealand School of Drama and Dance), Whitireia Performance Centre and local dance, music and drama institutions in Wellington. Eight participants were interviewed, covering participants from different sectors of the performing arts. The participants ranged from students, professionals, performers, composers, writers, lecturers, directors, and choreographers.

5.1.2 *Questionnaire process*

The questionnaire was circulated amongst 50 non-specific members of the public who were approached via e-mail or in person at universities, dance/drama/music schools, work environments, and through family and friends. The interviewees included all demographics and remained anonymous.

The questionnaire (refer to appendix 9.2) acted as a starting point for discussion on behalf of the spectator on any form of performance. The questionnaire included a variety of questions that directed attention towards views on the qualities of the public spaces, desired leisure activities and their preferred performance styles and locations. The majority of the questions were closed ended. The experience of attending a theatre performance is not only limited to time spent inside, it also extends to include the experience of planning the excursion, the anticipation and travelling to the event. When performances occur in the public realm, more often than not, the spectator's attendance at, and engagement with, the performance is typically unplanned. This is why the questionnaire was aimed at any member of the public, not just a theatre goer.

PERFORMANCE REQUIREMENTS	HIP HOP DANCE	COMEDY	BANDS	ROCK/POP CONCERTS	MUSICAL THEATRE	BALLET
SHELTER	Shelter not essential	Shelter not essential	Shelter essential for instruments	Shelter essential for instruments	Shelter essential. Lighting spectacular	Shelter essential = costumes
INDOOR/OUTDOOR	Indoors or outdoors	Indoors for voice projection/ intimacy	Indoors or outdoors. Bar = intimate	Indoors or outdoors	Indoors = acoustics	Indoors or outdoors
FLOOR LEVEL	Can perform on multiple levels	Can perform on multiple levels	Limited to a flat space due to equipment	Limited to a flat space due to equipment	Large space with few levels	Large space with few levels
SEATING	Seating not essential	Generally a longer period of time so INFORMAL seating	Standing or informal seating	People usually stand	Seating= usually longer show	Seating = usually longer show
SPACE SIZE	Can fit into smallish space	Small intimate space	Small intimate space	Large stage space	Large stage space	Large stage space
AUDIENCE SIZE	Diverse range	Not too large	Mid range audience	Quite a large audience	Quite a large audience	Quite a large audience
	VERY FLEXIBLE	FLEXIBLE	FLEXIBLE	SEMI- FLEXIBLE	NOT FLEXIBLE	NOT FLEXIBLE

Fig 5.1 Most popular styles of performance highlighted in the questionnaire. The diagram represents the kind of space that the different styles of performance can be performed in and the spatial requirements of that space

Adaptations that could be made from the 'traditional' stage to become more akin with their performance style

- Bigger changing rooms and sides of the theatre
- Plenty of entrance and exit points onto the stage, under the floor, sides and rooftop
- The stage to be elevated quite a bit, especially in a bar/ restaurant area
- Adaptable stages, being able to move the stage around the theatre or lowering and elevating depending on the performance style.
- A number of entry and exit points for performers
- A big bar so that you can get a lot of people in there and they can still buy drinks
- Have more venues, including outdoors with limited set up. Too many logistics of getting a stage made up
- Adaptable audience areas to make smaller or bigger depending on the theatre piece. Bi-folding walls to convert a space

The barriers that prevent people from conducting more outdoor performance

- The stages all appear to be very small spaces
- Few or no changing rooms
- Weather
- Distracting noises
- Decent flooring
- Difficult when there is a lot of sound equipment

The benefits that performers see of placing their performances in public spaces outside the traditional performance space

- Draw a different crowd
- Different vibe
- Barriers would be limited, including setting and lighting
- Audience members love to try something new, creates an exciting feel before the show even begins
- You would get a lot more by-passers where as when you have your gigs at events people obviously have to know about them
- Definitely more exposure and accessibility to your audience members who would never see this kind of dancing
- Gather all people from all generations
- It would also break down preconceptions about the 'elitism' of the theatre

HOW THE DESIGN COULD RESPOND TO THESE ISSUES

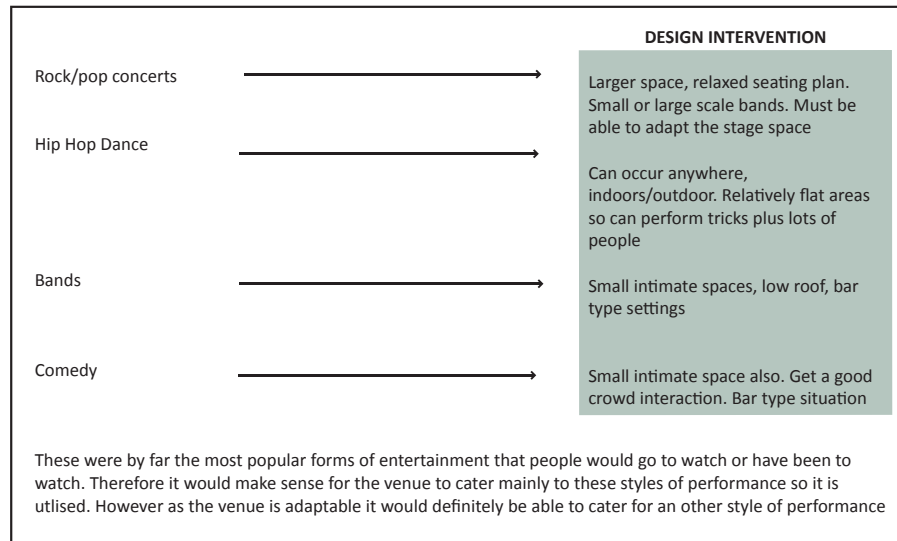
- Provide more of an emphasis on the backstage spaces to make the performers experience more enjoyable. This would include pre-performance warm up spaces and multiple access points to the stage area
- Have a stage which can be elevated up or down depending on the performers requirements
- Include a performance space within the bar

- A lot of the issues are to do with shelter. There needs to be a performance space that is in the public realm, however under cover. A canopy design would be essential to cater to this
- Consider to outdoor flooring, wood is a soft material that would be suitable for performances. Include this material throughout the site
- Provide a good connection with the indoor change facilities to service the outdoor performance areas

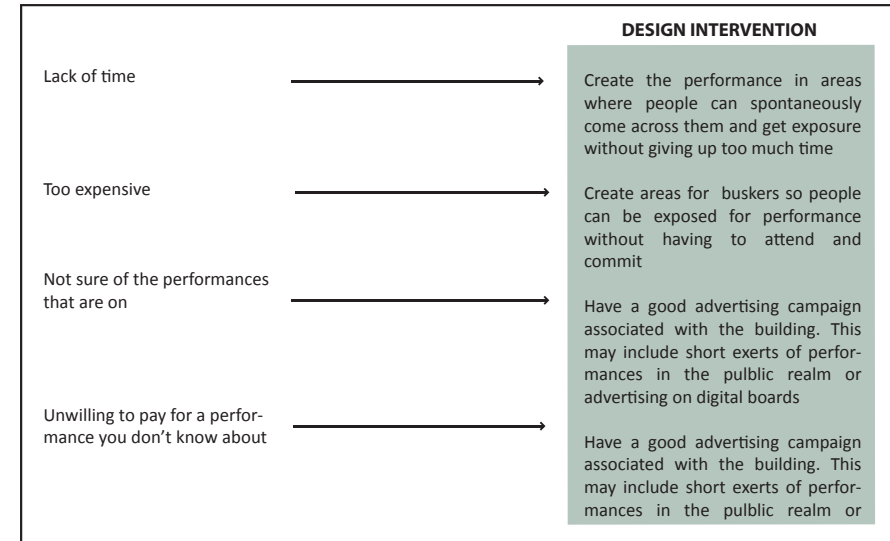
- This reinforces the reasons for placing more of the performances in the public realm, not necessarily outdoors
- Performances can be placed on or close to circulation paths as performances have found this successful for exposure for their discipline

Fig 5.2 Brief summary of the outcome of the interviews and the design intention. See appendix for full interview reports

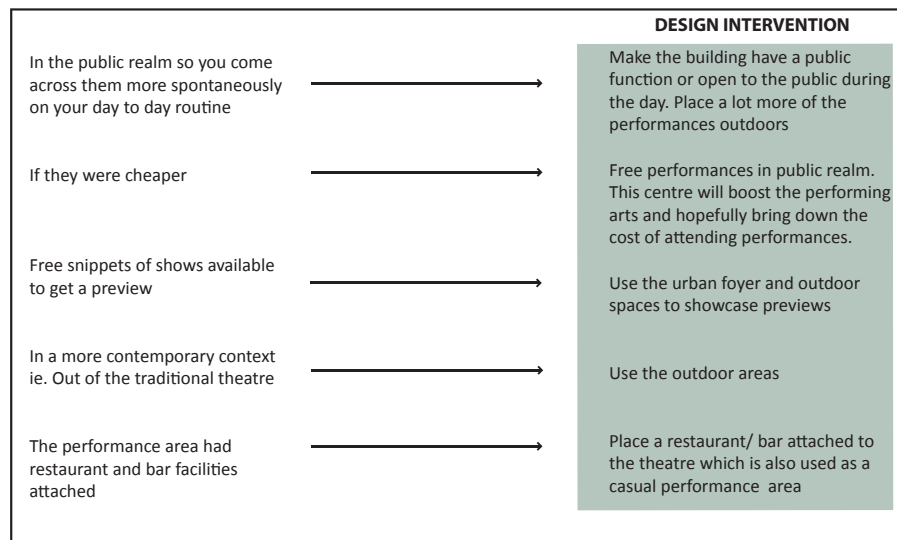
1. The styles of performance people prefer to watch (which therefore dictates the type of space)



5. The main reasons for people not attending performances more frequently



6. What would make people attend performances more frequently?



7. Best and worst theatres in Wellington

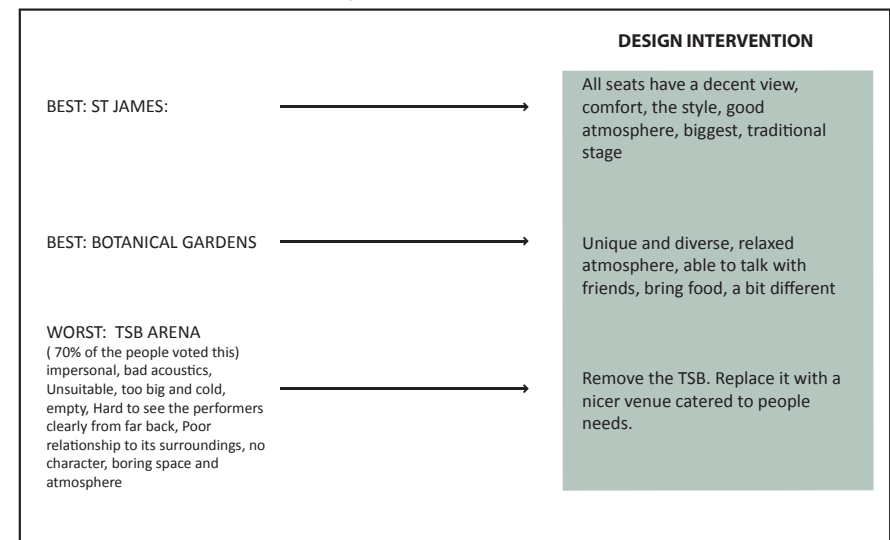
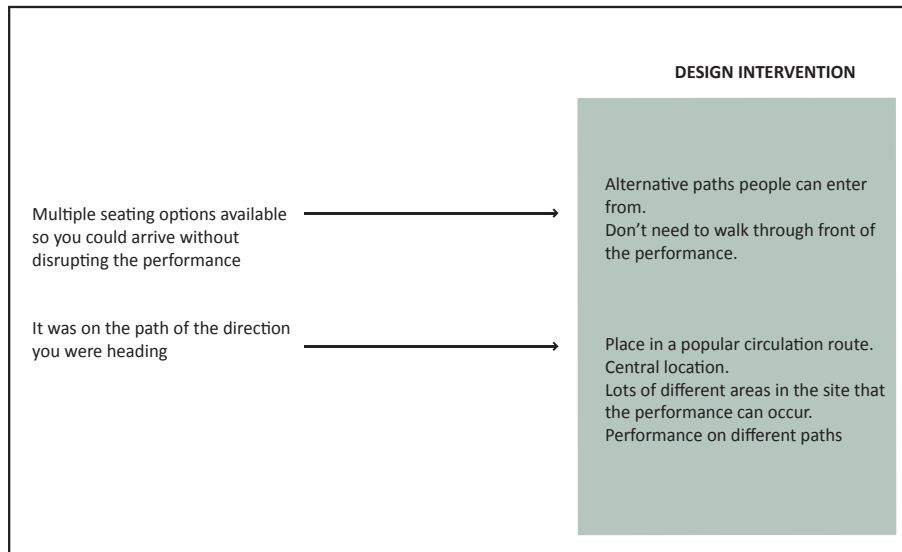
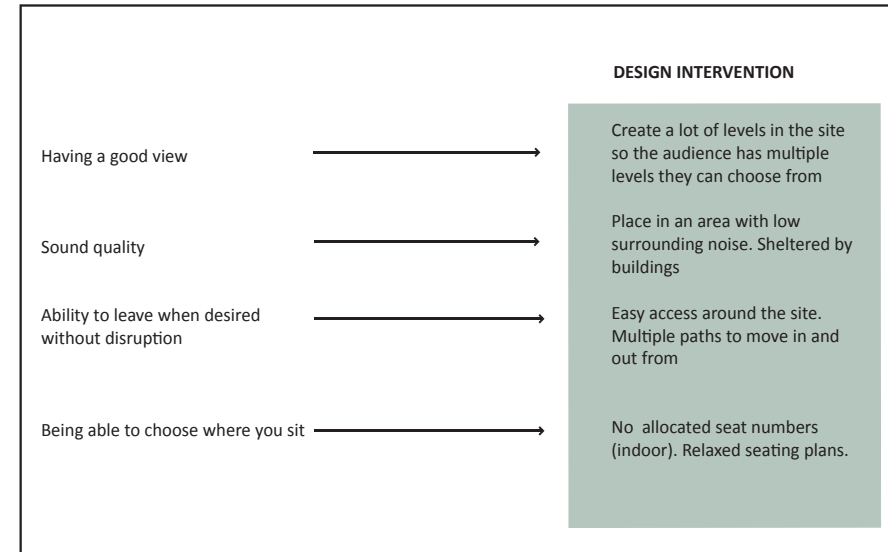


Fig 5.3 Results from the questionnaire and the design response

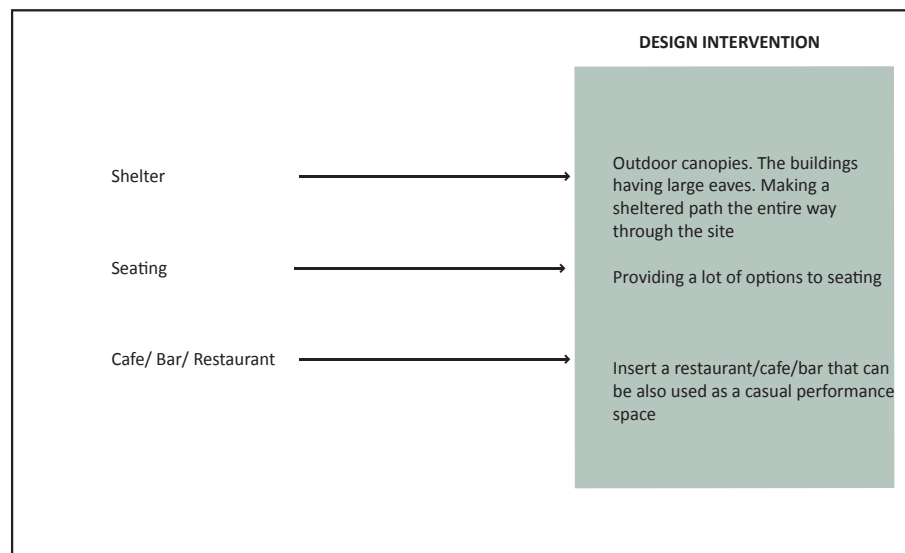
10. Factors that would encourage people to stop and watch the performance



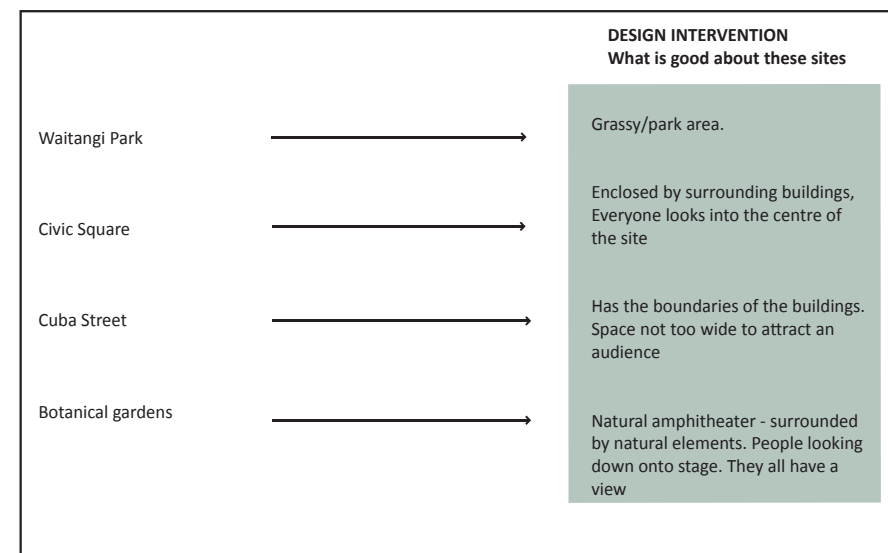
14. The key elements to contribute towards an enjoyable, performance in the public realm



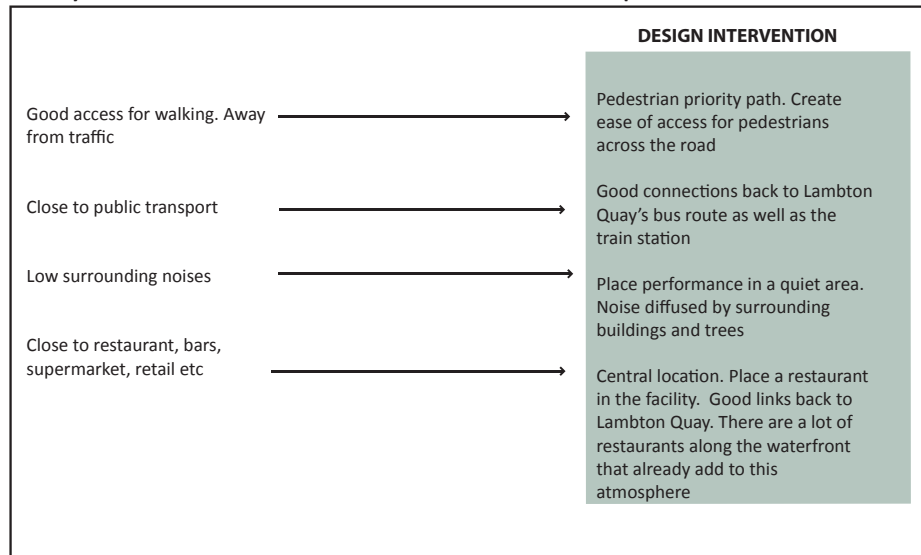
11. Factors that would determine how long a person would stay in vicinity of the performance area



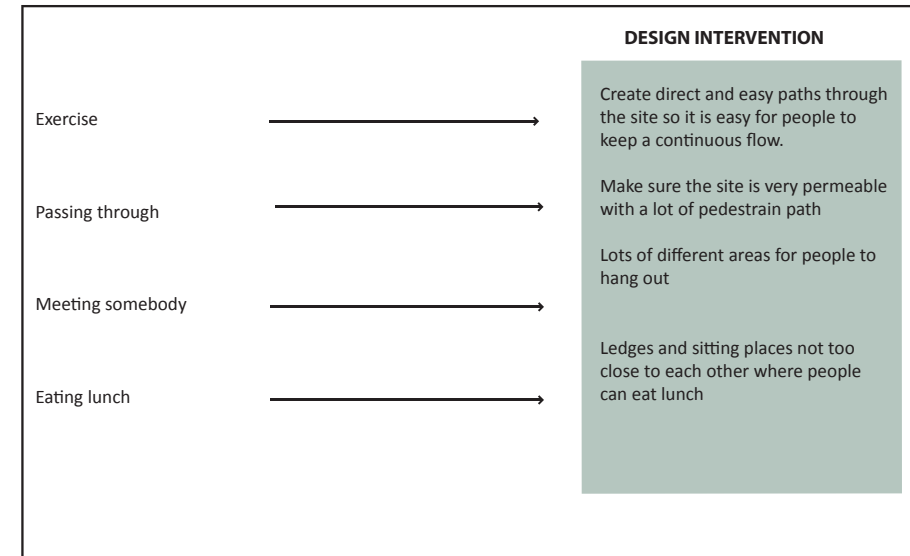
12. What spaces would you consider as good outdoor performance venues?



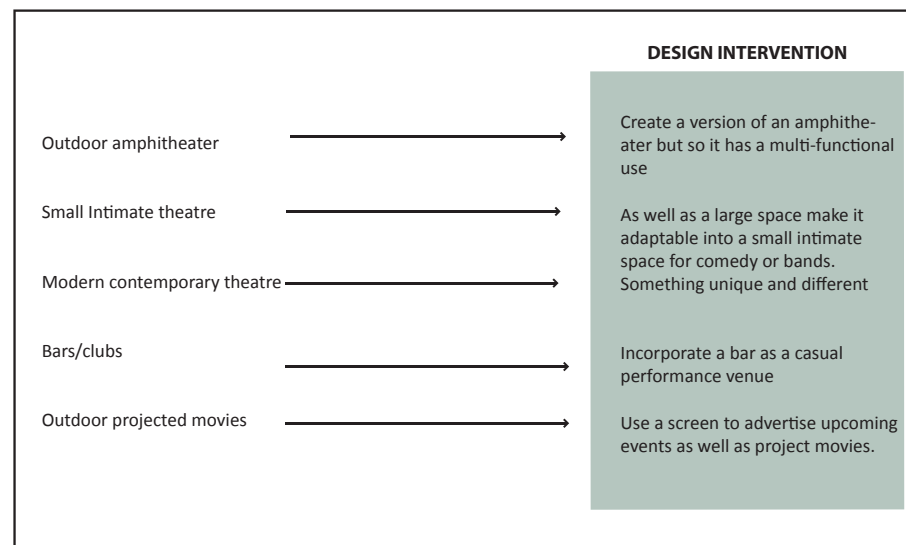
15. Key attributes that contribute towards a successful SITE for a performance venue



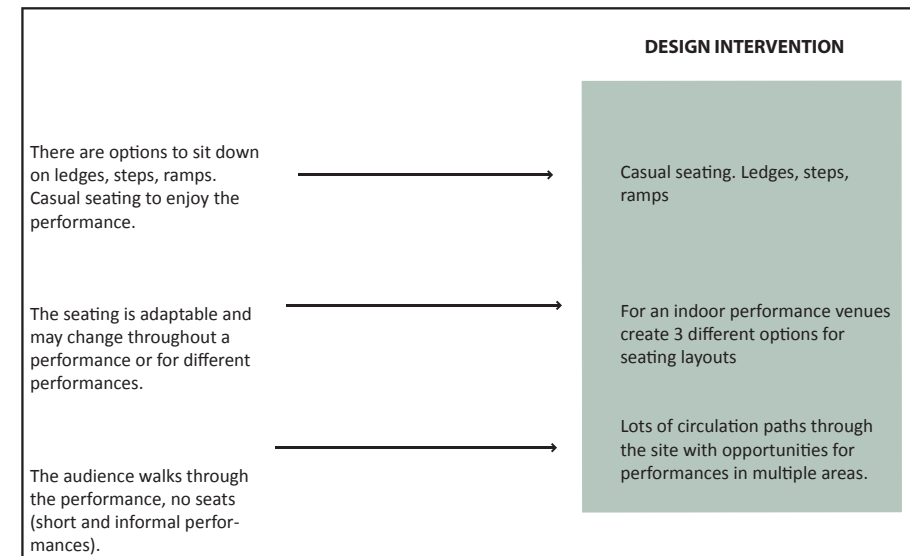
19. The main reasons for going to a public area/space



17. Preferred style of performance venue to watch a show



22. Would you consider alternative seating arrangements aside from the traditional ones set out above?



5.2 *Conclusions from the questionnaire and interview results*

The results from the questionnaire directly influenced the design. Trends that arose in the questionnaire are outlined in Fig 5.1 and Fig 5.3, with the diagrams also outlining the design response to these results.

The interviews highlighted that there was a demand for a more innovative theatre space in Wellington, a space that was more contemporary and provided multiple options for performance. It also drew attention to the desires for more backstage space as well as outdoor space that was better equipped for shelter and crowd capacities. Refer to the Fig 6.1 for brief results or the appendix 9.1 for interview questions and results. A few of the key elements drawn from the interview that performers desired or wanted improved in a performance space include:

- Parking and accessibility to the venue
- Practice studios surrounding the theatre and a large backstage space
- Adaptability of seating
- A number of entry and exit points for performers
- The capacity for the audience to view a performance from a 'birds eye view' and relatively close. This builds more of a connection between audience and performers and can draw audience members in when they can hear breath and the feet on the floor
- Breaking down the 'fourth wall', where the traditional boundary between the audience and performer is broken
- More open spaces that are inclusive of the surrounding landscape
- Using architecture in the movement of the performance
- Remaining close to an audience in the performance
- Boundaries for a performance space could be defined through materiality
- Sheltered outdoor areas
- Decent flooring if a performance is situated outdoors

5.3 Background of Wellington's performance spaces

For the thesis to be relevant it is necessary to establish and argue for the need of a new performance venue or space in Wellington. By closely analysing what performance venues and performing arts institutions currently exist in Wellington, research can demonstrate whether there is a need for a new venue or not. This will also be referenced by gaining opinions from performers and audience; the users of the spaces. These criteria have been driven by the concepts understood to contribute to the success of an adaptable, accessible and positive space in the public realm. The existing venues/institutions will be examined against the following criteria:

- Identify audience numbers and highlight where there may be a demand for a bigger or smaller audience number
- Highlight the flexibility of the space and the different audience/performer relationships
- Identify the location to see if it is in an area that is close to amenities and transport
- Determine the accessibility to the venue. How accessible the theatre is from the street via foot or car?
- Show the connection of the theatre to the surrounding environment to highlight what is currently lacking in Wellington theatres

Wellington is home to most of the national arts, dance, theatre, opera and music institutions, however, the city lacks a central hub that provides information on all of these disciplines. Currently, there are a limited number of performance spaces in Wellington that are adaptable and flexible enough to meet the demands of current styles of the performing arts. There are a range of traditional theatres that are used for performances in Wellington (Fig 5.5). It has been established that Wellington lacks theatres with seating numbers between 400 and 1200 (Fig 5.19), however, the results from the interviews conducted by the author in Wellington suggest that there was a demand for a theatre in this seating number range (for more information about these interviews refer to section 5.2). The interview participants argued that it is sometimes inefficient to have to hire a theatre twice in one day just to get the correct amount of seating.

The analysis of these theatres showed a strong disconnection between the interior space and the theatre's surrounding environment. As well, most theatres are only being used for a small portion of the week or day.



Fig 5.4 Analysis of existing performance institutions and departments in Wellington. This diagram shows the separation between all the disciplines' headquarters

Fig 5.6

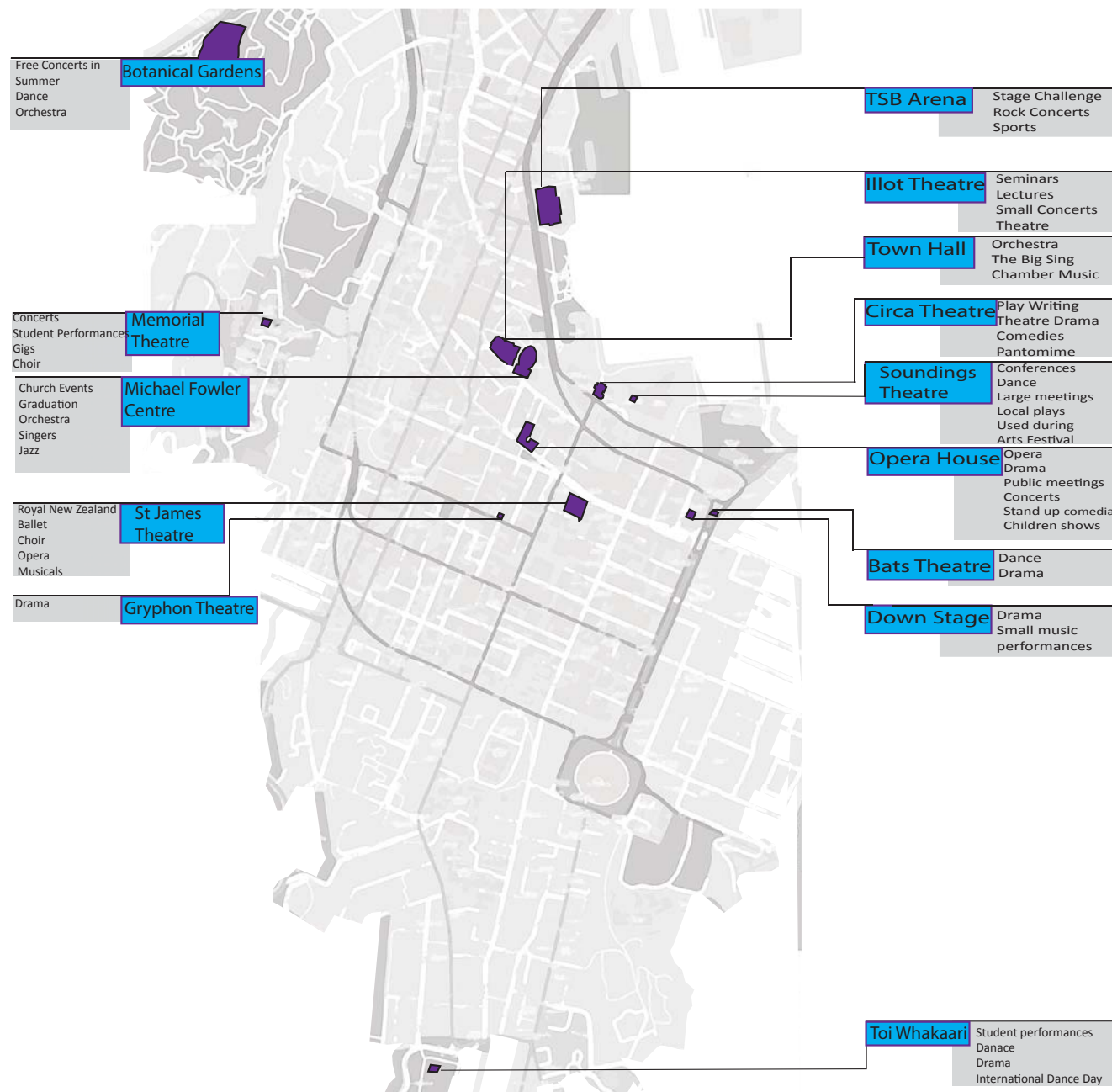


Fig 5.11

Fig 5.12

Fig 5.13

Fig 5.14

Fig 5.15

Fig 5.16

Fig 5.17

Fig 5.18

Fig 5.9

Fig 5.10

Fig 5.5 Location of existing theatres in Wellington and the styles of performance they house. The images highlight the buildings' relationship from the outside and surrounding context

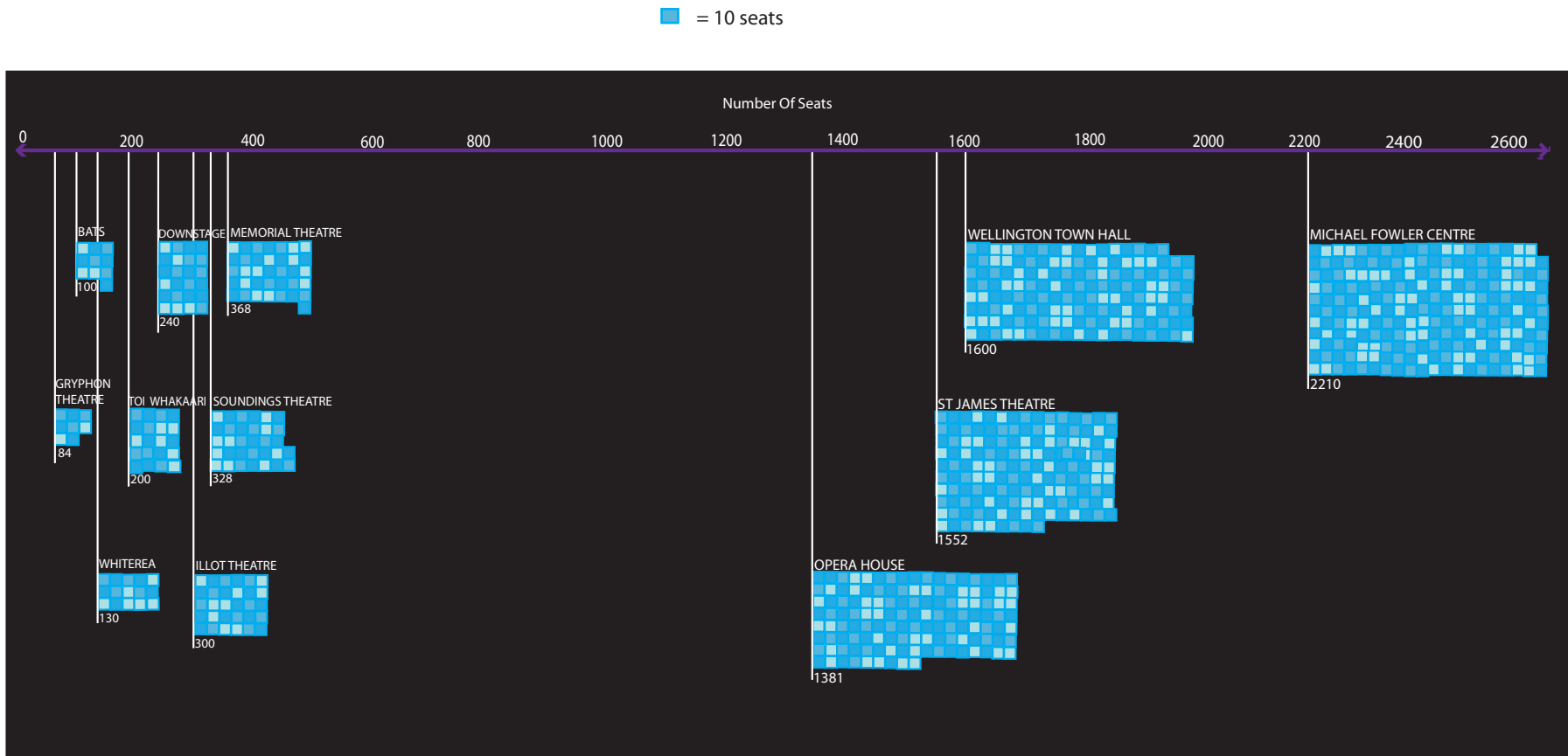
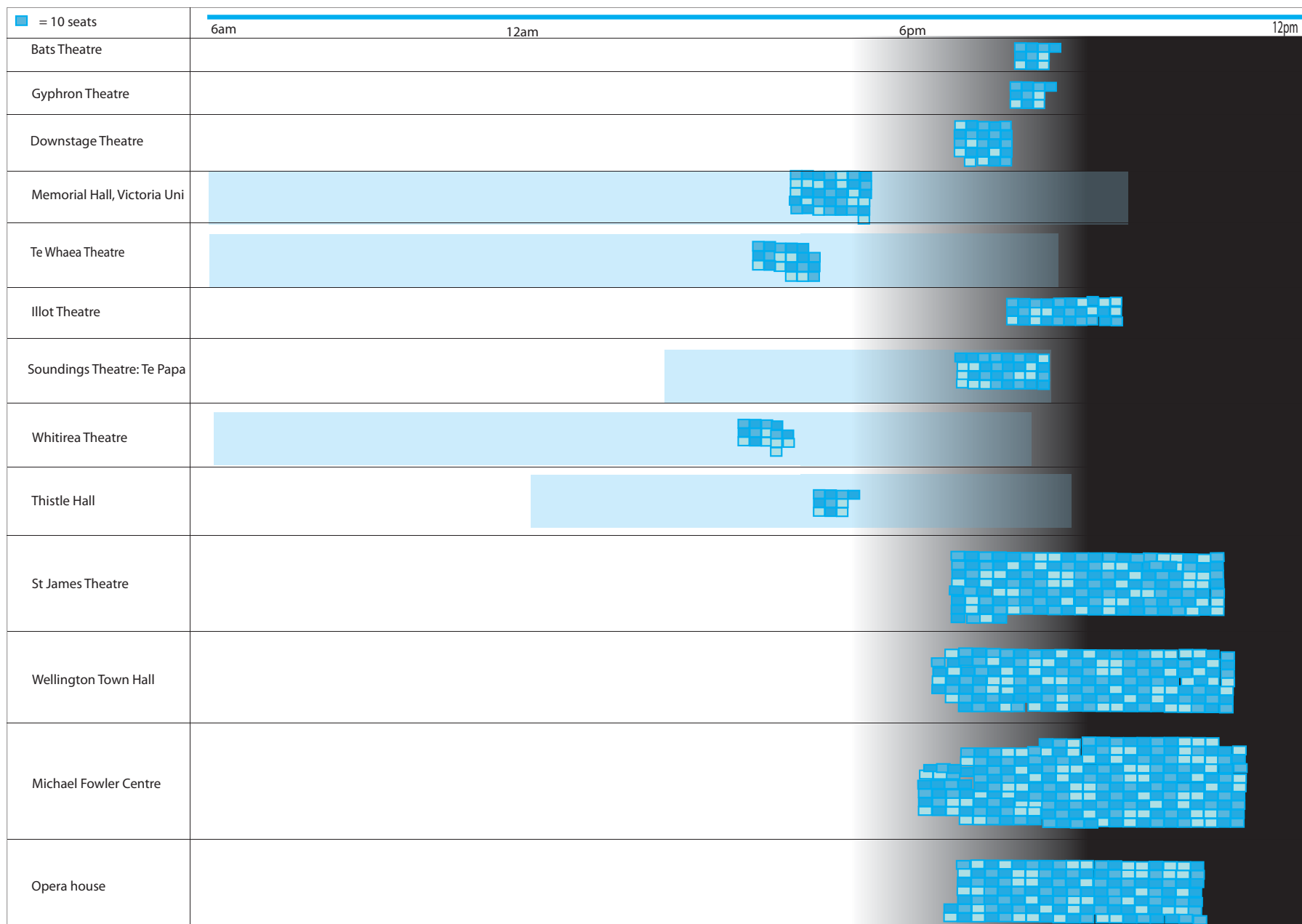


Fig 5.19 Audience seating numbers in Wellington theatres. There is a clear gap between 400 and 1300 seats



5.20 Time of use of the theatres. The theatres that are integrated into an educational institution are used for a longer period of the day

	Accessibility	Connection to surrounding environment	Audience/performer relationship and flexibility of the space
TSB Arena	One main access point into the building, however surrounded by a lot of circulation paths	The building is situated right on a public place on Wellington's waterfront. It has no connection at all with the outside	This space is quite adaptable as it can host sports games, dinners, shows, events, exhibitions. Seating can be brought in and out
Illot Theatre	Situated in the ground floor of The Town Hall. Access to theatre through the town Hall	As the theatre is within the Town hall, there is no obvious sign that a theatre even exists within the building	Fixed seating plan
Town Hall	One small access point off a small path. Accessible via walking	This building has no engagement with the surrounding context. This is poor as it opens out onto Civic Square	This space can be used for a sit down dinner or transformed by placing seats in the open space for a performance on the elevated stage
Circa Theatre	Based on the waterfront, the building is visible and approachable from all directions. There is one main entrance point	This building is small in scale which relates better to the context. There is a cafe which opens out to the waterside but no expression of creativity is shown	Circa has two theatres, this means that two shows can run simultaneously
Soundings Theatre	Situated in the ground floor of Te Papa, the theatre entrance is within Te Papa	As it is located within Te Papa, there is no connection at all with the surrounding context	Fixed seating and stage
Opera House	Access to back stage is down Opera House Lane. There is one main entrance into the theatre off a main street	The Opera House is surrounded by buildings on all three sides. It makes a relatively low impact on the street front	Very traditional in its form, with multiple terraces There is fixed seating and a fixed stage
Bats Theatre	Small entrance off a main busy street in Wellington.	Located on a very busy street, the theatre does not open out as it would not benefit from the traffic noise	Very small and intimate. Stage is a ground level and there is fixed seating which rises above the stage.
Downstage	Opposite Bats Theatre, however on the more populated side of the road which is more accessible	The theatre is also on a busy street and has no connection at all with the outside	This has an adaptable seating plan that can be moved around
Toi Whakaari	As the theatre is not in the city, it is common to drive to this venue. The theatre is located within the Toi Whakaari building	The building itself has a strong connection with the surrounding context. There are view shafts into rehearsal spaces from internal and external spaces. The theatre opens out to a main atrium in the building	This is a large stage area where the seats can be pushed or pulled away. Performance can also occur in the atrium space as well as any of the rehearsal spaces
Gryphon Theatre	Small entrance a busy Wellington street	No connection with the surrounding environment	Fixed seating and stage
St James Theatre	Accessed off Wellington's Courtenay place. The front facade is very visible with multiple entrances along the facade	The foyer has a strong connection with the large footpath running by the building. This is enhanced by having a large pedestrian path outside as well as visual connections into the foyer	Fixed seating and stage. Very traditional. The seats are on 3 separate levels so you choose to open the desired number of levels
Michael Fowler Centre	The entrance is dominant with a lot of glass. There is only one main entrance to the building although all of the facades are visible from the surrounding site	Placed in Civic Square, there is the potential for this building to interact better with the context. The building only opens out to a street and car park	Fixed seating and stage. There are two levels for seating; the ground floor and the upper level
Memorial Theatre	Located within a building at Victoria University, the access is very difficult and hard to get to	No connection with the surrounding environment	Fixed seating and stage
Botanical Gardens	Multiple entrance points onto the site. A public thoroughfare	As the theatre space is outdoors, there are strong paths linking the theatre space with the surrounding context	The grass bank is used as a area for seating which is very flexible as people can choose where they sit. The stage is a natural amphitheatre

Fig 5.21 Analysis on the existing theatres in Wellington

SELECTION OF 3 THEATRES IN WELLINGTON



Selection of 3 theatres in Wellington to analyse

ACCESS AND CIRCULATION PATHS



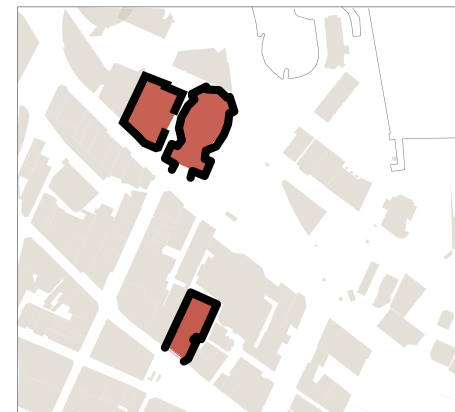
All of the buildings only have one main access point into the building. The Town Hall opens off a secondary walkway resulting in limited public interaction. There are a lot of pedestrian paths surrounding The Town Hall and Michael Fowler Centre and the building's access accommodate to this

SURROUNDING AMENITIES



The theatres are in a prime location to attract audiences as they are situated in the proximity of Civic Square, the Waterfront, Parking areas and Parks as well as in the CBD

VISIBILITY INTO THE BUILDING



There is no visual connection between the outdoors and the interior. There is no sense of what is going on inside the building. There is a lack of visual connection with the exterior and a new theatre design could address this issue

Fig 5.22 A diagram analysis of three of the several theatres around Wellington. Many of the theatres have the similar outcomes as the theatres analysed above

The majority of theatres are closed in off the street and are very classical in form. There was also a strong trend of theatres opening directly off the main streets of Wellington with no relationship to the surrounding context and lacking in urban features leading up to the building. These theatres hold a great sense of grandeur in their architectural form which is highly appealing, however they are not always appropriate to all the forms of performance.

As part of the New Zealand School of Drama and Dance, the Toi Whakaari theatre is one of the most successful performance venues. This is the result of its accessibility and activity use, as the theatre space is within an institution, therefore is used multiple times a day. As a result, this theatre has a constant flow of people in and around the space and has the ability to open out into the main indoor atrium space. In this institution there is a connection to the surrounding context as windows are placed on the facade of the building, allowing people to view in or out of the rehearsal spaces. These rehearsal spaces can also be used as performance venues when required.

The range of the performing arts institutions are mapped to show their location in Wellington and the amount of departments that currently exist (Fig 5.4).

Currently there is limited performance space in Wellington that is adaptable and flexible to meet the demands of the current users. The following the design chapter, will focus on adaptability, and the relationship of the theatre to the surrounding context.

5.4 *Site and context*

One of the intentions of the design process outlined below is to locate a network of sites around Wellington city where alternative performance venues can be held. These venues will hopefully draw in a diverse audience; those who would otherwise choose to attend, or to be exposed to, performances. In addition, the aim is to make performance more vivid, accessible and more attractive to the public. It is necessary to create a space that meets the demands of the more modern performance styles and revitalises the traditional forms of performance such as opera and ballet in a more modern context.

There are two parts to this design process. The first is to establish a network of sites around Wellington city. These have been selected for two reasons: they have spatial qualities that lend themselves to performance and there is potential for the site to benefit from performance, providing revitalisation at certain times of the day. The level of design intervention is limited at each of these sites and they will be used as successful 'found' spaces for performance that will be advertised to the community. The second part is the design intervention for a performance centre which is carried out in Chapter 6.

The site and context analysis establishes the chosen sites in Wellington and their suitability as a performance venue. The analysis will provide a better understanding of the area and will highlight aspects from the site that will influence the design in the following chapter. Site analysis is a particularly relevant process as it is important that an appropriate site is selected as a successful site is necessary to draw the crowds for a performance. Cities are filled with potential impromptu venues that, if exploited in innovative ways, can be used for performances (Crabtree, 2011).

After studying the precedent analysis, it appears that most of the choreographers placed performances in spaces that needed revitalisation at certain times of the day. The precedents also highlighted the successes of performance spaces being placed on, or close to, circulation routes and opening out into the urban realm to capture spontaneous interaction and entice passers-by to engage with the performance.

5.5 Selection of chosen sites



1. EVENTS CENTRE WHARF

2. WELLINGTON RAILWAY STATION

3. KUMUTOTO WHARF (Railway Station to Meridian Energy Building)

4. PLIMMER STREET STEPS

5. OVERSEAS TERMINAL

6. HIKITIKA CRANE, TARANAKI STREET WHARF

7. TSB ARENA, QUEENS WHARF

8. OPERA HOUSE LANE

Fig 5.23 The potential network of sites around Wellington. The eight sites have been selected to be analysed for their potential to site performance

5.5.1 *Hikitia Crane, Taranaki Street Wharf Precinct*

The Hikitia floating crane is a Wellington icon and thought to be the world's oldest working ship of this type and is berthed at Taranaki Street Wharf.

Potential for the site:

The foredeck is a large enough area for a large scale performance; already, many performances (such as the one held by The Beat Girls) have taken place on this boat. The Crane provides potential for performances, with the ability to use the height of the crane for performers as well as the surrounding wharf for spectators. The boat also has the potential to be moved around the wharf, which creates new viewing audiences and view shafts. The wharf has the potential to house a performance venue; however this site seems to be quite successful as a found space in the urban realm at present.



Fig 5.24 The crane can be seen from a distance which will draw people to the site. There are large areas for performance on the foredeck

SITE LOCATION



Fig 5.25 Hikitia Crane and Taranaki Street Wharf are located in the centre of Wellington's harbour

SURROUNDING BUILDING TYPOLOGIES



Within the area of Taranaki Street Wharf there is a range of different typologies which attracts a diverse audience and keeps them in the area

SURROUNDING AMBIENT NOISE



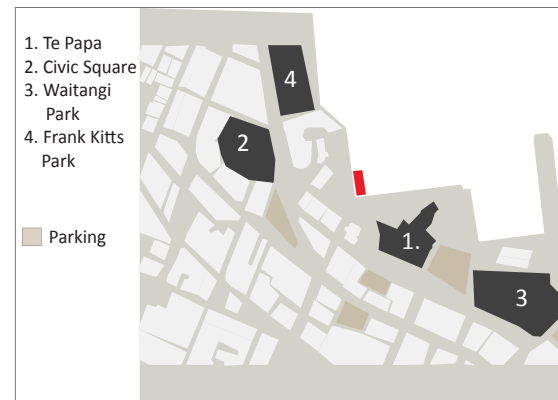
The noise may be a limitation of the site as it is quite exposed on the crane. The site is situated back off the road so noise will not be an issue from vehicle traffic

SURROUNDING ROAD HIERARCHY



There is a very strong pedestrian network that runs along the waterfront which is a key element to draw in an audience for a performance. The bus network is close by to cater for public transport

SURROUNDING AMENITIES



There are a lot of amenities that will attract people to this site in particular, Te Papa and Circa Theatre

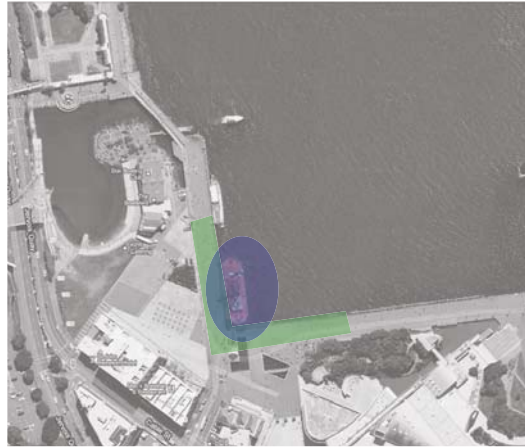
PERMEABILITY AND ACCESS TO SITE



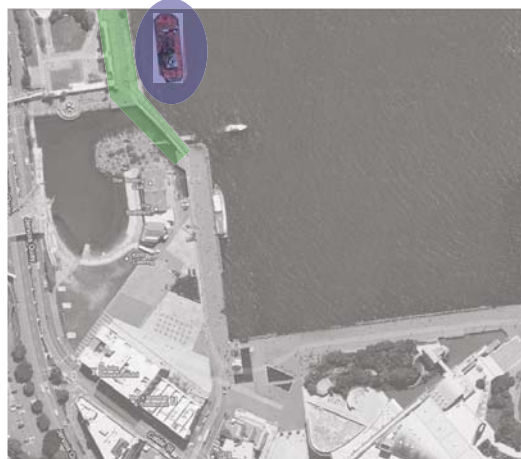
There are many access points via foot from all different angles of the site giving people choice and flexibility

Fig 5.26 Site analysis of the Hikitia Crane and the Taranaki Street Wharf

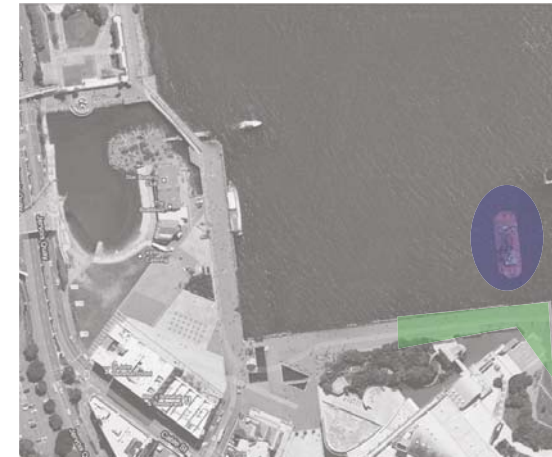
SITE POTENTIAL: ADAPTABILITY OF THE PERFORMANCE STAGE AND THE AUDIENCE



Potential option 1 for stage and audience placement



Potential option 2 for stage and audience placement



Potential option 3 for stage and audience placement

SITE POTENTIAL: UTILISING BOTH LAND AND WATER



Performance is not limited to just on the crane boat. The wharf area can also be used as a performance area

Placing a performance on a boat provides flexibility for the performance to be moved from location to location. It is never static. By moving the performance this also results in the audience being sited in different locations. As the ship is quite old it would probably not be moved far from its current location. However, if it was able to be moved, placing it at different locations all along the waterfront could provide a real sense of excitement

Fig 5.27 Adaptability of the performance space and audience space with the crane having the flexibility to be moved to different locations around the wharf and harbour



Fig 5.28 Performance by Infinite Dance Crew of Wellington on the Hikitia Crane. This drew an audience of passers-by that formed a group on the wharf as they watched onto the boat

5.5.2 Opera House Lane

This site runs alongside Wellington's Opera House. Over the years the wall has been embellished by an array of graffiti providing a sense of character. On the downside the lane is dimly-lit and uninviting. However, Opera House Lane offers something quite unusual that would lend itself to performance such as the long narrow path and "grungy" atmosphere.

Potential for the site:

If the site were to be used for a night time performance, it would be revitalised as activity in the site would make it a safe night-time circulation path. The narrow concrete walls of the lane provide boundaries for performance.

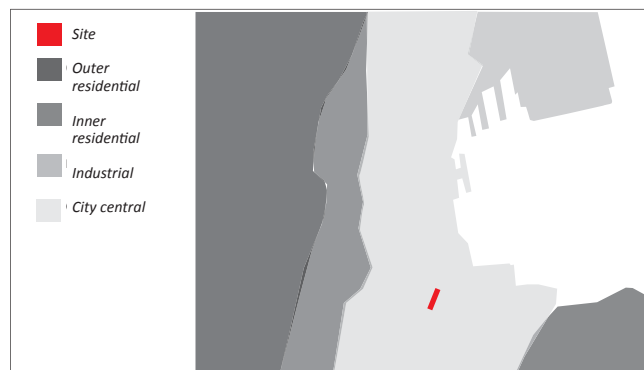


Fig 5.29 Site map of Opera House Lane

Fig 5.30 Graffiti on the walls gives the space a sense of character and uniqueness to the site

Fig 5.31 A long narrow circulation path guides the performance and audience

Fig 5.32 The cut out on the edge provides a stage for performers and the audience gathers in the lane

SITE LOCATION



Fig 5.33 Opera House Lane is situated directly in the centre of Wellington’s CBD. It is used during the day as a circulation path as it makes the site more permeable

SURROUNDING BUILDING TYPOLOGIES



Opera House Lane is mainly surrounded by retail. Apart from when a show is on in the theatre, the surrounding site is not activated at night time. Even when a show is on, the theatre is closed off from the street. Performances in the public realm at night may make this a safer place to use

VISIBILITY AND ACCESS TO SITE



The site does not have great visibility from the street. There is a small entrance to the lane on either side of the block. There is good permeability through the street blocks making the site accessible

SURROUNDING ROAD HIERARCHY



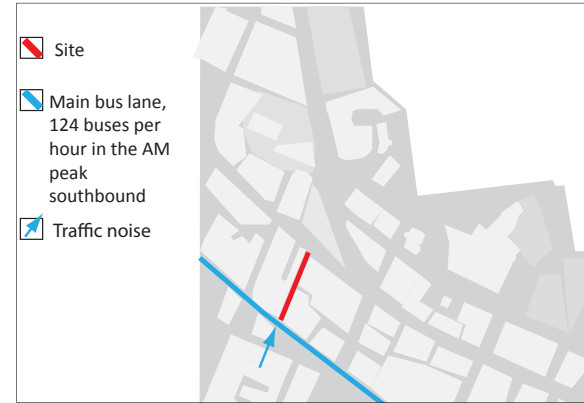
The site is accessed off one of Wellington’s main bus routes. The surrounding roads are very busy with a lot of traffic resulting in the arrival to the site being easily accessible

SURROUNDING AMENITIES



The site is a block over from Cuba Street which is heavily activated at night time. Opposite the entrance to the lane is a park which draws a lot of people to the area at lunch time

SURROUNDING AMBIENT NOISES



The buses create the most disruption with noise. However, due to the length of the lane, if a performance was situated back into the lane then this noise would not be an issue

Fig 5.34 Site analysis of Opera House Lane

5.5.3 Wellington Railway Station

Wellington Railway Station was built in 1880 and is the southern terminus of the North Island's transport system and the hub of Wellington's public transport system.

Potential for the site:

Train stations are traditionally known as a meeting and destination point so this is an ideal performance site as it is a central circulation point; people move through this site multiple times a day. Below is a video link of a spontaneous flash mob performed by Infinite Dance Crew at Wellington Train Station. It was interesting to see the reaction of the public and how they all stopped and engaged with the performance.

StraitShippingLtd. (2011 October 10). *Bluebridge Hip Hop Flash Mob Wellington Railway Station NZ*. [Video File]. Video posted to: <http://www.youtube.com/watch?v=1M0j6k-Qrrw>

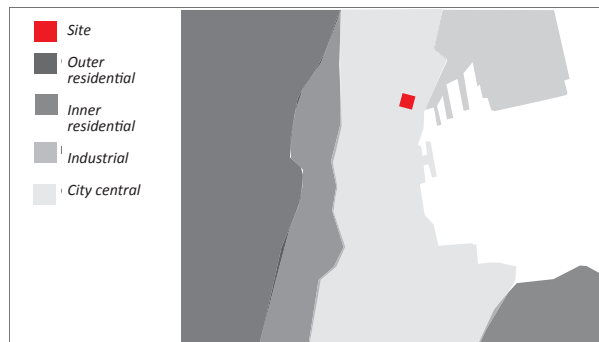


Fig 5.35 Site plan of Wellington Railway Station

Fig 5.32 6 Entrance/outdoor area of Wellington Railway Station

Fig 5.37 Internal foyer circulation space which can be used as a performance site

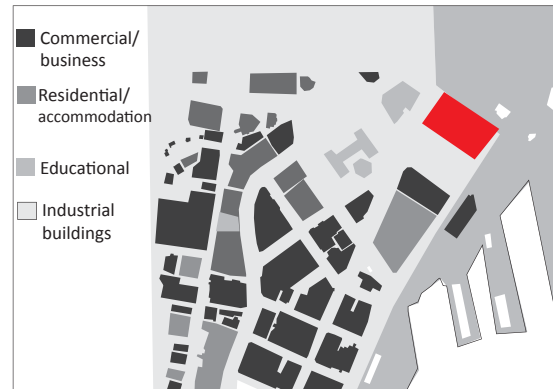
Fig 5.38 Internal foyer

SITE LOCATION



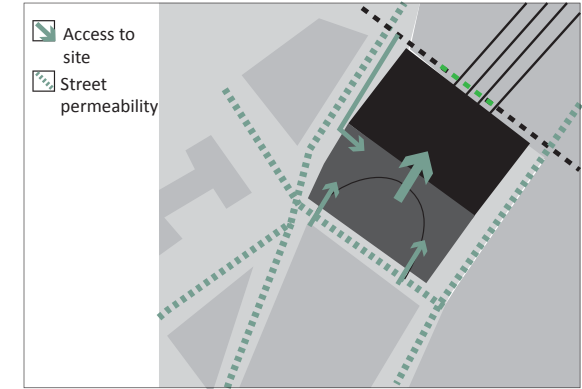
Fig 5.39 The Railway Station is placed right at the entrance to Wellington and is in the proximity of all the public transport systems

BUILDING TYPOLOGIES



It is in an area that is mainly populated with commercial buildings with the busiest times of the day being before and after work, however public transport runs well into the night

VISIBILITY/ACCESS TO SITE



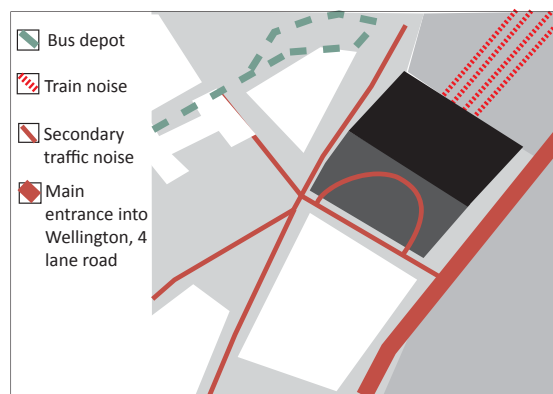
The site is accessible by various pedestrians paths and is visible from multiple surrounding locations

SURROUNDING ROAD HIERARCHY



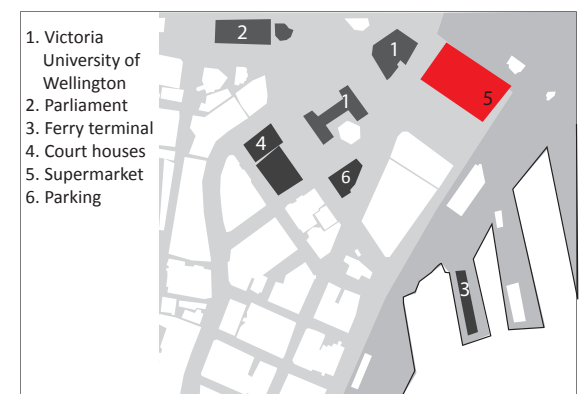
Having the train station building as a performance venue means that public transport is very close by. The train station provides transport to the northern suburbs and the bus station provides public transport around the city. There are two main roads into the city that the train station is situated between

SURROUNDING AMBIENT NOISE



If using the indoor part of the train station it is still quite exposed to the railway on the Northern side of the building however this noise is not constant as the trains do not run all day. If performance is occurring in the fore court of the train station the area is quite exposed to the traffic, however this does not affect performances dramatically

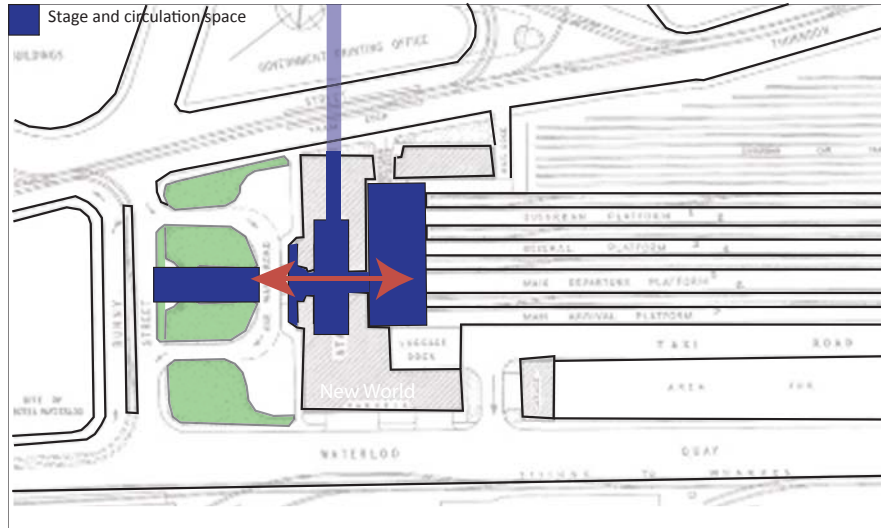
SURROUNDING AMENITIES



The train station is essentially an end point to Wellington city before you head out to the Northern suburbs. There is a supermarket on site and surrounding the site is Victoria University which draws a younger crowd. Across the road is the ferry terminal which transports people to and from the South Island

Fig. 5.40 Site analysis of Wellington Railway Station

SITE POTENTIAL: PUBLIC CIRCULATION SPACE AS A STAGE

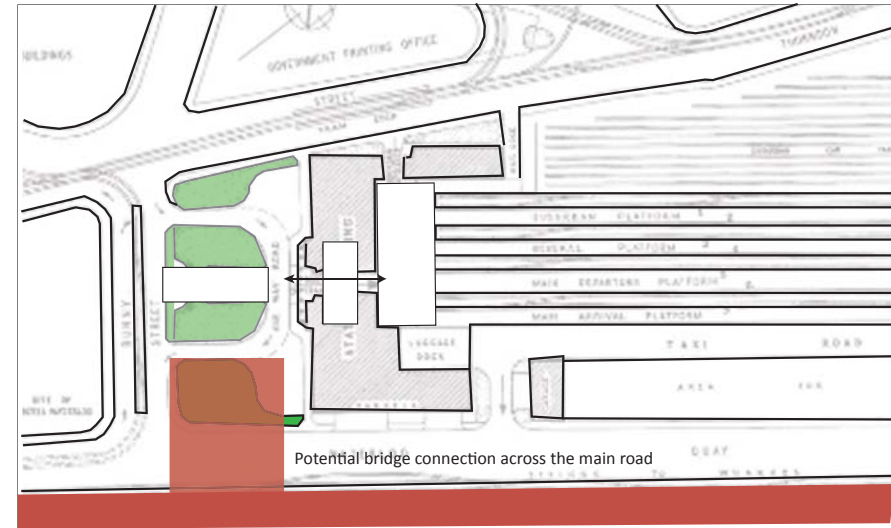


In the precedent analysis, public circulation areas proved to be very successful as a performance space. Therefore, placing a performance space in the high circulation area of the railway station is likely to be successful. The faded blue strip is an underground tunnel that connects the bus station with the railway station.

SITE POTENTIAL: MULTIPLE OPPORTUNITIES FOR STAGE/ AUDIENCE INTERACTION

Fig 5.41 The internal foyer on the Railway Station is successful as a circulation space and a stage area due to the width of the space and how it guides people through the circulation space

SITE POTENTIAL: CREATE A STRONGER CONNECTION TO THE WATERFRONT



As the road between the railway station and waterfront is very busy, it prevents people from crossing it. A bridge across the road will encourage people to utilise the waterfront from as far down as the railway station

Fig 5.42 The outdoor entrance path to the Station is an ideal site for performance with a large promenade and a continuous flow of people

Fig 5.43 The platforms where the train arrive act as an outdoor stage for performance, while the audience can be placed on the platform or the train

5.5.4 *Plimmer Street Steps*

Plimmer Street Steps connects two of Wellington City's main streets: Lambton Quay and Boulcott Street. This lane provides levels through steps and ramps, on the hill incline and buildings create the boundaries on either side of the path.

Potential for the site:

The audience could be situated on the path itself or look down from the surrounding buildings. The site creates a natural stage with no audience member or performer being hidden due to the natural slope of the site. There are also a lot of ledges down the path providing seating for the audience.

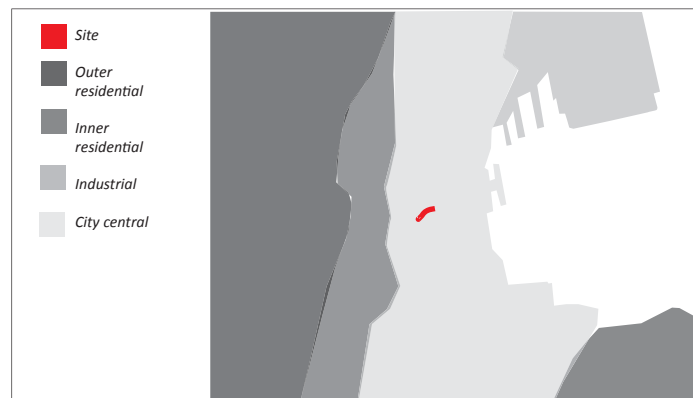


Fig 5.44 Site map of Plimmer Street Steps

Fig 5.45 View up Plimmer Street Steps. The steps provide levels for performers so all the performers can be seen

Fig 5.46 The ledges provide an area for the audience to sit on while the performance occurs on the pathway

Fig 5.47 The surrounding buildings that look down onto the site where the audience could look down from

SITE LOCATION

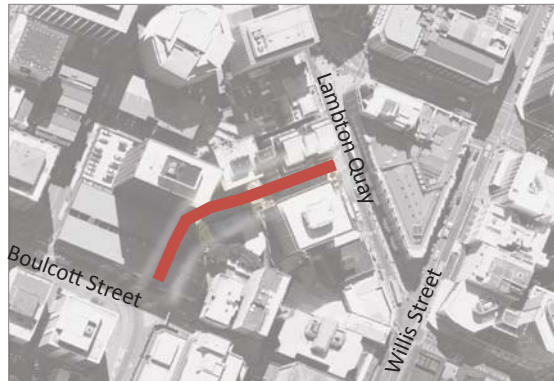
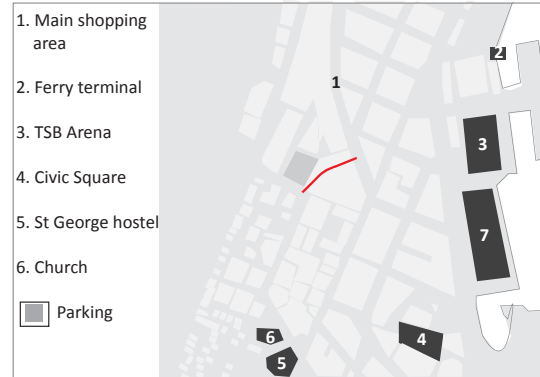


Fig 5.48 Plimmer Street Steps connects Lambton Quay and Boulcott Street through a series of ramps and steps

SURROUNDING AMENITIES



There are a number of parking buildings surrounding the site to provide ease of access for people arriving via car. There is a university and supermarket close by as well as the public transport system

VISIBILITY AND ACCESS TO SITE



The access off Lambton Quay is good as it is right on the bus route and main retail path. The upper end access to Plimmer Street Steps comes off Boulcott Street which doesn't have a high pedestrian use as it is the back side of all the buildings. The lane can be looked down upon from the surrounding buildings

ROAD HIERARCHY



Plimmer Street Steps is a circulation path connecting the Terrace with Lambton Quay. Lambton Quay is where the main bus route runs, however at the upper end of the steps it is a relatively quiet street. Boulcott Street leads onto the motorway and easy to access from getting off the motorway

BUILDING TYPOLOGY



Plimmer Street Steps are situated in the central city and are surrounded by retail, offices, apartments and government buildings. Therefore draws in a diverse range of people

SURROUNDING AMBIENT NOISES



As the site is a skinny circulation path, the surrounding buildings block out any road noise. The further down Plimmer Street Steps you get, the noisier it becomes as you approach Lambton Quay. At the top of the stairs the traffic noise is minimal

Fig 5.49 Site analysis of Plimmer Street Steps

SITE POTENTIAL: MULTIPLE AREAS FOR VIEW SHAFTS AND AUDIENCE/PERFORMER INTERACTIONS

■ Audience ■ Stage/ performers

Fig 5.50 The steps and sloping paths provide a natural stage for performance. It creates a series of levels for the performance as well as elevated viewing locations. The performance can be viewed down on from the buildings above or can be viewed while walking on Plimmer Street Steps

Fig 5.51 The ledges provide an elevated level for both the audience to sit on or performer to perform on. The audience has the option of walking down the circulation path around the performance or alternatively sitting to one side of the path

5.5.5 Overseas Passenger Terminal

The Overseas Passenger Terminal (1910) is an old ferry terminal that currently functions as an events centre. It is situated on a very prominent site in the marina wharf area in Wellington that has a lot of potential for innovation.

Potential for the site:

The pier protrudes out from the city's edge, providing a stage for many audiences around the city. The current building on the site is not successful as all the functions are inwards facing and there is no relationship to the surrounding context. It does not utilise the potential that the site offers. By revitalising both the building and the site, performance could encourage people to engage more with the abandoned pier.

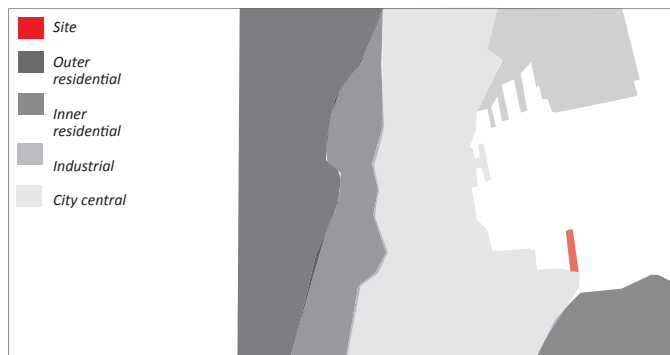


Fig 5.52 Site map of the Overseas Passenger Terminal

Fig 5.53 Perspective of the Overseas Terminal

SITE LOCATION



Fig 5.54 Located on a Pier in Wellington's harbour and can be seen from multiple sites around the city. The site is not used very often due to the building that is currently on the site, but the area is used as a circulation path in the mornings and evening. There is a lot of activity in the weekend with the markets. Weather is a huge factor that determines the use of this waterfront site

BUILDING TYPOLOGY



The overseas terminal is on the outer of the CBD. It's surrounded predominantly by residential buildings, however not as many offices and commercial buildings. There are a few restaurants and bars in the area, however relatively dead at night time

SURROUNDING AMENITIES



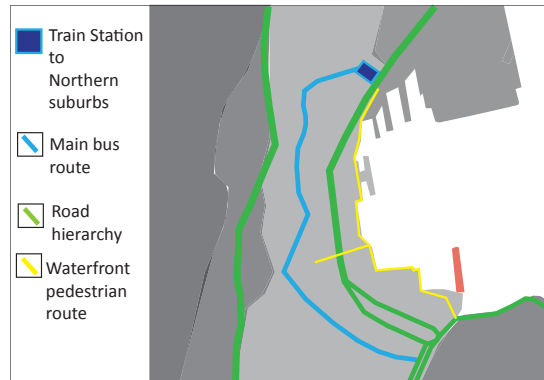
Te Papa and Oriental Bay Beach are close by. It is a popular area due to Waitangi Park and all of the pedestrian routes along the waterfront. People tend not to walk out towards overseas terminal as there is not much to see so tend to stick close to Waitangi Park

SURROUNDING ROADS



The Overseas Terminal comes off Oriental Parade Road that goes around the bays. It is set back off the main road with a road and walking path leading to the site. The main road into Wellington lines the other side of the park

TRANSPORTATION



There is a pedestrian route that runs from the train station all the way along the waterfront to the overseas terminal, providing a key link to the site

VISIBILITY AND ACCESS TO SITE



The site is very visible from all around Wellington as it juts out on the Pier. It can be seen from over Mount Victoria as well as from the other side of the CBD; it is a very exposed site which may not be very good for performance. There is vehicle access and parking right on the site

Fig 5.55 Site analysis of The Overseas Passenger Terminal

SITE POTENTIAL: UTILISING THE SURROUNDING SPACE

■ Stage Area ■ Audience

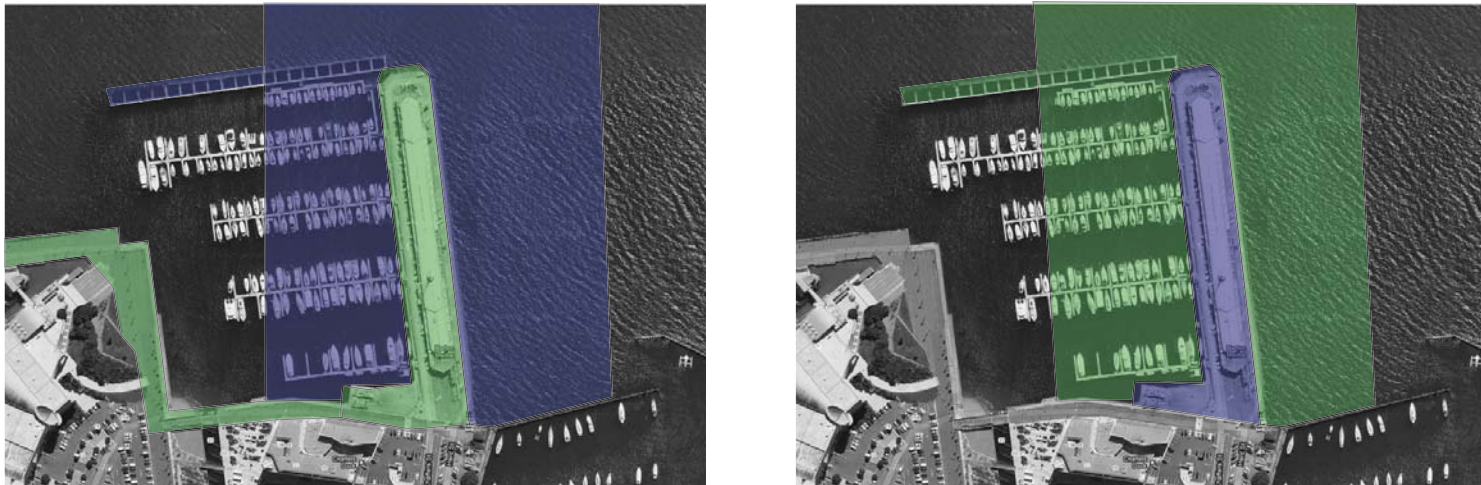


Fig 5.56 Utilising the water space surrounding the site allows for an innovative and unique way to site the audience or performers. This also maximises the performance area as it is somewhat restrained by the boundaries of the site. If the ocean is utilised as an option for performers or audience then the audience space can also extend around the walkway by Te Papa to be used as a viewing platform

5.5.6 Kumutoto Wharf Precinct

The Kumutoto Wharf is an open plaza that runs from the Meridian Energy building to the Westpac Stadium providing a continuous connection along the waterfront promenade.

Potential for the site:

Conducting performances on this site would encourage use of an end of the waterfront precinct that is currently occupied with car parking. It would provide continuity along the entirety of the waterfront, connection the stadium to Oriental Bay. The area is well located; directly across the train station and in close proximity to the ferry terminal.

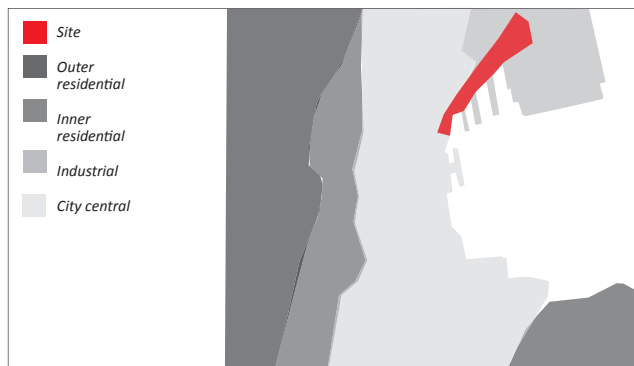


Fig 5.57 Site map of the Kumutoto Wharf area

Fig 5.58 The main highway that runs between the Kumutoto Wharf and the railway station

Fig 5.59 At present, the council is building a covered walkway along this path

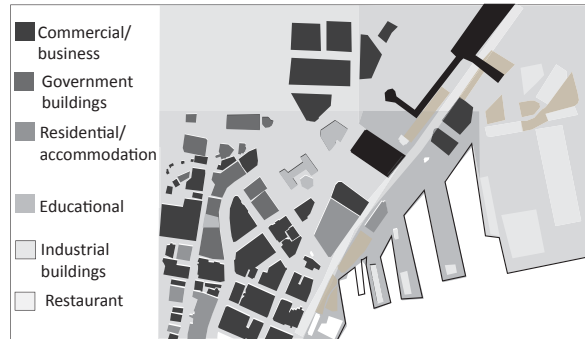
Fig 5.60 The poor relationship between the road and walkway that leads to Westpac Stadium

SITE LOCATION



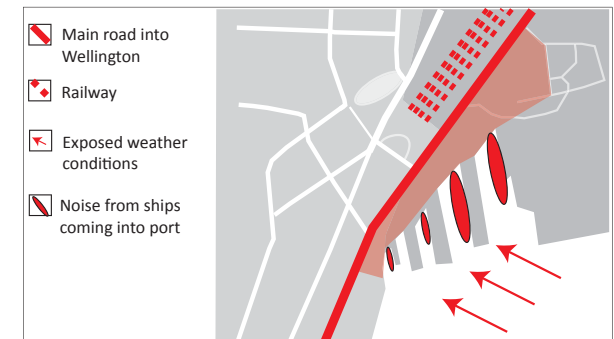
Fig 5.61 Located down by the railway and ferry terminal, this site has the potential to provide a better connection between the public transport systems and the Westpac Stadium

BUILDING TYPOLOGY



This is a similar area to the Railway Station but on the other side of the road, therefore surrounded by different building typologies. It is still surrounded by a lot of commercial and business buildings and a few restaurants. It is not very close to retail shops or public buildings

SURROUNDING AMBIENT NOISES



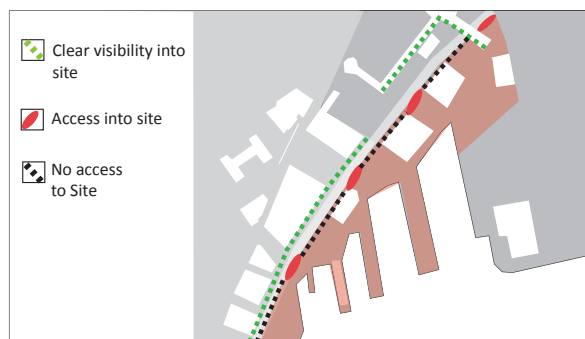
The whole site runs directly parallel to the road which generates a lot of traffic noise. The port is also to one end of the site where a lot of ships and noise will occur throughout the day and evening

SURROUNDING ROADS



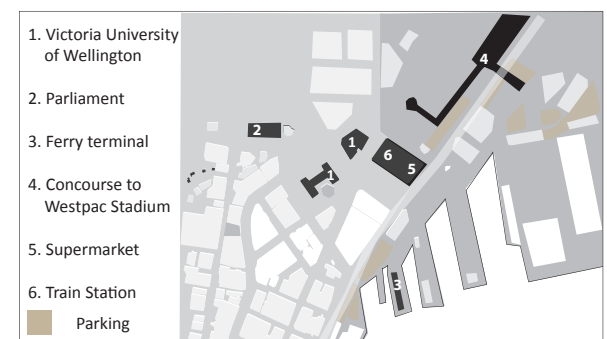
The path along the waterfront is highly desirable for pedestrians. There is a circulation path that leads all the way along the waterfront. There is a main road into Wellington that runs down one side of the site. Off this main road are secondary roads that lead to Lambton Quay

VISIBILITY AND ACCESS TO SITE



This site runs along Customhouse Quay which is a main 6 lane road in and out of Wellington. The site is clearly visible when driving along this road. Surrounding tall buildings look down on the site. Access to the site is quite limited. It is not easily accessible from the main road, however it is easy to access via foot from the waterfront promenade

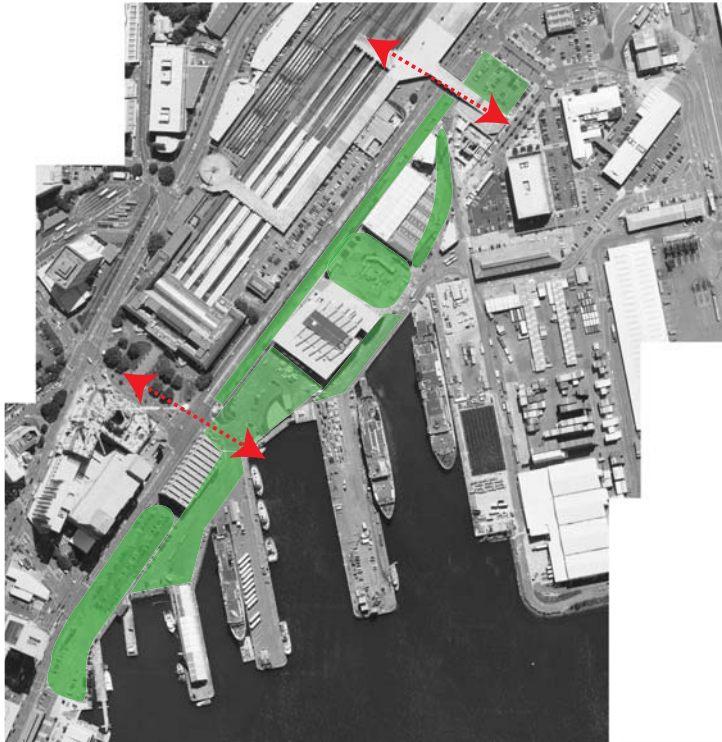
SURROUNDING AMENITIES



There are a lot of restaurants situated along that area of the waterfront, as well as old heritage buildings that have been transformed into museums which attract a diverse range of people. The TSB Arena and Frank Kitts Park are not far away. It is also at the centre of Wellington's transport hub, therefore there is always a constant flow of people

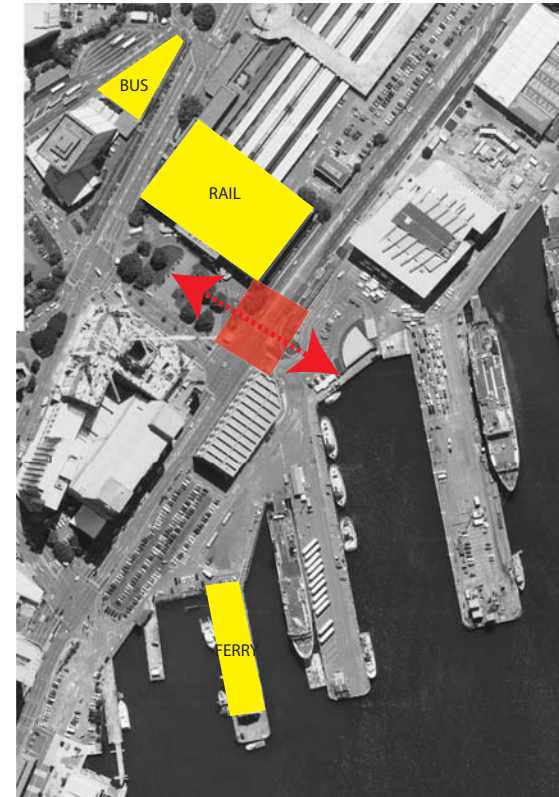
Fig 5.62 Site analysis of Kumutoto Wharf

SITE POTENTIAL: REVITALISING A PARKING LOT AND AN INDUSTRIAL AREA



This end of town is not used as much as there is limited urban design to attract people to the site. People tend to use the opposite side of the road. This access route is a very important path as it leads people directly to the Westpac Stadium. Revitalising this area would draw more people into using this pathway

SITE POTENTIAL: CREATING A BETTER CONNECTION TO THE PUBLIC TRANSPORT SYSTEM



At present there is a 6 lane road separating the main side of town with the railway and the waterfront. As it is such a popular site in Wellington (being the transport hub), there would be great benefits in having a connection from the railway station directly to the waterfront

Fig 5.63 Site potential for the Kumutoto Wharf area

5.5.7 *Queens Wharf*

Queens Wharf is situated on the waterfront in the heart of Wellington city. In the 1800s, it consisted of a series of wharfs, however over the years the land has been reclaimed and forms the current Queens Wharf site.

Potential for the site:

This site is occupied by a range of restaurants and bars which attract a diverse range of people at night. The site offers key pedestrian links back to the city and there is also potential to link Frank Kitts Park into the site.

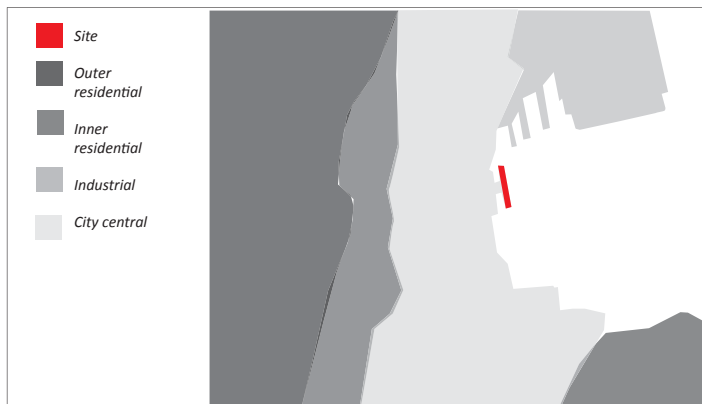


Fig 5.64 Site map of Queens Wharf

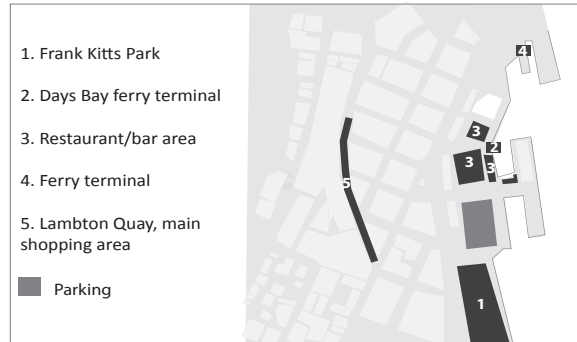
Fig 5.65 Perspective of Queens Wharf

SITE LOCATION



Fig 5.66 This site is situated out on a pier at the end of Queens Wharf. The space is heavily used as a circulation path on the way tooand from work. It is also a very popular area for after work drinks on weeknights and the weekends. It is a popular lunch spot as it is close to the CBD

SURROUNDING AMENITIES



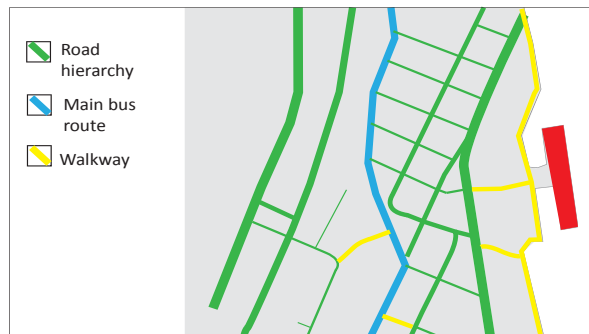
There are a lot of bars and restaurants in the area. There is a large parking building underneath the TSB Arena to provide adequate parking for the site. The public transport system is also very close. Frank Kitts Park is also close by which might encourage people to linger before or after events

SURROUNDING BUILDING TYPOLOGIES



Due to the proximity to Lambton Quay, the site is situated close to retail/office and corporate buildings. Next on the Queens Wharf pier is a series of old wool sheds and restaurants. These building typologies are very geometric in form and follow a grid like pattern across the city

ROAD HIERARCHY



This is a pedestrian based area which is ideal for performance spaces as people can walk by and interact with the performance. One of the main roads into Wellington runs directly between the site and Lambton Quay. As the site is on a pier, the pedestrian circulation path does not run through the site as there is an old shed on the site and it is not feasible to walk out to that area unless you are going to the destination point

VISIBILITY AND SITE ACCESS



Visibility is very good as the site can be seen from multiple points along the waterfront promenade. This is an advantage as people might see the venue and it will attract them to come and see it. Access onto the site is through the main events centre area which is quite well known as a meeting area. It can also be accessed from either side via the waterfront promenade

SURROUNDING AMBIENT NOISE



This site is quite sheltered from the 6 lane road by a number of buildings. The site is somewhat exposed to weather conditions such as wind as well as boating noises

Fig 5.67 Site analysis of the Queens Wharf pier

5.5.8 TSB Arena site

Situated on the Queens Wharf, The TSB Arena is an events centre that has caused much controversy over its location and because, as a large enclosed shed on Wellington's waterfront, it does not respond to its context. It is situated in a prominent spot on Wellington's waterfront, close to the CBD, the park and highly active pedestrian paths.

Potential for the site:

There is potential for there to be a stronger link between the building and waterfront (City to Sea). There is also potential for a building which is more open and permeable, to create a better relationship to its surrounding context, including active facades and visual links. There is also potential for the building to engage more with main plaza which runs through Queens Wharf. On the other side of the site, there is the opportunity to engage with Frank Kitts Park and extend the landscape from the park through the entirety of the site.

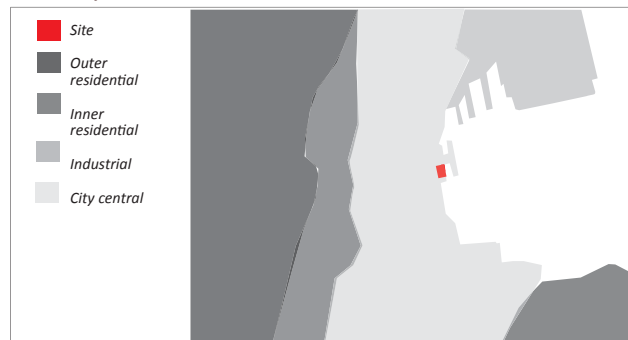


Fig 5.68 Site map of TSB Arena



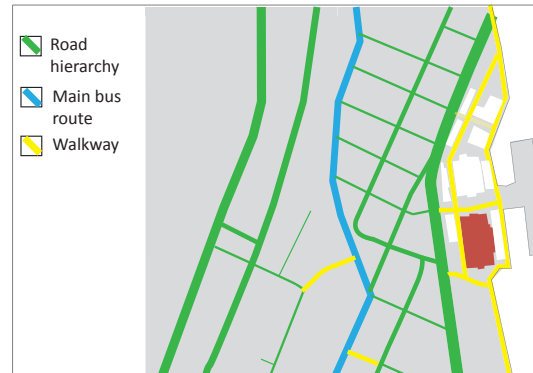
Fig 5.69 Photos of the TSB Arena from all angles of the site, highlighting the poor scale of the building and poor relationship to the surrounding context

SITE LOCATION



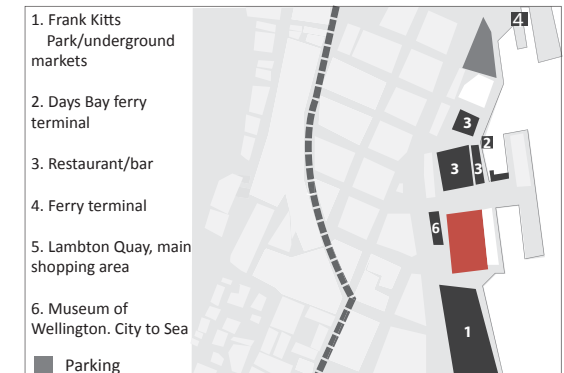
Fig 5.70 Site plan. The space is heavily used as a circulation path in the morning and evenings. It is also a very popular area for after work drinks on weeknights and the weekends. It is a popular lunch spot as it is very close to the CBD. When an event is on at the Westpac Stadium, this area of town is always heavily used

SURROUNDING ROAD HIERARCHY



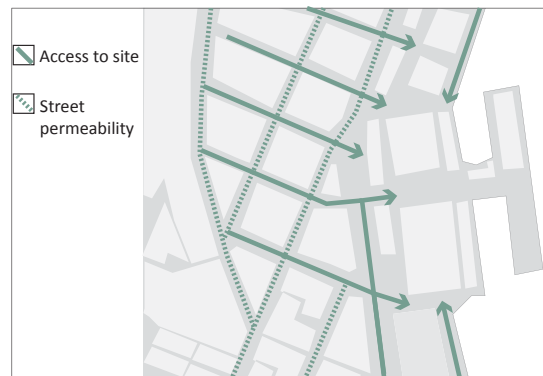
One of the main roads into Wellington runs directly between the site and Lambton Quay. The site is mainly accessed via foot from the large pedestrian promenade. The main bus route runs down Lambton Quay and is also easily accessible. As the site is on the waterfront it is part of a circulation path and a design on this site could enhance this pedestrian circulation which at the moment is inhibited by the buildings

SURROUNDING AMENITIES



There are a lot of bars and restaurants which keeps people in the area. There is a large parking building underneath the TSB Arena which is essential to cater for large events. The public transport system is also very close. Frank Kitts Park is also close by which might encourage people to linger before or after events

VISIBILITY AND ACCESS TO SITE



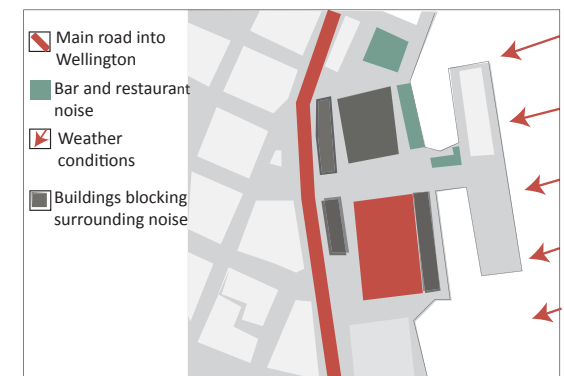
The site can be seen from multiple points along the waterfront promenade, drawing peoples attention to the area. The access onto the site is through the Events Centre area which is quite well known as a meeting place.

BUILDING TYPOLOGIES



Lambton Quay is only a few blocks over with a small road directly linking the two areas. This covers retail and office buildings as well as a lot of hotels and residential. On the Queens wharf there are a number of restaurants and bars. Overall there is a diverse range of building typologies including museums and galleries

SURROUNDING AMBIENT NOISE



This site is quite sheltered from the 6 lane road as there are a number of buildings that shield the noise. The weather conditions affect the other side of the wharf. The site is sheltered by the Wellington Waterfront building which provides good shelter for outdoor performance

Fig 5.71 Site analysis for the TSB Arena

5.6 *Site analysis summary*

The site analysis identified a series of sites around Wellington that could potentially successfully host performance. Each of the sites has specific characteristics and unique elements that could contribute to performance in different ways. The types of performance that could potentially be placed in these sites include but are not limited to, contemporary dance, hip hop dance, solo musicians as well as group performances. The performances will have to be flexible and adapt to weather conditions, levels in the site, surrounding noise, floor materiality and pedestrians. By allowing these performances to be sited around the city, the performance potential is expanded within the city, without confining it to the theatre.

The spaces highlighted are valuable as 'found' spaces and do not need intervention but are considered important as part of the network of sites around the city. 'Found' spaces are exciting because they offer opportunities for interacting creatively with unusual elements such as spontaneous factors outside of the performers' control. There will always be a place for this kind of performance, hence this thesis does not only suggest a proposed design for a new building and theatre space, but also a network of sites around the city where a range of approaches to performance can be accommodated.

5.7 *Conclusion*

A series of 'found' spaces around Wellington were outlined in this chapter which had potential for spontaneous and informal performance. These sites form a network of performance spaces across the city which will expand the performance potential within the city and increase the scope for performers and spectators. There is a need, within this network and based on the studies conducted, for a permanent performance venue to house a certain audience number. (Refer to Fig 5.19 at the beginning of this chapter).

Therefore, although all of these sites have been analysed, only one of the sites will be selected for a design intervention. The site that proved to be the most suitable for a design intervention is the TSB Arena site as it is large enough to house a new performance venue. The Queens Wharf area met a number of the criteria outlined for the site analysis. It is located in an area of diverse activity, low ambient noise and ease of access for pedestrians and vehicles so it has great potential to house a performance venue. The waterfront is not utilised to its potential at night time as there is nothing to draw people there in the evening.

While the Overseas Terminal area is also a key site to house a performance venue, it may not attract the same number of pedestrians.

5.8 Detailed site analysis on the chosen site

Following on from chapter 5.3.8, additional positive and negative elements of the TSB Arena site are analysed below. These aspects highlight which areas of the site are successful (in terms of functionality as a public space) and which areas of the site potentially need attention. The areas that need attention will be drawn upon in the design to ultimately improve the existing space (refer to Fig 5.72).

Positive aspects

The site is in a prime location, situated in the heart of the CBD, close to public transport and surrounded by diverse building functions. It is situated in the centre of the continuous pathway that runs from the Railway Station to Oriental Bay which guides people through the site and alongside the waterfront. There are many aspects of the TSB Arena that are successful and contribute towards a popular and functional public space that could be maintained in the new design. These include:

- The main Queens Wharf promenade as a clear thoroughfare
- The underground car park
- The pathway that runs along the waterfront promenade around the TSB Arena
- The existing service lane that runs the entire length from Frank Kitts Park down to Kumutoto Wharf
- The linear geometry of the surrounding buildings. Queens Wharf is lined with large old wharf sheds which are being converted into modern day use that express mercantile history and are paramount along Wellington's shoreline. These forms are geometric in shape and run parallel to the water's edge
- The benefit of the site being positioned by the water
- The accessibility and public nature of the site

Negative aspects

The current venue (TSB Arena) has been recommended by the Wellington City Council as needing to be removed and replaced with a smaller performance venue. The council argues that the TSB Arena does not fit in with the Wellington Waterfront Framework (refer to appendix 9.4) as it does not add any value to the waterfront character. It is too large in scale, it ignores the surrounding environment, it creates a disconnection between the city and water and, there are poor circulation paths through the site. The following aspects of the site need attention:

- Permeability (permits ease of movement through a site): The site currently lacks any permeability as at present, the building takes up the entire site. In order to create a more permeable space on the TSB Arena site, there needs to be a new development made on the existing building or otherwise the existing building would need to be demolished
- The importance of maintaining the service path on the roadside edge of the TSB Arena that runs beside the Maritime Museum. The connection between these two buildings is currently neglected in terms of materiality and visual connections back to the main site
- The lack of connection that the interior of the building has with the exterior. Access is extremely poor for a public site as there is limited number of access points into the building
- The lack of connection the building has with the surrounding context including Frank Kitts Park, Queens Wharf plaza and the waterfront

POSITIVE ASPECTS

Parking



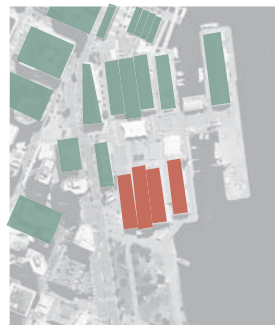
The existing underground car park will provide a sufficient parking area for the proposed performance centre

Central plaza



The Queens Wharf promenade is very successful as a clear thoroughfare and this strong connection should be maintained

Building geometry



The linear geometry of the buildings fit in with the geometric footprint of the surrounding buildings and this should be taken into consideration

Service lanes



The existing service lane runs the whole way along the waterfront. The promenade along the waterfront is also a key path that should be maintained

NEGATIVE ASPECTS

Visual connections



There is only one access point into the building off Queens Wharf. The rest of the facades are blank. It is a large shed placed in the centre of a public space and there are visual connections to the outdoors

Physical connections



The building lacks any connection with its surrounding context. There are multiple opportunities for the building to engage with the waterfront, Queens Wharf plaza and Frank Kitts Park

Fig 5.72 Positive and negative aspects of the TSB Arena and the surrounding site

FIGURE GROUND PLAN

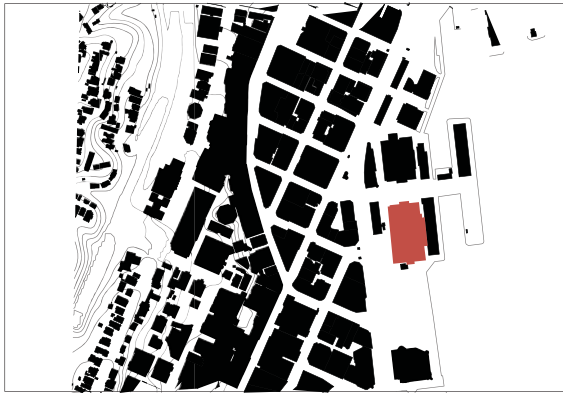


Fig 5.73 Relationship of the TSB Area to the surrounding urban fabric. The building is quite large in scale for its location on the waterfront and a more permeable site would be ideal

SIGNIFICANT ELEMENTS SURROUNDING THE SITE

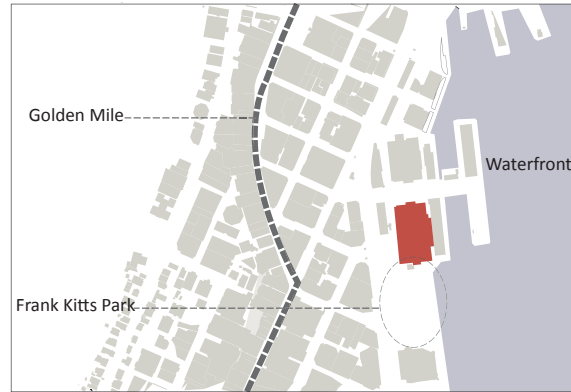


Fig 5.75 Key elements within walking distance of the site

CATCHMENT AREA OF PEDESTRIANS



Fig 5.77 As the site is located close to the CBD it has the potential to draw a large pedestrian audience

POTENTIAL AREAS FOR PERFORMANCE



Fig 5.74 There are key areas on the site that may lend themselves to performance or be enhanced in the design. Queens Wharf is a main pedestrian path, Frank Kitts Park is a more casual and relaxed area for performance, and there is also potential to enhance the waterfront walkway with performance

TIME OF USE

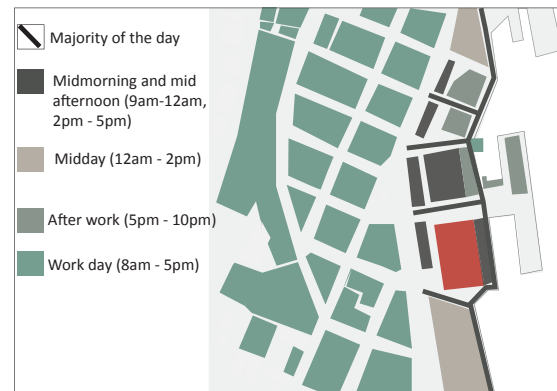


Fig 5.76 The site is used for a majority of the day which is a key element in creating a successful performance as there will be a constant audience. The site has a limited use at night time due to its function, however some of the restaurants in the area are active at night time

EXISTING PEDESTRIAN NETWORK



Fig 5.78 The current pedestrian network on the site is successful through Frank Kitts Park but poor around the TSB Arena. The large scale building inhibits the pedestrian paths and flow through the site

POTENTIAL PEDESTRIAN THOROUGHFARES



Option 1

Remove the TSB Arena to allow for a stronger visual connection through the site and enhance the link back to Frank Kitts Park



Option 2

Remove the TSB Arena and the Wellington Waterfront building. This will create potential to create a stronger connection to the waterfront



Option 3

Remove the TSB Arena and the Events Centre to provide a clear thoroughfare through the entire site

Fig 5.79 Potential pedestrian thoroughfares through the site which highlights the potential for certain buildings to be removed from the site to allow for stronger pedestrian circulation paths and visual connections to the waterfront. Replacing the existing TSB Arena with an urban park and performance venue will open up the area and provide a direct route along the waterfront

5.9 Complying with the Wellington Waterfront Framework

As the site is situated in the waterfront precinct, it is important to reference the requirements set out in the *Wellington Waterfront Framework*. The key requirements of the framework are:

1. Enhance the city to waterfront connections
2. Refer to the historical and contemporary culture of the site
3. Highlight the promenade
4. Create diversity
5. Acknowledge outdoor space and openness through views and site lines between the city and water
6. Create a strong relationship of buildings to open spaces
7. Consider shelter, sunlight and prevailing wind conditions
8. Enhance the building's relationship to open spaces

Acknowledgement of the framework will ensure that building's consistency and language is continued along the waterfront to provide richness and cohesion (Wellington City Council, 2001). (Refer to appendix 9.3 for a detailed analysis).

The framework highlights the need to refer to the *Waterfront Furniture Design Brief* (refer to appendix 9.4). It states that any new elements need to relate to a 'family of elements' for the waterfront, with the main link being the consistent furniture along the length of the promenade. Furniture should be seen to be consistent throughout the waterfront and used to enhance the identity of the area and the city as a whole. The elements should be strong, bold and robust (Wellington City Council, Furniture Brief, 2001). Therefore, any design decisions made with regards to materiality need to refer back to this brief.

The following section will outline the response to the brief and the design experimentation.

CHAPTER SIX

DESIGN PARAMETERS

6.0 Introduction

Two main objectives are identified for the design. The first objective is to identify existing sites within Wellington that could potentially be used for performance (which was outlined in Chapter 5). The second objective is to create an adaptable performance space, in terms of offering multiple opportunities on the site for performances to occur, giving particular attention to the indoor/outdoor relationship of the building. Through the detailed design of the architecture, the performance spaces will be diverse enough to be used as areas for circulation, leisure, seating, play areas, shelter or an architectural elements when they are not being used for performances.

Chapter 6 demonstrates the different design elements that have been selected to construct the architectural design for the thesis, the following is detailed: an outline of client selection, and the purpose of the design.

6.1 *The client*

The client of the building needs to be established in order to develop the brief for the design.

Of all the theatres analysed around Wellington, the spaces that were most successful (in terms of being utilised for most of the day by performers), were those sited within an educational institution (as highlighted in Fig 5.20). This resulted in the theatre space being used as a rehearsal area throughout the day and then a performance space in the evening. For the design component of this thesis, it is important to have a building that functions the majority of the day as it is in such an exposed and populated area that there must be constant activity inside the building to engage passers-by. As well as housing a large theatre space for the city, the building will also house a performance institution. The institution in Wellington that appears to be the most suitable for the project is the Whitireia Performance Centre, due to the size of the institution and the poor premises they are currently housed in.

The Whitireia Performance Centre runs a two-year full-time education course for drama, dance and singing. The current premises are on Vivian Street in a fully enclosed building, with limited public thoroughfare and poor street presence. Given the building's poor relationship with its surrounding context and the rapid growth of students at Whitireia, there is growing demand for a larger space and also one where the student's talents can be expressed and appreciated by a wider audience. There is real potential here to remedy the relative isolation of the school and to further express the creativity of the performing arts to the wider community by way of constructing a building which reflects such creativity.

There are currently 50 students enrolled at the Whitireia institution and 35 staff, with a large increase over the past few years due to the large marketing campaign that was launched as well as word of mouth (Evans L. , 2011). Due to the limited space, the institution is restricted in the number of students they can take each year. A new institution would counteract the size limitation problems they are faced with.

6.2 Purpose of design

The main purpose of the design is to resolve the key issues identified in the thesis. The issues and responses to design are documented as the following:

Principally the thesis identified an evident need for a new performance centre due to Wellington's lack of scope for performance and flexibility in the realm of performing arts. Other issues identified during the investigation helped shape the purpose of the design and are discussed below.

First, Wellington currently lacks a performance space that seats between 500-1100 people. Second, many of the spaces around the city only offer one fixed size space (not a range of spaces to select from to suit the performers' needs). Third, the current theatres in Wellington have very little connection with their surrounding context.

The design's challenge is to provide; a new theatre for Wellington that can house between 500 -1100 people; a site which offers multiple opportunities for different styles and sizes of performance; and a performance venue that has a strong indoor/outdoor relationship.

6.3 Design and brief

The demand for both a new theatre space in Wellington, and new premises for the Whitireia Performance Centre have ultimately led to the proposal of an architectural design to fulfil these requirements. Although the primary user of the building will be the Whitireia Performance Centre, the building will also accommodate other functions and users, encouraging a diverse range of people to visit and use building. Many of the performing arts departments that are currently spread out across Wellington would also benefit by being housed in the same building, due to the small size of their institution. Through amalgamating of a range of performance disciplines within one building, interaction and inspiration is enforced. The institutions selected are currently housed in temporary premises around Wellington. These institutions include:

- Footnote Dance Company
- Black Grace
- DANZ
- Long Cloud Theatre
- Toi Poneke Arts Centre

The information that was required in the brief is guided by acknowledging the spaces used/needed in the current premises of Whitireia Performance Centre, Q theatre Auckland and results from the questionnaire. This information was obtained through Leigh Evans, a coordinator at the centre (Evans L. , 2011). Other information was gained from the literature *Buildings for the Performing Arts* (Appleton, 2008).

The performing arts institution will include:

- The Whitireia Performance Company on a full time basis
- The offices of the other performance institutions (listed above)
- Offices for the building administration
- Spaces for the use of festivals such as the International Arts Festival, Wearable Arts, Stage Challenge and Chinese New Year
- Facilities to host conferences and lectures in auditorium and rehearsal spaces
- Community facilities: public toilets, seating spaces, entertainment, workshops and classes
- An information centre advertising shows, courses and classes
- A ticket sales office
- A 1000 seat theatre with adaptable seating, staging and ceiling
- A restaurant/cafe and bar facilities (public)
- Multipurpose rehearsal spaces which can be hired out
- A public car parking area underneath the building
- Staff room and student common room facilities

6.3.1 *Design Brief*

Users

The anticipated users of the space will include:

Whitireia staff: 30 (teachers, choreographers, reception, information centre)

Students: 100

Building administration staff: 8 (running the building and theatre technicians, ticket sales)

Administration spaces

The following administration spaces will include:

Reception for performance institution offices

Meeting rooms x 2

Student common room

Staff kitchen

Offices for institution staff (tutors/lectures)

Offices for building administration staff (opening/closing of the building and running the theatre)

Teaching spaces

The teaching spaces for the students enrolled in the performance course include:

5 x rehearsal studios (1 theatre space, 1 pre-performance warm up stage, 3 x rehearsal spaces)

4 x smaller studio classrooms (function as meeting rooms as well)

Performance spaces

There are a range of different spaces for performance however, the indoor spaces include:

- 1 x main theatre space (can be separated into smaller areas)
- A performance space in the cafe
- 3 of the ground floor rehearsal spaces utilised as performance spaces
- The upper and lower foyer spaces

Public spaces

The majority of the building is a public space due to the circulation path running through the centre of the building, therefore the public functions include:

- Cafe/restaurant/bar
- Information centre
- Ticket sales centre
- Large atrium/foyer
- Toilets
- Classes offered in dance, drama and music

LAYOUT OF BUILDING FUNCTIONS

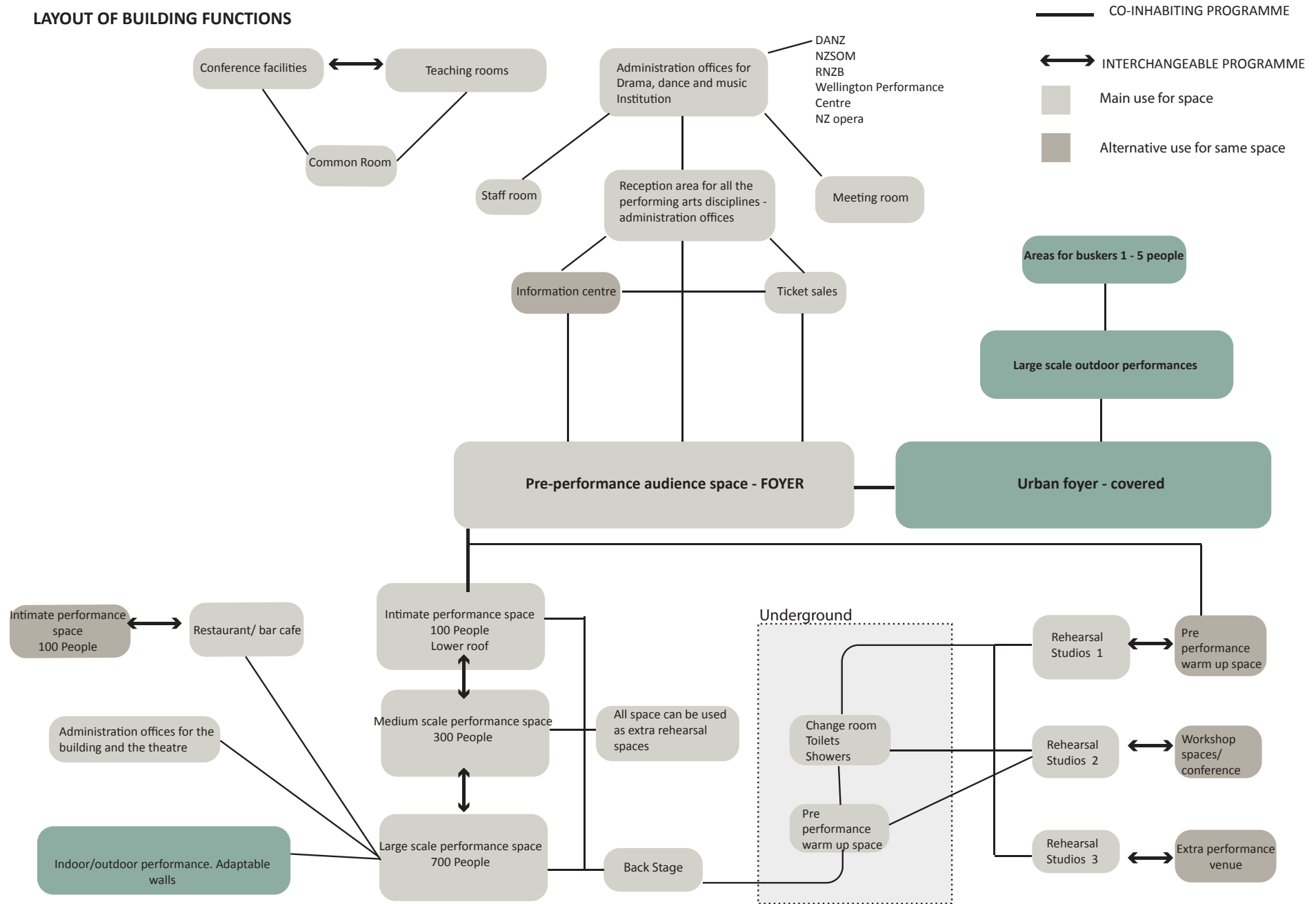


Fig 6.4 Layout of building functions. The arrows highlight the functions that are interchangeable within a space. The solid lines represent the spaces that are linked or function off one another

CHAPTER SEVEN

DESIGN

7.0 Introduction

Chapter 7 expands upon the observations made in Chapter 6, specifically relating to the design for the chosen site on Queens Wharf and the aspects that will influence the design. The chapter will outline the aims and objectives and then applies these objectives to the design experimentations. The analysis of each experiment will also relate back to the theoretical argument to develop a resolved design decision.

7.1 Aims and objectives

The investigation up until now has helped develop the aim of the building's design and a series of objectives for the design phase. The aim of the design is to respond to the demands of the users in Wellington's performing arts scene and the needs of the city itself by producing an architectural design that will meet those demands. The objectives for the design consider all prior elements in research and are listed as follows:

- To create a building that has multiple circulation paths running through the site, resulting in a more permeable site that will encourage people to use these paths on an everyday basis, and expose them to performance
- To create a site and building that is adaptable in terms of meeting a range of performers' and audience desires. The building, as well as the surrounding site, will provide multiple opportunities for performance to occur ranging in different sizes, levels and materiality
- To create strong connections between the indoor performance spaces and the urban realm that engages onlookers in the performance scene and removes the traditional barrier of enclosed theatres
- To produce an indoor theatre space that seats between 500-1100 people as a venue for this audience number is lacking in Wellington
- To create a stronger connection between the building and the surrounding environment. Particular attention will be given to the waterfront, Frank Kitts Park and Queens Wharf connections to the building

7.2 *Response to brief*

The response to brief section outlines design initiatives that respond to the objectives outlined previously, as well as outlining the brief of the building. Many of the criteria below are drawn from some of the key elements highlighted in Chapter 4.4. Two of the key elements to focus on are: adaptability and the relationship of the building to the surrounding context. The following outlines elements the building will use to: create strong connections to the surrounding environment, function on a day to day basis, and have public and cultural benefits. These are also drawn from chapter 4.4.

7.2.1 *Strong connections to the surrounding environment*

- Create a network of paths through the site to increase the block permeability
- Create a smaller building footprint that relates to the urban grain
- Create a stronger link from Frank Kitts Park to the new site
- Place activities on the ground floor of the proposed building such as a cafe, rehearsal spaces, information centre and theatre space
- Provide shelter to allow for outdoor activity

7.2.2 *Pattern of use of the building*

- Design to allow the performing arts administration area to be open from 8am to 6pm
- Design the rest of the building to be open continuously to the public from 8am to 10pm with the conditions of a show running later
- Design the institution to run from 9am to 3pm, Monday to Friday with classes and workshops held for the public in the evening
- Provide children's classes during the week days and Saturdays, as well as extensive school holiday programmes
- Provide a cafe and information/ticket centre which is open from 7am to 10pm. This will encourage use of the building throughout the entire day

7.2.3 Public and cultural benefits

- Encourage participation in creative leisure activities and appreciation of the performing arts
- Provide a social focus and a meeting point
- Act as an information point and resource centre for the performing arts
- Act as a public leisure area
- Provide a home base for performance institutions in the community
- Provide an educational use for teaching the art of performance
- Actively engage public interaction. The building does not have an exclusive use as it incorporates everyday functions
- Enhance the waterfront by providing the opportunity for performances to be conducted right down to the water's edge
- Enhance an area that is commonly avoided at night time due to lack of activity

As well as relating the design response to the brief, it is just as important to relate it to the key ideas drawn from the precedents. Through a combination of responding to both the objectives of the project as well as being influenced by successful precedents, the design will have a stronger purpose. Outlined next is the response to the successful elements drawn from the precedent analysis.

7.3 Response to precedent analysis

Outlined below are the functions that the design will incorporate in response to the influence of the objectives and the brief. Notably they are the relationship between indoor and outdoor, the relationship to the surrounding context, and adaptability.

7.3.1 Relationship between indoor and outdoor

- Create a series of multiple performance spaces that extend out into the urban landscape. These will aim to draw people further into the site by tapping into their sense of curiosity
- Create a more permeable building that will have a better relationship with the surrounding circulations paths
- Provide physical and visual connections between the inside and outside of the building, that draw the activity from the building down to the water's edge
- Provide a strong level of daylight in the interior to reinforce the connection with the outside environment and create a means to control this light

7.3.2 Relationship to the surrounding context

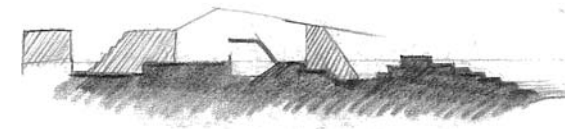
- Maintain continuity along the waterfront
- Set the tone for the experience through the approach up to the theatre, with the architecture drawing people into the site. This space should act as an urban lobby, blending the interior with the exterior
- Create a site that is safe to be in at night which is enhanced by its location. That is, close to restaurants and/or accommodation (facilities) and by ensuring that the area is well-lit
- Maintain coherence in the architecture by referencing the *Wellington Waterfront Framework*. In particular the city to waterfront connections, highlighting the promenade, and acknowledging and enhancing open space. The framework implies a 'wharf language', which includes industrial piles and a range of vertical and horizontal architectural elements



Section through the site showing a canopy connecting two of the buildings, providing a covered outdoor area



Section through the buildings highlighting the solid and void areas



Section highlighting different elevations in the ground plane providing different levels for performers and audience



Section highlighting different elevations in the ground plane providing different levels for performers and audience. The site tiers down to the waters edge

Fig 7.1 Initial explorations with levels within the site and areas of the building that open out to the public

When establishing the connections with the surrounding environment, the key criteria outlined in the literature review that need to be adhered to, to create a successful public realm include; character, continuity and enclosure, quality of the public realm, ease of movement, legibility, adaptability and diversity (Carmona, 2003).

7.3.3 Adaptability

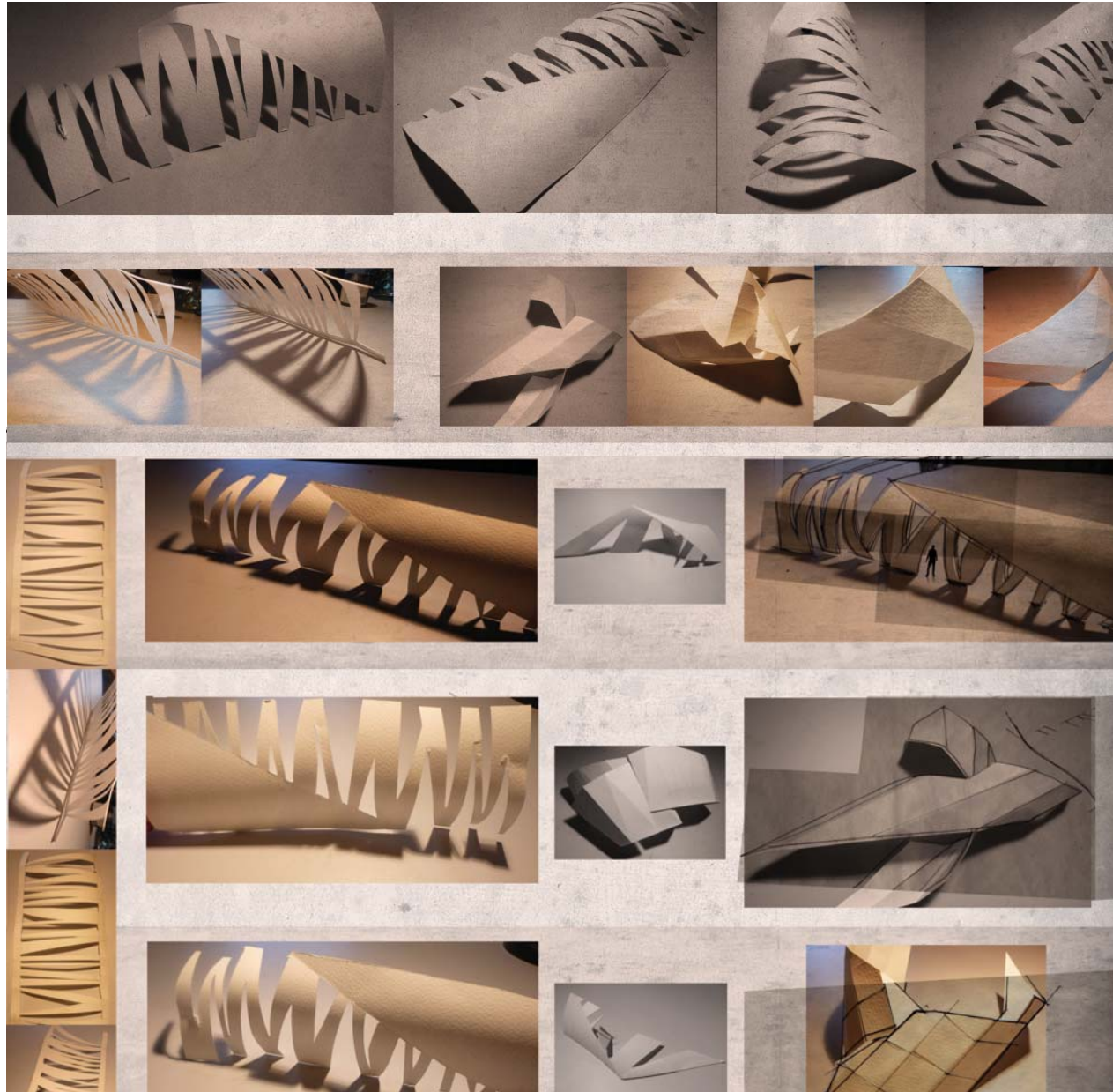
- Provide an indoor theatre space that caters to the 1000 person capacity requirement. Create it to be adaptable within the interior of the building and out to the exterior
- Provide outdoor and surrounding spaces that offer potential for performances to occur with a variety of diverse spaces ranging in enclosure, size, shelter, levels, floor textures and materials
- Create adaptability within the theatre space by utilising floor, ceiling and seating configurations so that the theatre can house a diverse range of performances
- Create a series of spaces that cater to the desired performance styles. Based on the findings from the questionnaire, the performance spaces should house performance styles including bands, rock concerts, hip hop dance, musical, comedy and ballet

7.4 Modes of practice

The modes of practice section describe the different design techniques that were used to develop a basis for the beginning of the design experiments. They included the following techniques to develop and test ideas about form and context: use of physical models, figure ground studies and contextual analysis.

Physical models

Initial explorations with physical models provided some grounding at the beginning of the design process. As a process to establish form, physical models were created to explore different ways of creating unusual spaces. The card models were made up of facets and folds to create spaces that could provide opportunities for interesting performance sites as they had a range of levels.



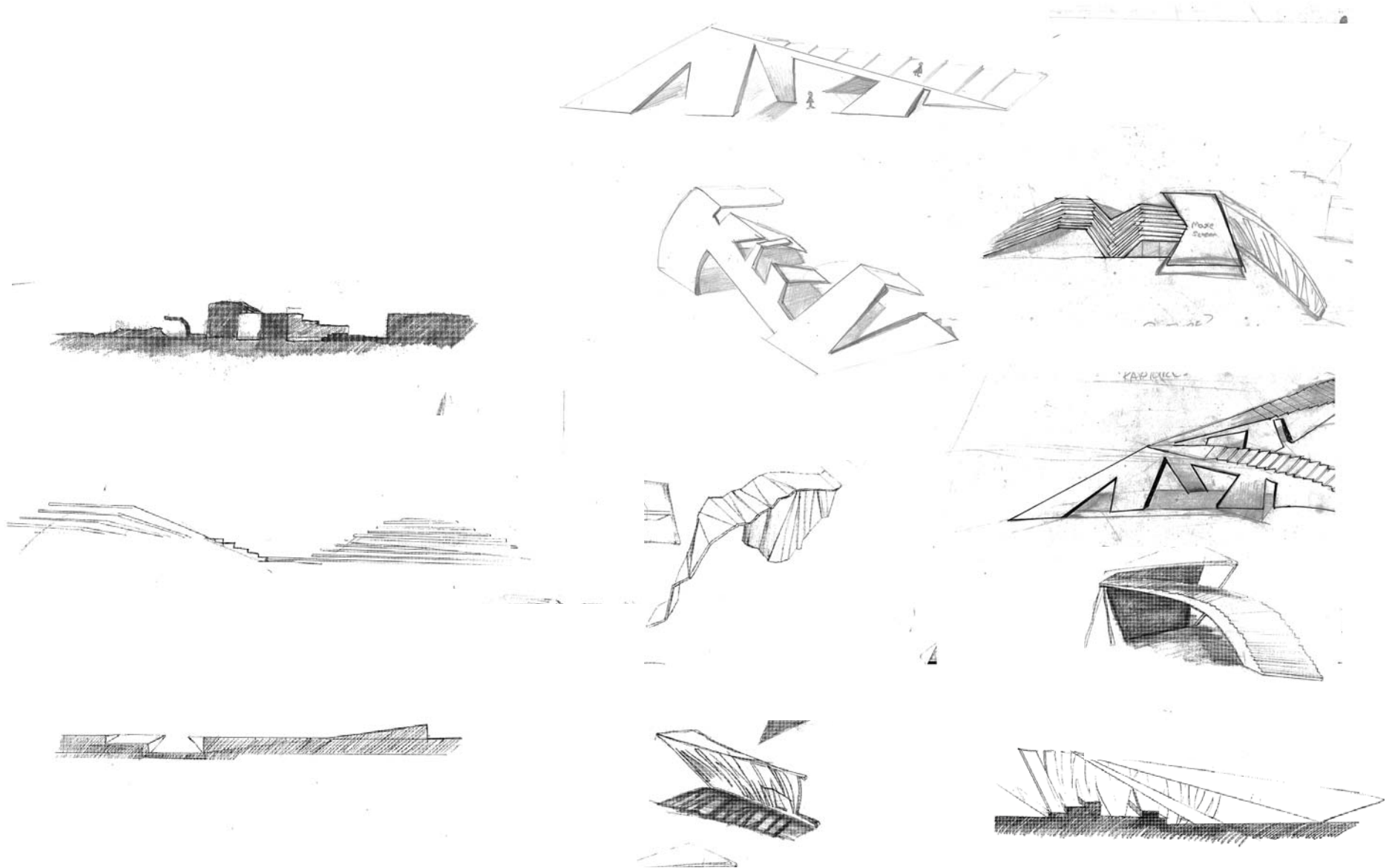
Screening effect. Creating a permeable facade to create a physical and/or visual connection.

Creating areas that are semi enclosed resulting in a blur between the indoors and outdoors. This could be successful as a facade design

Screening effect. Creating a permeable facade to create a physical and/or visual connection. This could be successful as an atrium space structure to allow light into the building

Folds in the roof plane that meet the ground plane, providing access up onto the roof. This is a good way to utilise the roof space of a building

Fig 7.2 Initial models were made to experiment with the form of the building. Key ideas such as connection to the ground plane and screening of the roof and wall elements were experimented with to create permeability in the facade



A series of levels created through the site that allows for different viewing platforms for the audience and performers

Elements where the building meets the ground, resulting in an inhabitable area underneath. The facade is permeable which allows for multiple circulation routes through the building

Fig 7.3 Initial design sketches exploring elements connecting to the ground and elements of screening

They were based on key forms such as terraces, levels, slopes, roofs and walls intersecting the ground plane which created areas where viewers could walk through and around the performances. Exploration with models suggested the importance of using a screen for the facade to create an interactive viewing technique. Screening is an effective technique to use for the facade in order to break up the large scale wall and create view shafts into the building for passers-by. (This is seen in the Arena Stage by Thom Bing architects in the precedent analysis). Reducing the dominance of a single facade is essential in the design as the building is situated in a prominent spot on the waterfront.

Figure ground studies

Undertaking figure ground studies was a successful starting point in the design process of the Yokohoma Port Terminal. The project is then generated from a circulation diagram that aspires to eliminate the linear structure characteristic of piers, and the directionality of the circulation (FOA, 1996-2003).

Figure ground studies highlighted the existing built environment that surrounds the site by detailing the building footprint that distinguishes between circulation paths and the building itself. Figure ground studies are used as a stimulus to help generate an appropriate form/circulation relationship.

One of the key ideas identified in the precedent analysis is that performances placed near or on circulation paths have the potential to draw a diverse and spontaneous audience as the attention of people who are not planning on watching a performance can be captured. Current pedestrian paths on the Queens Wharf site linking back to the city were highlighted as potential to leverage such a notion. The highlighted circulation paths from the figure ground studies dictate the main entrance points into the building to ensure that the circulation paths lead into and through the building.

In order to establish the circulation paths through the site, different pedestrian path options were placed on the proposed site to break up the space and to differentiate between potential circulation paths and built form.



Fig 7.4 Key pedestrian paths through the site and access onto the site

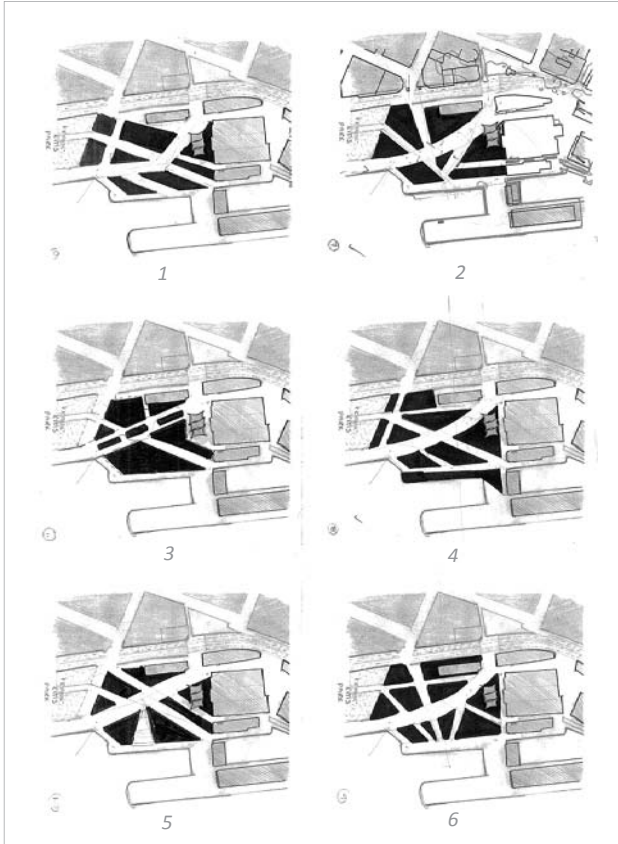


Fig 7.5 6 of the many options of figure ground analysis for potential circulation paths and built form on the chosen site. These 6 diagrams were the most successful as they provided multiple paths through the site. These figure ground studies were done through the bottom-up approach to research. . No.3 was not as successful as there was an area which has limited paths running through it. No. 4 was also not as successful as there was built form running along the promenade and it is important to keep this clear. All the other options are good as they follow the circulation paths and are very permeable

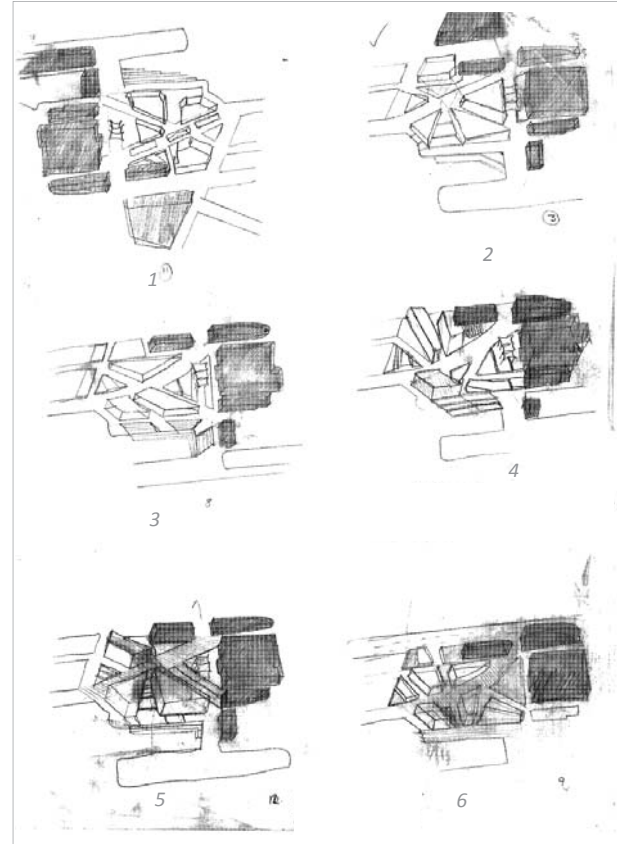


Fig 7.6 3-D Figure ground analysis to get a sense of scale of the built form on the site. These built forms relate to the images in Fig 7.5, however in a 3-D form. This gives a clearer idea of how dominate the built form is, in relation to the circulation paths

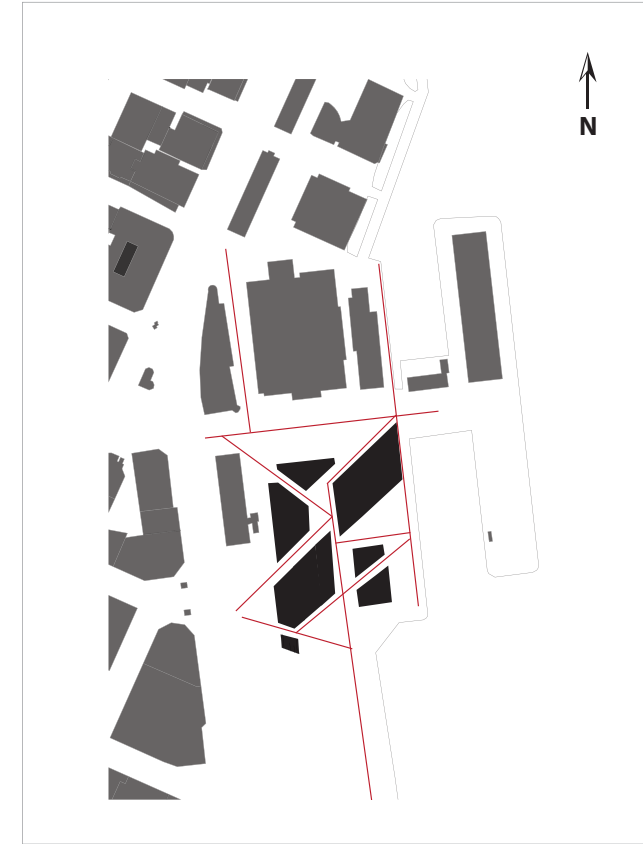


Fig 7.7 Final figure ground study that will be developed on in the design. It was chosen as there were multiple paths through the site, the building framed the waterfront and the built form was the most permeable to limit the building scale is relation to the circulation paths

The diagrams in Fig 7.5 and 7.6 emphasise connections through the site and how the circulation paths relate to the surrounding network of buildings with regard to their grain and density.

It was important to relate the circulation paths to their wider context (including the other potential performance sites). Fig 7.8 demonstrates the sites in their wider context.

The figure ground studies highlighted the large scale of the site (as seen in no.3 of Fig 7.5). More circulation paths were required to make it more permeable and in order to provide ease of access and legibility across the site. This was identified as a key aspect for a successful urban realm in Chapter 3.3.

The figure ground studies on the chosen site emphasised the spatial options for potential built form, and circulation space. This provides the basis for construction of the design as successful spaces are centred around the key circulation paths. Key circulation paths directly beside the building allow ancillary performances and activities to spill from internal spaces out into the paths. From the established figure ground study, the plan was extruded up, creating roof plates and floor levels which resulted in an overall form for the building. The chosen figure ground study is highlighted in Fig 7.7.

Bottom up approach to design

A bottom-up approach to design is a design research strategy which is heavily influenced by the programme of the building. Initially a top-down approach or form based approach, was adopted during early stages of the building's design in the physical models (refer to Fig 7.10). In the top-down approach, design is driven from a range of solution alternatives (Terpenny, Nnaji, & Bohn, 1998, p. 2). Bottom up design essentially changes the building's form to suit the programme, making the programme easier to read. An issue arose where the form did not correspond to the spaces below as the programme of the building had not yet been integrated into the design. There was a disconnection between the function and form of the building which was resolved by returning back to the design using a bottom up approach.



Fig 7.8 Circulation paths in a wider context, connecting all of the sites together

The key functions of each of the spaces (the programme) were defined in the previous chapter and have been placed into the final plan from the figure ground analysis. The plans in turn influence the exterior form in relation to the function of the particular space, particularly the roof height, light openings, and entrances.

The figure ground analysis was useful as the pedestrians routes were established early in the design. A building footprint was then produced, which allowed a strong level of permeability on the site. Alternating between the two design approaches (bottom up and top down) has been effective for the design as it highlighted the different elements that contributed towards the successful design outcome.

Contextual analysis

To emphasise the proposed design's strong connection to the site, it is essential to look at the current context. A majority of the design process was originally developed using existing elements of the TSB Arena. After a lot of testing and experimentation this process was deemed unsuccessful.

The initial reason for completely removing the TSB Arena was to eliminate the large scale building that dominates Wellington's waterfront and appears to carry many negative connotations.

The existing steel truss and geometric grid layout were adopted into the new design. However, after working with the grid layout, it became very restricting as it was not working with the design form and intention. A few of the trusses still remain in the design, lining the main circulation path highlighting the elevated atrium space.

The sail canopies that line the centre of the Queens Wharf are discarded as they do not fit in with the new design scheme. (Additionally, the Wellington City Council has also spoken of removing them). The current path that runs directly under the sails linking the city to the waterfront is very strong, and if possible, any large scale building disrupting this view should be avoided.

OLD WHARF BOUNDARY

CURRENT WHARF

Fig 7.9 Map of the old Queens Wharf with the existing wharf line placed over top. The new design has drawn inspiration from the old wharf lines and these lines now guide the new circulation paths

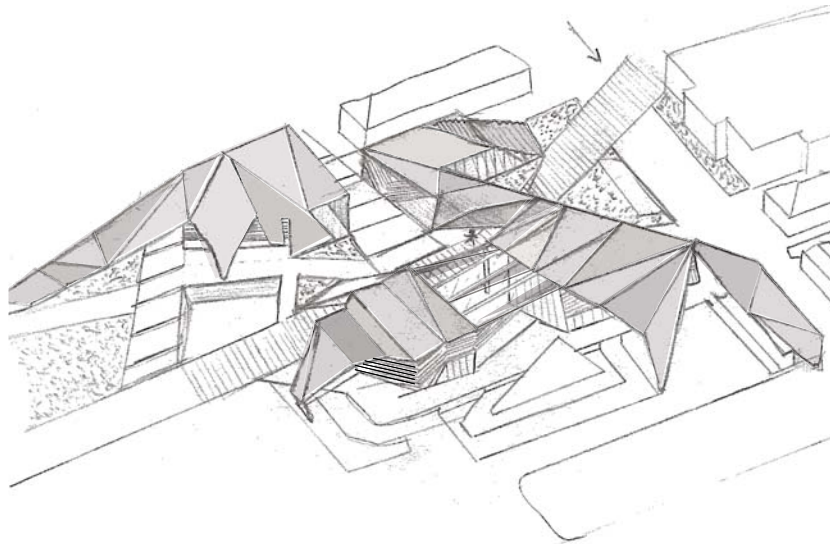


Fig 7.10 Initial design exploration. Exploring the roof to ground relationship and areas of inhabitation on the roof through the top down approach

7.5 *Design experimentations*

This section documents the experiments which were used to aid in the development of the design and critically analyses how they evolved. The experiments are responses to particular design issues that arose during the design process. In the literature review, Martin Bloom highlighted a series of criteria that should be applied to all theatre design. These include: the importance of site selection, the cultural image that the theatre can project to the community, the efficiencies of the lobby, stage characteristics and above all, the crucial relationship between performers and audience (Bloom, 1997, p. XIV) The issues addressed also arise from the outcome of the precedent analysis in Chapter 4.5 and the site analysis opportunities. The four main issues addressed are:

1. The connection of the building with the surrounding environment such as Frank Kitts Park, the waterfront and Queens Wharf
2. Through architecture, the creation of innovative ways for spectators to view performance, blurring the boundary between audience and performer and allowing adaptability of the traditional theatre space
3. The establishment of a hierarchy of the roof design in terms of the connection to the ground and the potential for inhabitation
4. The indoor/outdoor relationship between the building and designing for this threshold

In order to determine the appropriate design decisions, each issue and the experiments associated with them, are detailed and analysed in the following sections.

7.5.1 Site plans and building plans



Fig 7.11 Site plan. Scale 1:15000

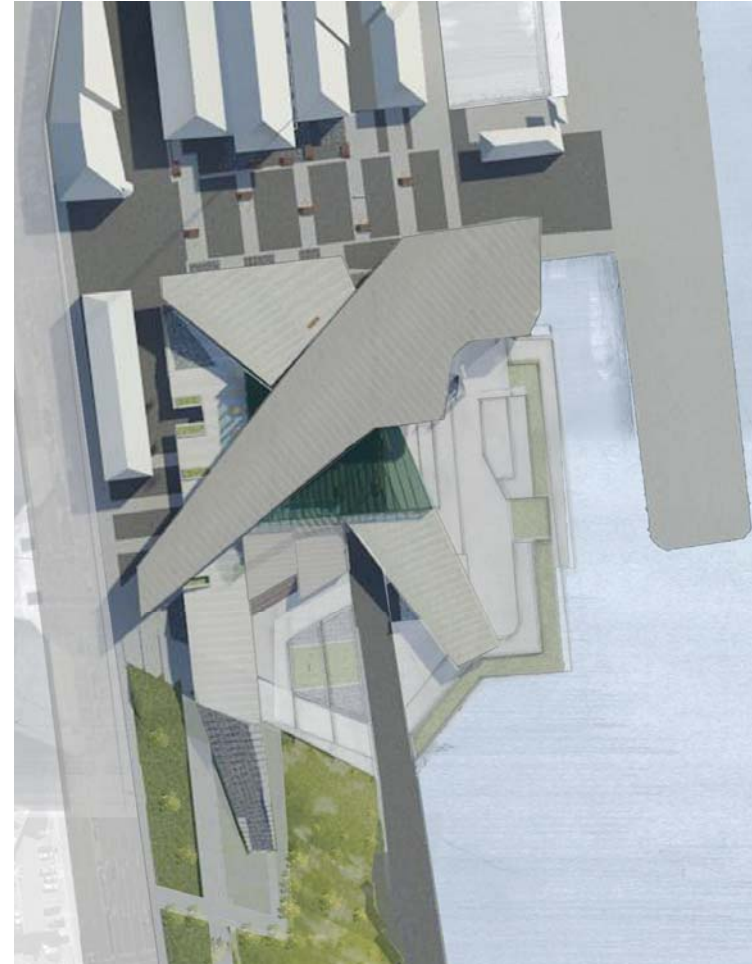


Fig 7.12 Site plan of the performance centre showing the connection to Frank Kitts Park, Queens Wharf and the waterfront. It also highlights the overlapping roof form. Scale 1:1200



Fig 7.13 Ground floor plan, scale 1:1000



1. Performance spaces
2. Institution administration
3. Building administration
4. Cafe/restaurant
5. Teaching spaces
6. Rehearsal/performance space
7. Student facilities
8. Toilets/change
9. Backstage
10. Info/tickets
11. Roof terrace
12. Foyer

Fig 7.14 Upper level plan. Scale 1: 1000



1. Performance spaces
2. Institution administration
3. Building administration
4. Cafe/restaurant
5. Teaching spaces
6. Rehearsal/performance space
7. Student facilities
8. Toilets/change
9. Backstage
10. Info/tickets
11. Roof terrace
12. Foyer
13. Car park
14. Storage

Fig 7.15 Basement plan consisting of the car park as well as the warm up area and dressing rooms linking directly to the back stage area. Scale 1: 1000

VARIETY OF BUILDING FUNCTIONS AND INTER-CHANGEABLE SPACES

- Conference/lectures
- Rehearsal space
- Performance space
- Administration
- Teaching spaces
- Circulation space
- Cafe



The main programme layout



During the day, the majority of the performance and rehearsal spaces will be used as teaching spaces by the Whitieria Performance Centre



The majority of the spaces on site can be interpreted to be used for performance



The majority of the rehearsal, performance and teaching spaces can be hired out and used for conferences or lectures and private functions

Fig 7.16 *The range of interchangeable functions of each of the spaces*

SHELTER
INDOOR/OUTDOOR
FLOOR LEVEL
SEATING
SPACE SIZE
AUDIENCE SIZE

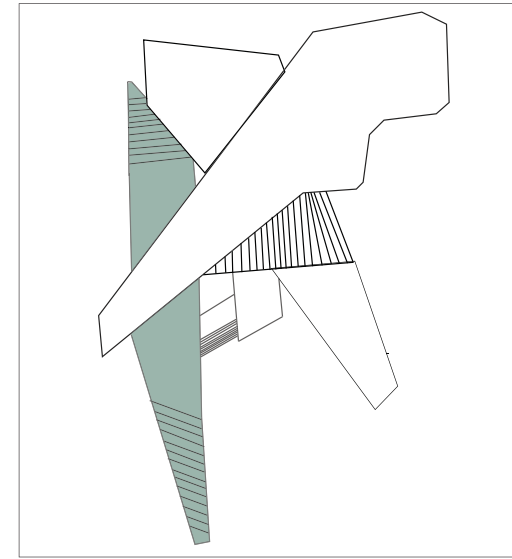
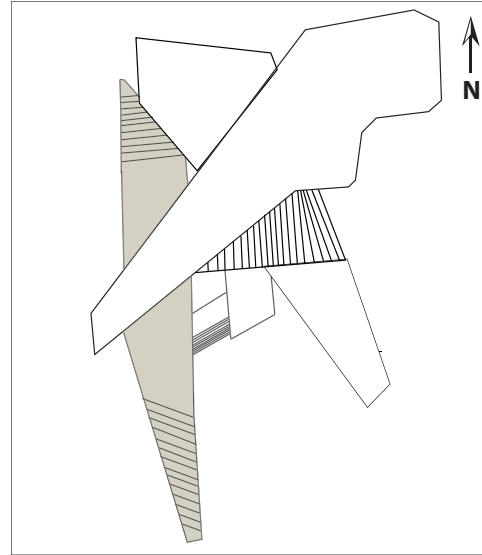
BALLET

**MUSICAL
THEATRE**

**ROCK/POP
CONCERTS**

SEMI- FLEXIBLE

ROOF PLANE



This architectural site plan shows the 'K' building complex, a large, irregularly shaped structure with a prominent 'K' shape. The building is shaded in a light tan color. It is surrounded by a network of streets and other buildings, which are outlined in black. The plan includes details of the building's footprint, internal courtyards, and surrounding urban context.

This aerial view of the site plan shows the proposed development's footprint in white, set against a green background representing the surrounding land. The plan includes a large building with a central courtyard, several parking lots, and a road labeled 'Rte 101'. A small inset map in the bottom left corner shows the location of the site within a larger regional context.

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7.5.2 The building's connection with the surrounding environment, including Frank Kitts Park, city to waterfront and the Queens Wharf Promenade

A key concept discussed earlier in the thesis was the potential to create a healthy symbiotic relationship between a theatre and its immediate surroundings. A better link between the building and the surroundings would reinforce; a city to sea connection, the connection opening out onto the Queens Wharf promenade, and the link to Frank Kitts Park. As seen in the precedent analysis, Melbourne's Federation Square is an urban design that focuses on the integration of the building with the surrounding context, paying special attention to the strong connectivity with transport lines (Donald L. Bates and Peter Davidson Architects, 2005).

Due to the location of the chosen site for the design on the waterfront, there is an opportunity for the building to enhance and respond to its surrounding context. The continuity of the building required by the *Wellington Waterfront Framework* is achieved by referring to the city to waterfront connection, enhancing the promenade and acknowledging the relationship between the building and the surrounding open space. In particular, the *Waterfront Furniture Design Brief* needs to be adhered to and relate to the 'family of elements' outlined in the brief. Another principle from the framework is adhering to the relationship of the building to open spaces by making the ground floor activities accessible to the public.

City to waterfront connection

It is important to acknowledge early on the link between the waterfront and the building, so focus can be applied to integrating the urban grain at the planning level and through Figure ground studies. A bottom up approach was used to improve links with Wellington's waterfront. Attention was given to the history of Queens Wharf, notably the old shore lines and previous wharf structures that existed before the reclamation of the land occurred over a series of years, beginning in 1891. The main circulation path through the centre of the building now follows the line of the old wharf. (Refer to Fig 7.9). A prominent connection with the waterfront is tied into the circulation paths through the building which provides a strong link back to Lambton Quay. This is enhanced by the circulation pathways that follow the street lines directly through the site and down to the water's edge.

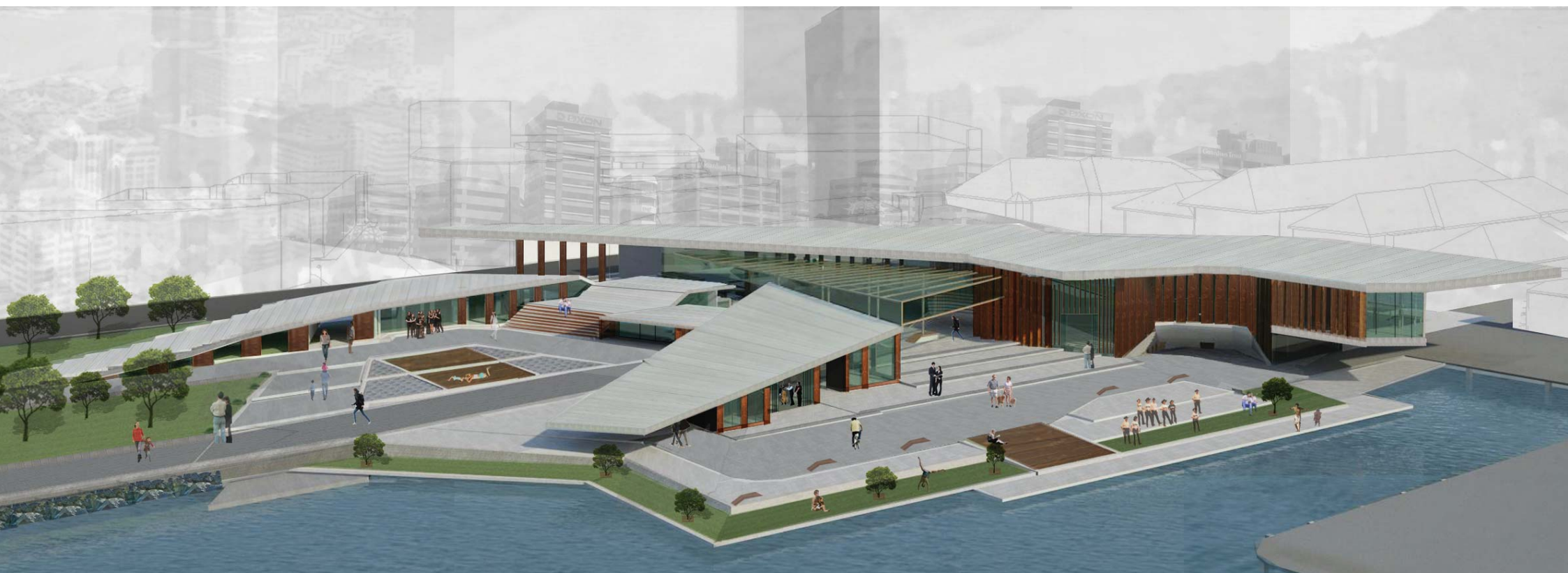


Fig 7.18 Perspective of the performance centre highlighting the terraces that tier down to the water's edge

To establish a stronger connection to the water's edge, a series of terraces were designed that tier down from the building and atrium (foyer) and extend out beyond the wharf (refer to Fig 7.18). When no performances are scheduled, the steps function as a meeting place. The materiality of the terraces - concrete, wood and grass - ties this area to the existing material language on the waterfront. Other key elements which have been drawn upon from the nearby Kumutoto Wharf (also in the Wellington Waterfront precinct) include: a mix of trees, low level planting, asphalt, concrete paving, granite cobbles, timber inlays and plenty of seating. The Waterfront Furniture Brief suggests that there must be consistency in materiality along the waterfront promenade.

Connection to Frank Kitts Park

The connection to Frank Kitts Park has been enhanced by opening the building functions (rehearsal space, information centre and public toilets) out towards the park, so activities can flow onto the park. There are therefore no blank facades. The path that currently runs through the centre of Frank Kitts Park meets the building where the roof touches the ground, allowing a continuous pedestrian path up and over the building.

Connection to Queens Wharf promenade

There has been a strong effort in the design to ensure the activities of the building open out onto the Queens Wharf area as this area was highlighted as an important pedestrian promenade, plaza space and a key space linking back to the city. The cafe space (and performance area) opens out onto the promenade which is sheltered from the southerly wind and receives afternoon sun.



Fig 7.19 The three connections that are being achieved through the design. Connections from the building to the city, to Frank Kitts Park and to the waterfront

Pedestrian paths into the site

The design has to welcome and attract people from all angles of the site, so that it systematically blends programmatic elements with spontaneous interaction. For a stronger link back to the city, the pedestrian paths are highlighted to show how people arrive at the site and how they move through the site once they have arrived. The key paths run from Frank Kitts Park, Shed 5, and Queens Wharf (refer to Fig 7.21). Also taken into consideration is the experience arriving by vehicle. This is enhanced by utilising the underground car park and providing an entrance point from the car park which leads directly up the staircase, into the atrium space. This encourages interaction with the building by the user, which otherwise may not have taken place.

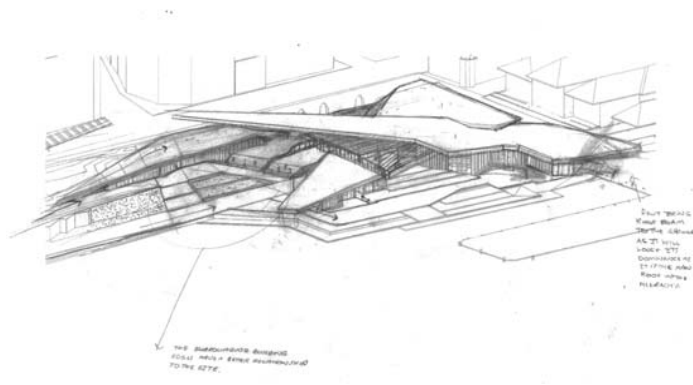


Fig 7.20 Initial sketch of the design

CIRCULATION PATHS THROUGH THE SITE



Fig 7.21 The circulation paths are a key part of the design. The multiple paths through the site provide choices for the pedestrians as well as guiding them through the building. The paths encourage the use of the building by people using the paths even if their destination is not the building itself



Fig 7.22 Perspective looking from Jervois Quay towards the waterfront. The key circulation paths are derived from the city street grid which links back to Lambton Quay. The paths lead directly into the building and towards to water's edge

7.5.3 Through architecture, create innovative ways for spectators to view performance, blurring the boundary between audience and performer

To create a space that is removed from the traditional theatre space, a key idea is to design innovative ways to view the performance. In the design this has been achieved by creating levels throughout the site, changing seating arrangements and utilising multiple areas in the building for performance.

Firstly, alternative viewing shafts through a diverse range of levels were designed to engage the audience with the performance and provide a sense of uniqueness. Secondly, adaptable performance spaces were established. This involved creating spaces in and around the building for performance so performers could choose their own style. These design elements blur the boundary between the audience and performer in an altered environment where differentiating between who is performing and who is watching can be unclear.

Establishing multiple viewing angles by creating levels in the site

One of the key concepts of the design is to create multiple levels throughout the site. This emphasises the idea of being removed from the conventional theatre space where performance is typically viewed from one specific spot.

This will mean the performance viewing angles constantly change between performances, as the performance is located in multiple locations, mirroring the nature of a performance where the audience is integral. In the design, an array of levels through the ground plane of the site has been created, including the terraces down to the water's edge that people can use for performance or viewing. These levels are evident through a section of the building where the central circulation is elevated 1.5m above the wharf ground plane and the overall design gradually tapers down to the water's edge (refer to Fig 7.23).

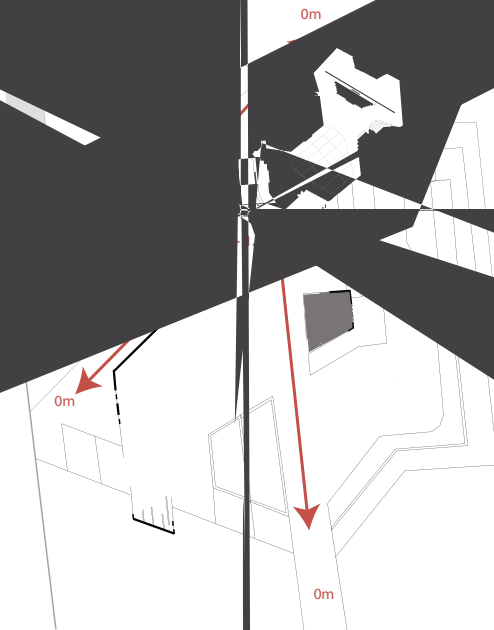


Fig 7.23 The series of levels across the site. There is a gradual decline in level across the site right down to the water's edge



Fig 7.24 Section through the site showing the levels that tier down towards the water. The highest space on the left hand side is Fig 7.25 (the rehearsal space). The space on the right of the section with the men playing violin is Fig 7.26

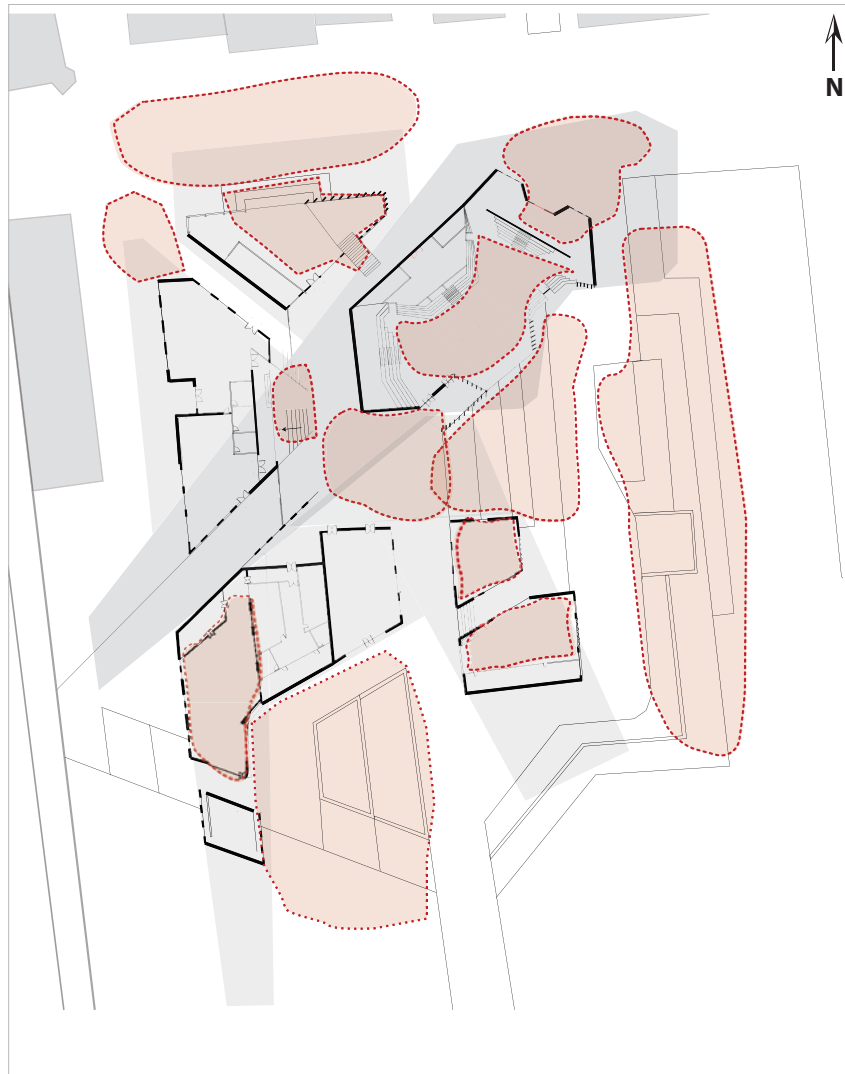


Fig 7.25 One of the rehearsal spaces that can be used as a performance space. The bi-fold doors provide a physical indoor/outdoor interaction so performers and audience members can move between the threshold. This space is used for classes for the institution and the general public



Fig 7.26 A circulation path leading towards the waterfront. The path runs directly in between two rehearsal spaces, allowing passer-by to view into the interior space and vice versa. These spaces open out on the waterfront side

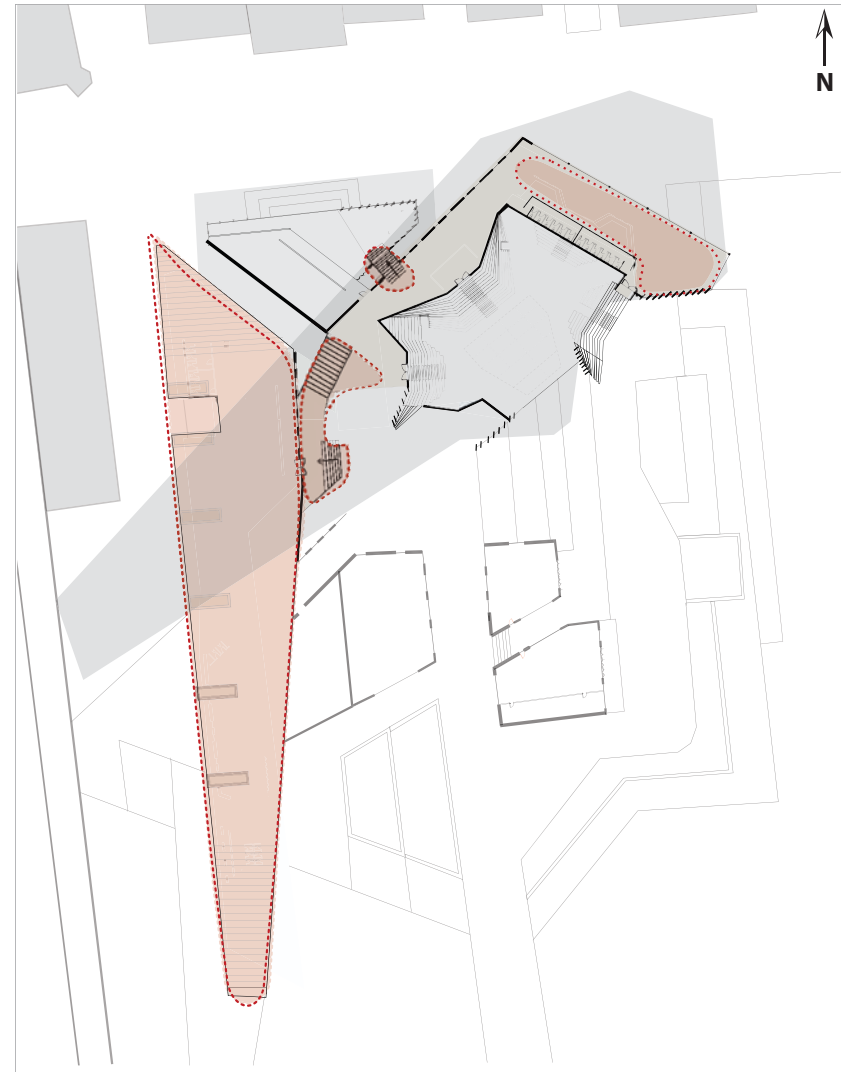
OPPORTUNITIES FOR PERFORMANCE ON THE SITE



 Potential site for performance
 Outline of roof form

Fig 7.27 Ground floor plan of the multiple opportunities for performance both indoors, outdoors and under sheltered areas

OPPORTUNITIES FOR PERFORMANCE ON THE SITE- UPPER LEVEL



 Potential site for performance
 Outline of roof form

Fig 7.28 Upper floor plan of the multiple opportunities for performance both indoors and outdoors including the roof terrace

Adaptable seating and theatre design

In order to enhance adaptability of the space and site, a new relationship between audience and performer needs to be created. These spaces should have multiple functions and the site needs to offer a variety of indoor and outdoor spaces (which extend out to include circulation spaces) for performance to occur. The interior theatre can be interpreted and utilised in different ways for alternate functions and performance styles.

Works highlighted in the precedent analysis suggested that adaptability is a strictly limited concept: if a theatre tries to do too many things, it ends up doing none of them well (Reid, Theatre Space, 2006, p. 216). Therefore the theatre has been designed with a limited capacity to be adapted. Solid black curtains provide the ability for the theatre space to be divided up and performers can choose which seating configurations are used. By allowing a range of seating configurations, this provides the desired seating number that was required in the objectives (refer to Fig 7.29).

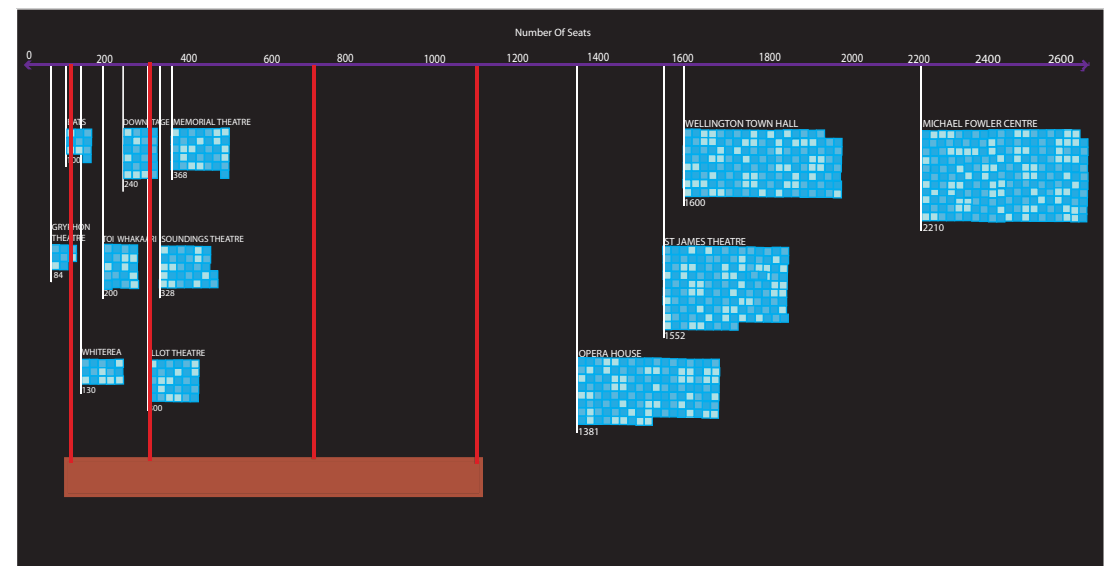
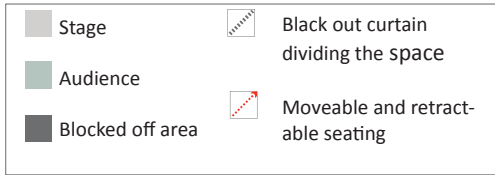
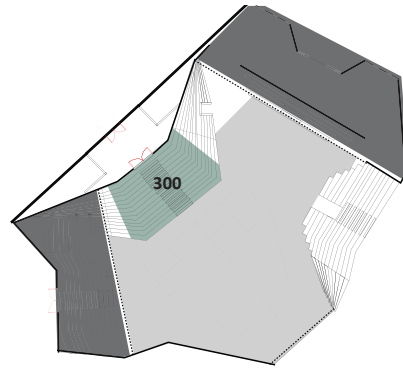


Fig 7.29 Chart of the new seating options placed within the existing theatre seating plans of Wellington theatres

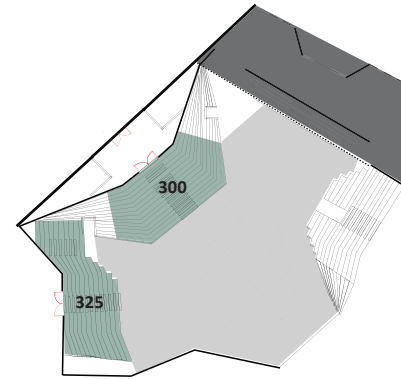
SEATING AND STAGE ARRANGEMENTS



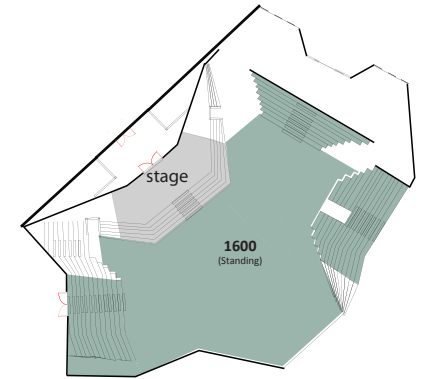
All the seats are occupied (approx 1000 people)



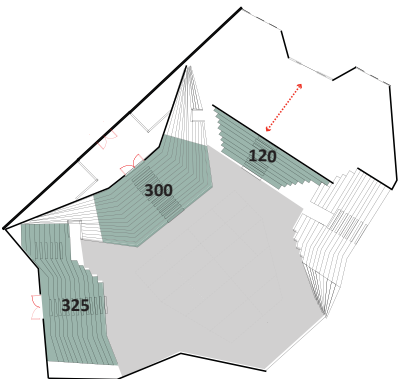
Centre seats occupied (approx 300 people) Access from upper level



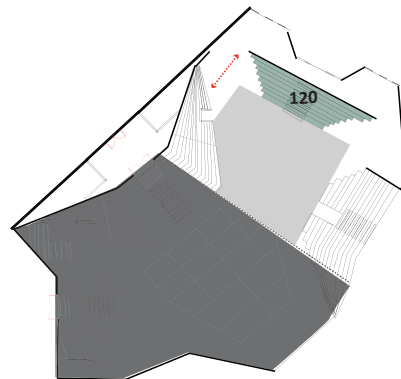
2 of the 4 seating configurations are occupied (approx 20 people)



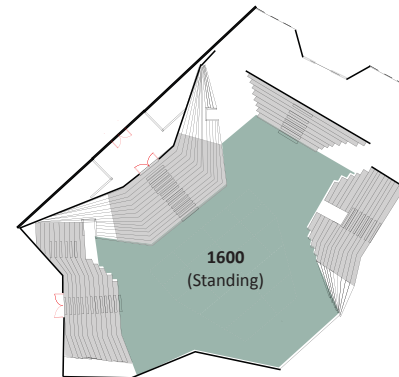
The seats retract backwards and a stage is formed 4m up from the ground floor. The audience is on the ground floor and surrounding terraces (approx 1600 standing)



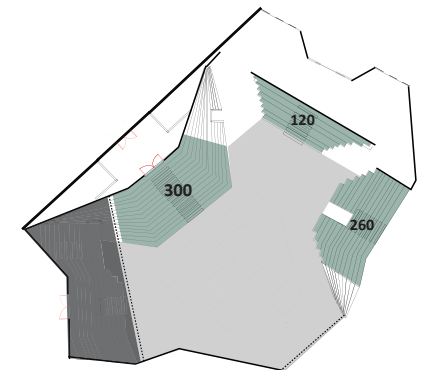
The small seating at the end can be pushed forward on rollers resulting in a more intimate theatre space or a larger foyer space (approx 700 people)



The end partition is pushed back. A small theatre. (Approx 120 people)



The audience is standing on the ground floor and the stage is up on the terraces (approx 1600 people standing)



One end is blocked off if there is a limited audience size (approx 680 people)

Fig 7.30 8 of the optional seating and stage arrangements

Adaptable seating is achieved by designing the seating space and stage area so that the roles and location of the audience and performers can be reversed. Instead of using the traditional method of individual fixed seating, the seating is made up of a series of flat terraces. The benefit is that the audience is not confined to one fixed space and, in turn, seating spaces can be adapted and used as a stage for performers (refer to Fig 7.31). By achieving this seating number, it successfully fills in the gap that was required in Wellington (refer to Fig 7.29)

The positive aspect of having a series of flat terraces as a seating configuration is that there is the ability for them to easily be stacked away. The top half of one of the seating arrangements has the ability to slot on top of each other and retract into the wall (refer to Fig 7.31). Removing the upper level of the seating provides an elevated stage level resulting in the audience being situated on the ground level. This means that the audience capacity when the spectators are standing can increase up to 1600.

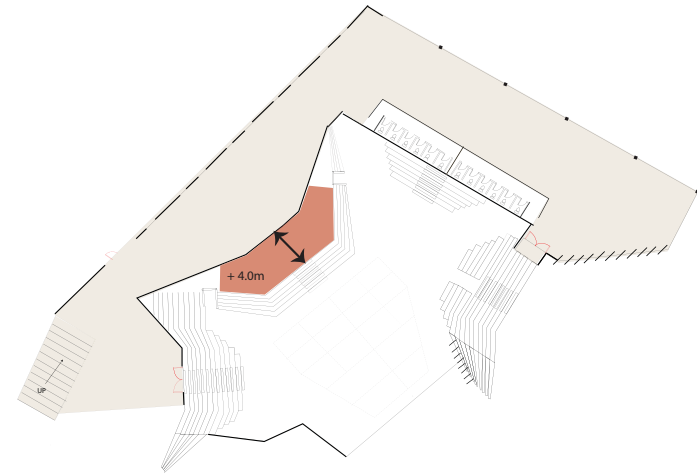


Fig 7.31 An area of the seating that is retractable to create a stage space elevated 4m above the ground floor plane where the audience will be standing. When the theatre is in this configuration, the audience can sit on the other seating areas

The seating element is reflected not only in the interior but also in the exterior, as the seating terraces produce a concave form which can provide shelter for outdoor performances or act as the interior foyer. This outdoor performance area can be seen in Fig 7.49, where the tiered seating acts as a outdoor canopy. Performance is not just limited to the theatre space, but can be extended out to all areas in and around the theatre, as seen in Agora Theatre, by UN Studio which was highlighted in the precedent analysis. This idea can be enhanced by allowing the performers to enter in through the same entrance as the audience members and interact with the audience space. Through the architecture of the seating layout, the language running through the interior theatre space has extended to the exterior form as well which can be highlighted through the vertical panels both on the interior and exterior.

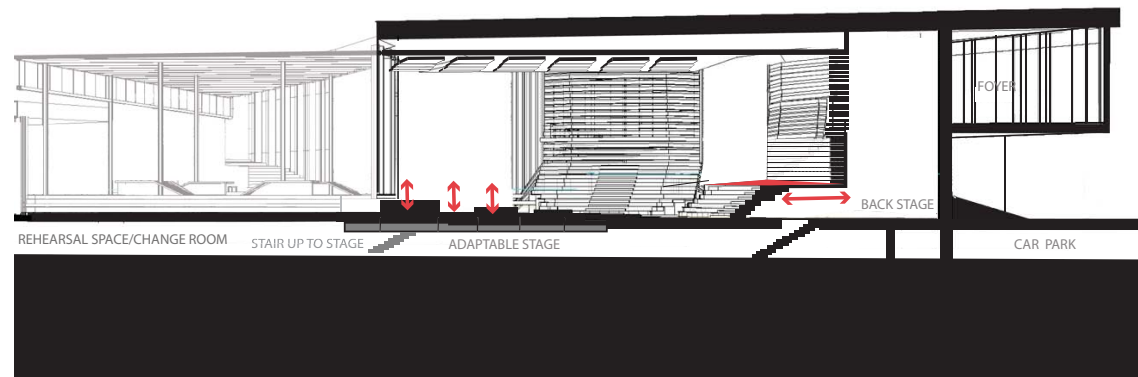


Fig. 7.32 The seating on the right has the ability to retract back into the wall. This allows space for a platform for a stage. The audience is now placed on the ground floor. The tiered steps up to the stage allow for the performers or audience to move up onto the stage area

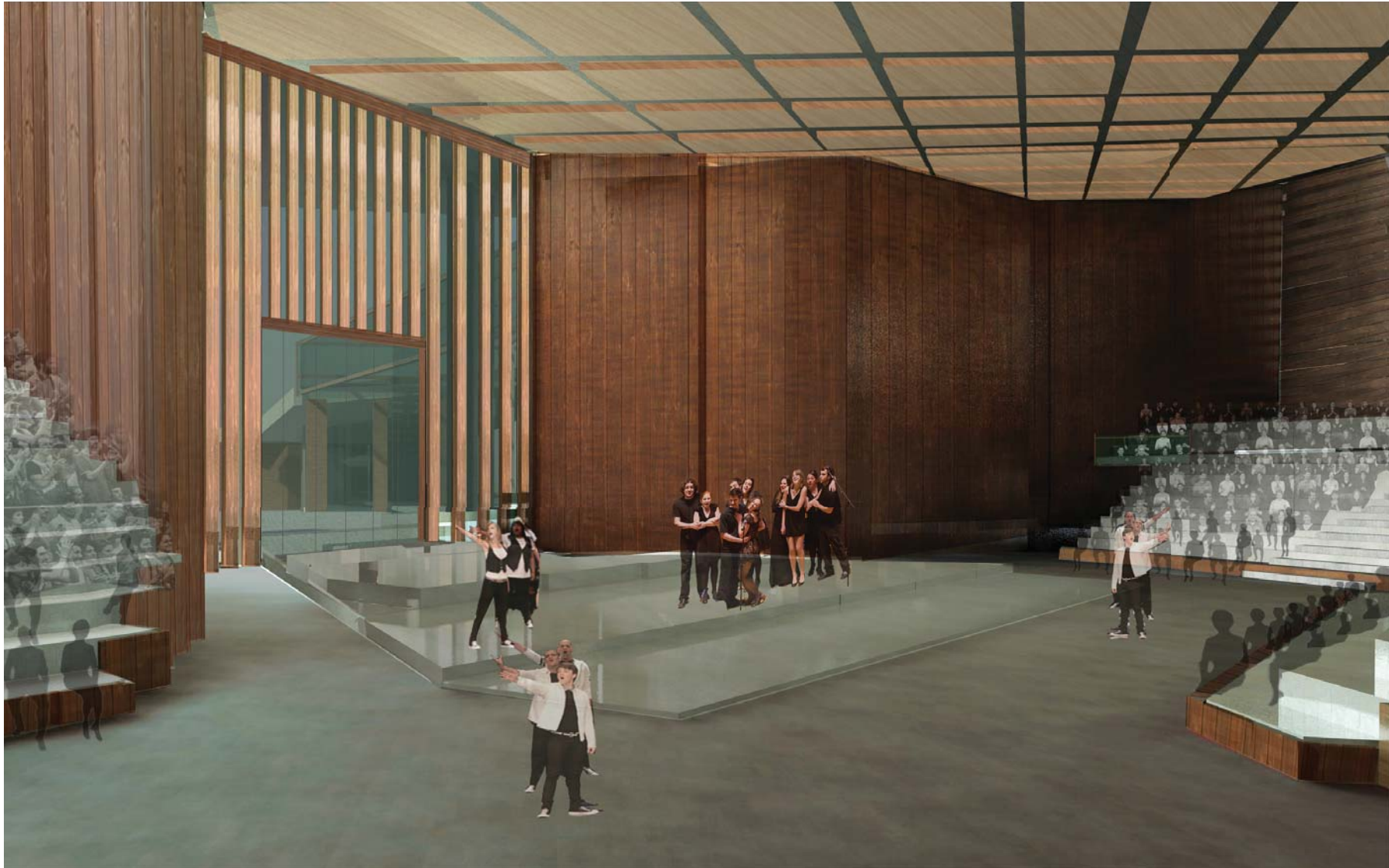


Fig 7.33 Interior perspective of the theatre space. The panels on the window edge are moveable to control the amount of lighting. Blackout curtains are used to block off the space and control light. The ceiling panels and the floor panels both have the ability to be moved up or down to suit the performance



Fig 7.34 Section through the theatre showing the underground changing area and rehearsal space linking up to the backstage area. The roof plane tiers down to meet Frank Kitts Park

Adaptable ceiling and flooring design

Performances not only range in audience and performer numbers but also in atmosphere and intimacy. This challenge is overcome by creating a series of ceiling panels which can be raised or lowered to increase or decrease the intimacy of the space (refer to Fig 7.35). Above these panels is a space frame system that allows for a series of catwalks for technicians to conduct lighting and ceiling adjustments. The entire floor space can be used for a performance or the performers can choose to raise or lower a series of partitions in the centre of the theatre.

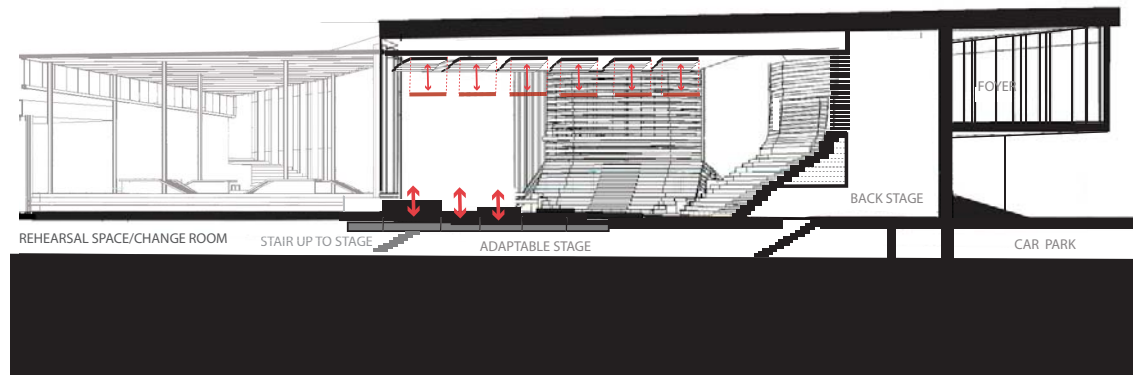


Fig 7.35 Section through the theatre space. The floor has adaptable panels that can be elevated and lowered or placed at ground level. By lowering the floor, this allows for an orchestra pit. The ceiling panels can also be raised or lowered depending on the intimacy required in the performance. Access into the theatre can be achieved via the upper foyer

The staircase as a site for performance

The precedent analysis established that it is common for circulation spaces to be utilised for performance, as evident in Noemie Lafrance's piece on a stairwell.

In the design, the staircase is designed to be a feature of the building and is situated in the centre of the building, providing opportunities for performance to occur over a series of levels. The stairwell takes people on a journey from the bottom of the site all the way from the car park, into the atrium space, up to the terrace roof and then up to the upper foyer space.

To create an array of viewing angles, the staircase has to be visible from multiple perspectives. This is achieved by having a large atrium space surrounding it and making the staircase accessible off the main circulation path. The staircase can also be viewed (and accessed) from the roof terrace and the upper foyer.

In conclusion, multiple levels throughout the building are created so people can look up or down on performances, eliminating the need to design wasteful space to accommodate seating configurations. By creating this diffusion between the audience and performer, an 'edgy' performance style (where a performance can occur at any time and at any point in the building, potentially catching the audience off guard) can be created.

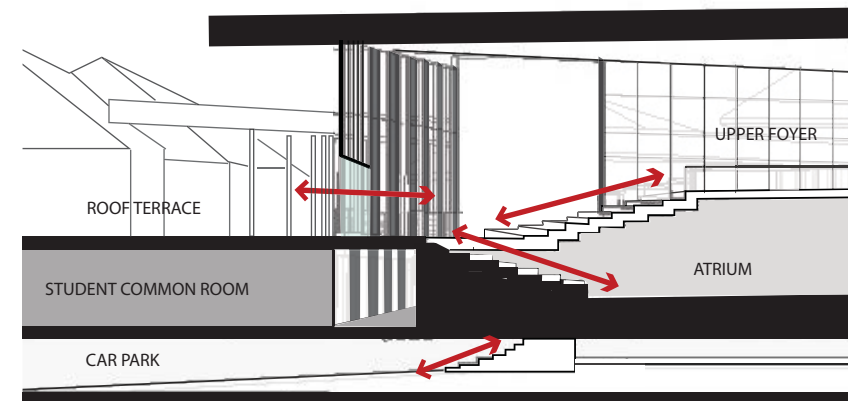
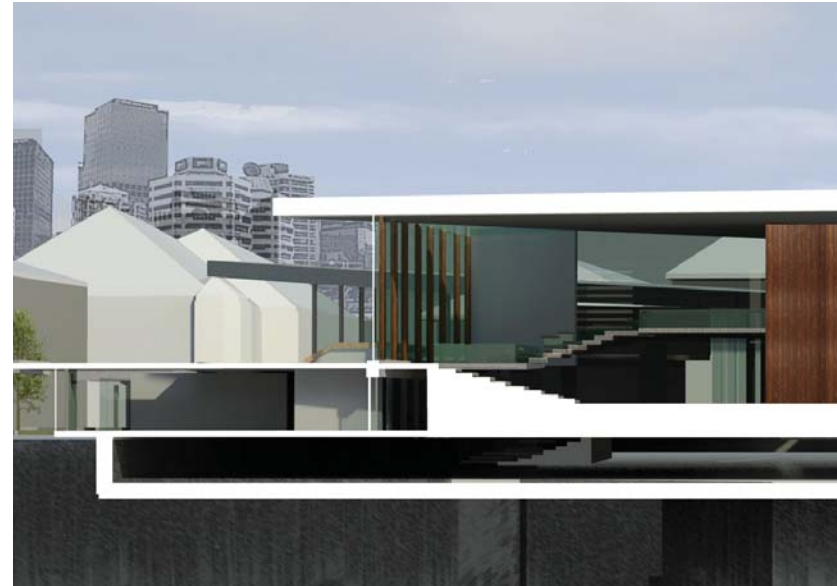


Fig 7.36 Section through the central staircase providing access up onto the roof terrace as well as to the upper foyer. The staircase begins in the underground car park and leads up to the atrium space

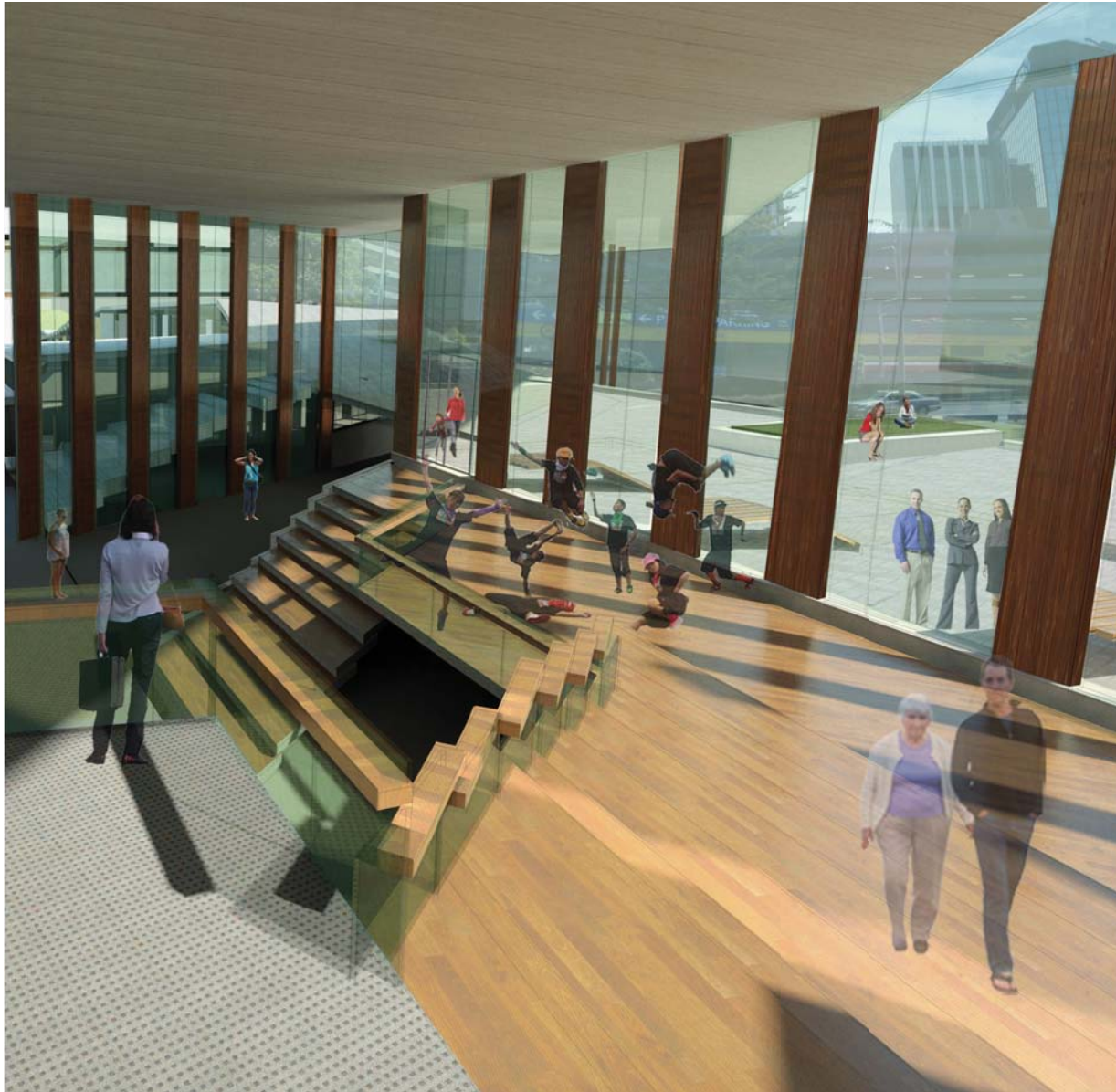


Fig 7.37 Section through the central staircase providing access up onto the roof terrace as well as to the upper foyer. The staircase begins in the underground car park and leads up to the atrium space

7.5.4 *Establishing the importance of the hierarchy roof design in terms of the connection to the ground and the potential for inhabitation on the roof*

As the building is situated in a public spot on the waterfront and accessible from all angles, it is essential that it has a strong connection with the surrounding environment. This has been achieved by paying particular attention to the scale of the roof form and the way it integrates with the surrounding context. In order to keep continuity when design decisions are made, a key principle was established that sees the roof as a landscape.

The roof is one of the main design features of the building as it can be seen from surrounding buildings and is in a prominent spot on Wellington's waterfront. Major design considerations include how the roof is treated in terms of its hierarchy, the points at which it connects with the ground to allow access up onto the building, the materiality, and the inhabitable areas.

A prime example that employs such a concept is The Yokohoma Port Terminal, Japan. It is a clear example of a series of continuous open spaces along the waterfront of Yokohama that undulate between a landscape and a building. The site is an open public space where the roof acts as an open plaza, continuous with the surface of the surrounding parks. The designers used a gradual incline over a very large site to guide people up and onto the building. The entire scheme is fluid, uninterrupted and multi-directional (Foreign Office Architects, 2002). It has continuity between the interior and exterior spaces as well as continuity between the levels.

Roof hierarchy

There is a hierarchy within the roof structure of the building which means the important elements of the building are evident from the exterior. This has been achieved by offsetting the plan of the theatre space at an angle to all the other buildings on the waterfront to differentiate it from all the other spaces (refer to Fig 7.13). The theatre plan is extruded 13m upwards to be reflected in the roof design, becoming a feature as it protrudes across the entire building (refer to Fig 7.39).

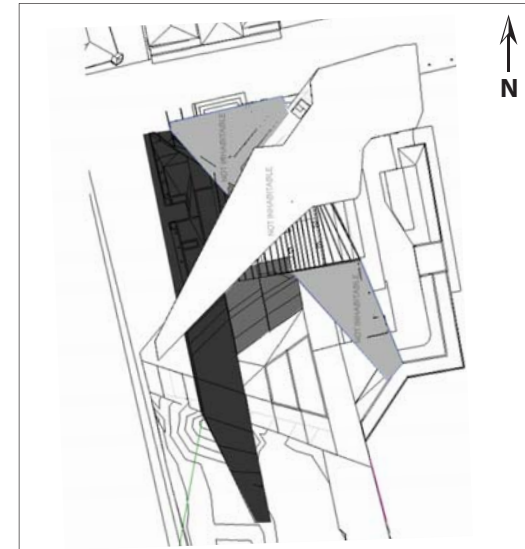


Fig 7.38 Hierarchy of roof planes. The darkest roof plane being the roof terrace that is inhabitable and is accessed from Queens Wharf and Frank Kitts Park

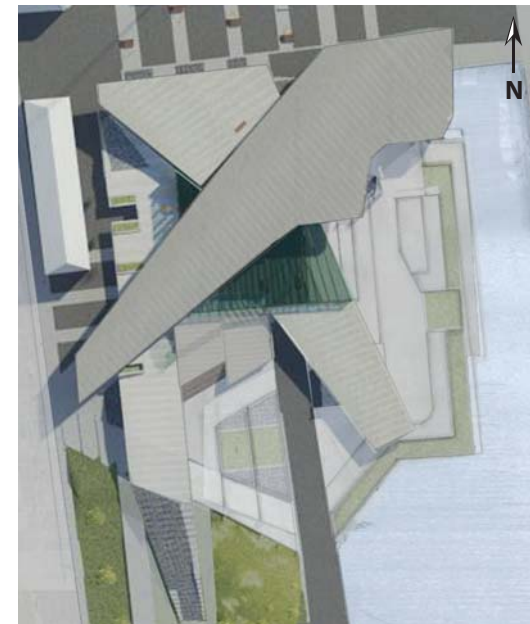


Fig 7.39 Roof Perspective



Fig 7.40 Perspective towards one of the entrances to the theatre. The large canopy extrudes out over the pathway to provide a covered area for performers and audience members. People can also view down onto the outdoor performance area from the above foyer space

The roof form extends out from each side of the building, providing shelter as well as creating a dominant feature that draws people into the entrance of the building. All the other roof planes are secondary and smaller in scale as they are rehearsal, administration and eating spaces. Second to the main roof is the atrium space, which is distinctive from all the other roof planes because it is made of glass. Sweeping in under the main canopy is an inhabitable roof terrace that leads up from Frank Kitts Park as well as from Queens Wharf. The roof terrace creates a sheltered courtyard space on the eastern side of the building providing access directly into the central staircase of the building.

Elements which connect to the ground

For the building to have a strong connection with the circulation paths and surrounding environment, the roof structure needs to touch the ground plane at certain points to encourage active engagement with the building. Access onto the roof is limited to three access points in the public realm: one from Frank Kitts Park, where the roof weaves up and under the main canopy and connects with the second access point from the Queens Wharf area (refer to Fig 7.42). A third access point is placed inside the building off the staircase in the atrium.

A strong relationship between the roof and ground is evident in the Oslo Opera House, by Snohetta, Norway, where the roof is treated as common ground plane for inhabitation to occur. Design decisions influenced by this precedent include the concept of the “edge” of the terraced space, levels within this terrace, and how it meets the ground. A precedent that also dealt with this issue is Ponte Parodi by UN studio, where concrete, grass, and wooden areas are integrated in the roof terraces to break up the large concrete wharf that lies below. The architects also limited pedestrian access to the roof to the two opposite sides of the building. The entire roof is inhabitable. It terraces down at each end to meet the ground plane, providing a series of levels to act as seating for performance. The designers have successfully dealt with the issue of integrating the ground plane into the roof plane and making these connections useful for activities as well as circulation paths.

SITE OPPORTUNITIES

Loose boundary for the STAGE

Loose boundary for the AUDIENCE

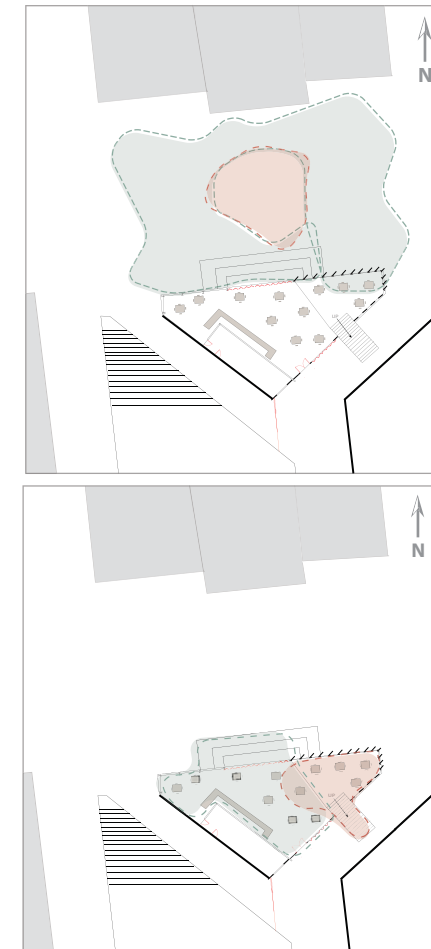


Fig 7.41 2 of many options that the site offers for different performance arrangements



Fig 7.42 Looking down Queens Wharf plaza. The roof plane touches the ground allowing access from Queens Wharf onto the roof terrace. The cafe space opens out to the promenade engaging with passers-by. The cafe area is also an optional performance space

Areas of the roof that are inhabitable



Having an inhabitable roof enables the function of the building to extend beyond the regular ground plane. As demonstrated by the Cultural Centre in Denmark, the spanning roof form creates a variety of spaces ranging from the intimate to the monumental and provides accessible roof scapes that carry and blend the function of the building to the outdoors while engaging the surrounding context (Evolo, 2010). In the design, it would not be feasible for all roof planes to be inhabitable as poor weather conditions can be restrictive and the space would not be used. Balustrades may also ruin the aesthetic line of the roof plane. The terraced roof area, accessed from the central stairwell, is sheltered from the prevailing northerly wind, and provides an alternative performance space if the weather conditions prevents performances occurring on the water's edge side of the building.

Materiality of the roof

At present Frank Kitts Park has a headland at the rowing club end of the park. The TSB Arena end of Frank Kitts Park is currently unsuccessful as it ends quite abruptly and does not link well to the current building. The Yokohoma Port Terminal treats the building as an extension of the ground plane by extending the forms to blend in with the urban realm. To tie Frank Kitts Park into the new space, the roof form extends out into the park and the materiality of the park, such as large concrete slabs and grass, is carried through in the roof terrace, with the terrace mirroring the elevated headland at the other end of the site.

The rest of the roof form follows the strong language that the surrounding buildings exert. The roof plates are made of a concrete slab apart from the atrium space which is made of glass to allow light to penetrate into the centre of the building.

SITE OPPORTUNITIES

-  Loose boundary for the STAGE
-  Loose boundary for the AUDIENCE

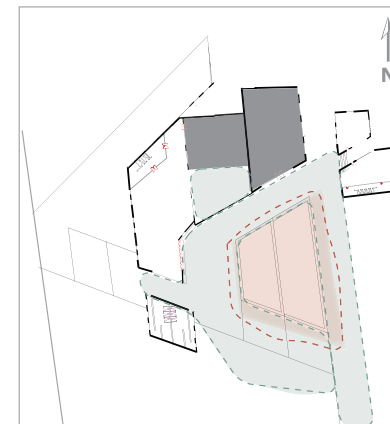


Fig 7.43 2 of many options that the site offers for different performance arrangements



Fig. 7.44 View from the roof terrace that leads up from Frank Kitts Park. This terrace sweeps under the main canopy and descends down on the other side into Queens Wharf. This space can be used as both a performance platform or a viewing platform. The information centre also opens out to this areas

7.5.5 *The indoor/outdoor relationship of the building*

One of the negative aspects of the current theatre spaces in Wellington is the lack of relationship between the building and the surrounding context. This results in a lack of engagement for passers-by, with the creative activity functioning solely within confines of the theatres. The indoor/outdoor relationship in the design is attained by giving particular attention to the architectural facades and openings. The architecture has the ability to express as much or as little detail about the functions going on inside and leaving the passer-by with a feeling of curiosity.

Facade design

The facade design is one of the main aspects to consider when challenging the building's relationship to the surrounding environment as there needs to be both physical and visual connections at the threshold. A precedent that has achieved this is the Arena Stage by Thom Bing architects, which uses a clean facade around the whole building (which consists of glass panels and wooden panels), creating a transparent feel with all the circulation paths visible from the street.

In the design, a strong indoor/outdoor relationship is achieved by using a series of wooden panels as the main facade design for the building. At certain points these panels are fixed, in other areas, particularly the spaces where performance occurs, the panels are moveable which allows the performance to be diffused. The panels can be adjusted to the performers' discretion (refer to Fig 7.45 and 7.46). There are also blackout curtains in each of the spaces which can be drawn to divide space or control light.

Transparency is not just limited to the facade design. In the atrium space there is a glass canopy which creates the feeling of an urban courtyard, making the transition from outside to inside more fluid. This highlights the connection with the surrounding environment.



Fig 7.45 Ground floor: sections of the wooden panels that move to allow for flexibility for light and privacy

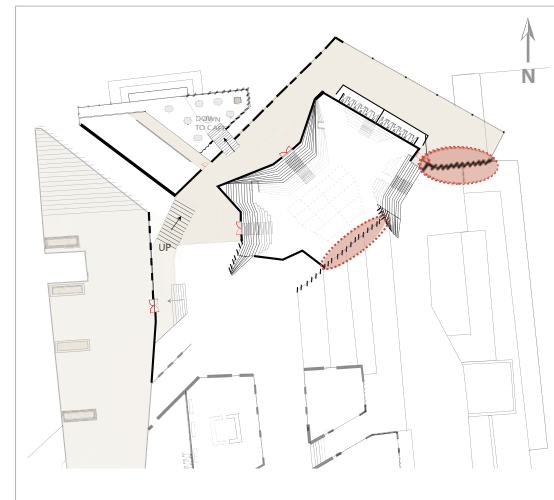


Fig 7.46 Upper level: sections of the wooden panels that move to allow for flexibility for light and privacy

THE BUILDING'S OPENINGS TO THE SURROUNDING SITE



Fig 7.47 As well as the building having multiple visual connections to the outdoors, there are also physical connections represented by the red dotted line. The diagram shows all openings on the edge of the building. This allows performers, audience or the public to move easily between this threshold

Active ground floor functions

Materiality plays a large role in easing the threshold between inside and outside. However, the function of the threshold space is just as important. As the building is situated in a public area, all the building functions are placed on the ground floor and open out to the surrounding environment. It is therefore essential that the spaces function for the majority of the day, otherwise they will result in 'dead space'. Active ground floor spaces engage and encourage people to use the building. All of the spaces in the building either have the potential to open out (physically or visually) to the atrium space, to the outdoors, or both. This is essential to the site as the building and the interior functions are exposed to a popular urban realm and need to provide a sense of inhabitation. All of the rehearsal spaces are situated on the ground floor as well as the cafe, information centre and the theatre space. (Refer to 7.50, 7.51, where the cafe and information centres are on the ground floor).

Visual connection between indoor and outdoor

To enhance the connections between the indoors and outdoors, transparency is achieved by using different light forms, transparent walls, and limiting the use of solid planes. Using screens and panels gives a depth to the elevation of the building whilst providing the privacy desired for some performances. The viewer must actively engage with the building to get a glimpse of what is going on inside. This effectively challenges the boundaries of the audience/performer relationship.

SITE OPPORTUNITIES



-  Loose boundary for the STAGE
-  Loose boundary for the AUDIENCE



Fig. 7.48 2 of many options that the site offers for different performance arrangements.



Fig 7.49 View looking from the sea side towards the central atrium. The main theatre space is on the right and opens out to the terraced area. The rehearsal spaces are on the left

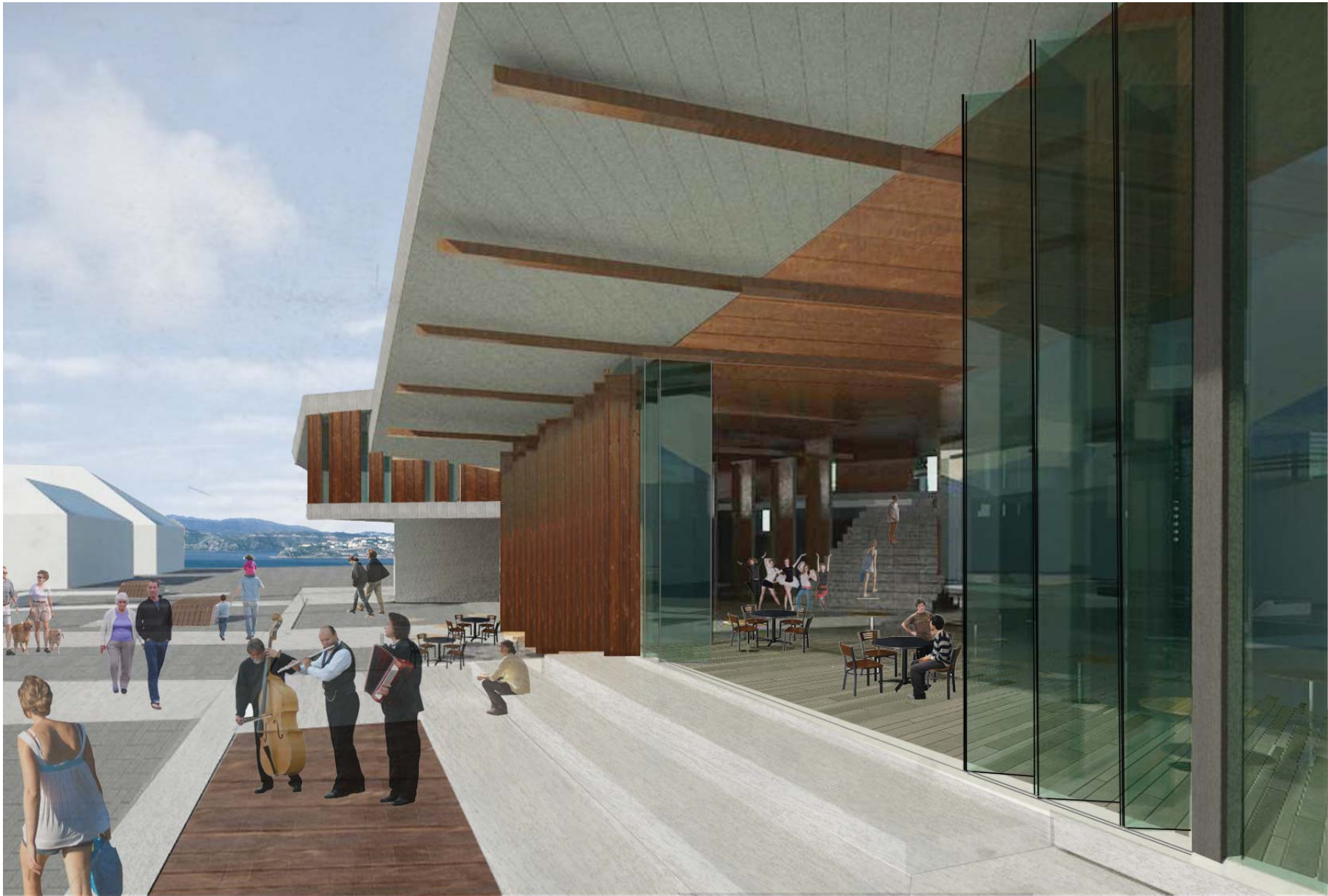


Fig 7.50 The cafe opens out onto the Queens Wharf area. The cafe provides areas for performance, both indoors and outdoors. The wooden materiality means the space is flexible and can attract people to perform outdoors as the wood is softer to perform on



Fig 7.51 Perspective of the open central atrium space. The information centre is on the left and it is also showing the staircase up to the roof terrace. The atrium space is a performance area, meet and greet space and a circulation path

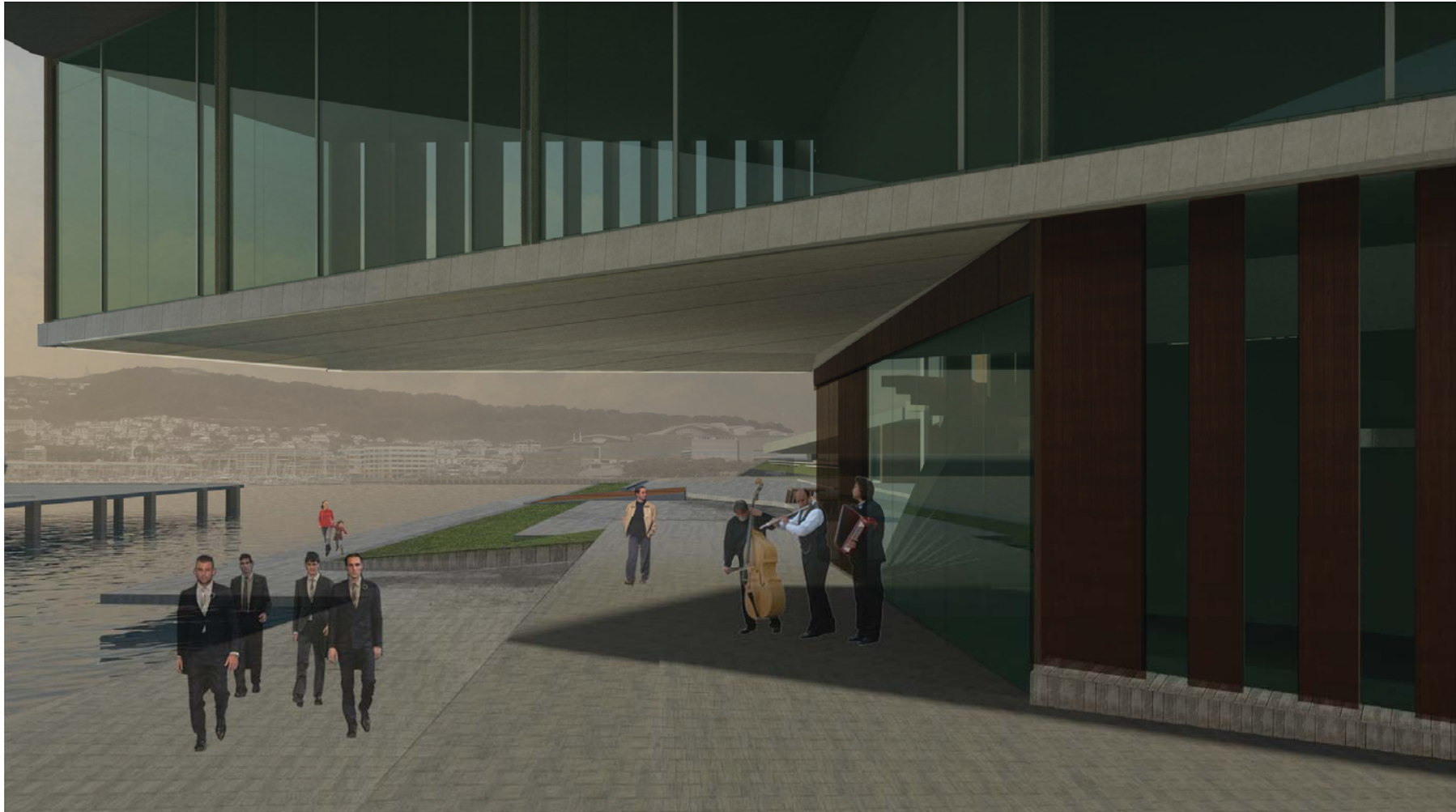


Fig 7.52 View down towards the water's edge of a performance occurring late in the evening. The building provides the canopy for shelter

Entrances to the building and theatre space

As people approach the building, the entrances and openings in the building beckon and welcome people in. There are five main circulation routes that lead people into the building and into the atrium space (refer to plan in Fig 7.13 and Fig 7.21). There is no large entrance door on the edge of the building facade so people are encouraged to use these paths and not be put off by an closed off facade. The building is enclosed by doors that are placed around the edge of the atrium space.

There are multiple access points into the on the edge of the facade to entice people into the building. The cafe opens directly out onto the Queens Wharf area, which acts as an audience space to performers performing in the central plaza area. Rehearsal spaces are also placed on the ground floor and open out to the circulation paths which gives people a sense of what goes on behind the scenes of the performing arts. These smaller spaces can also be used for performances, so it is ideal that they are at ground floor level to draw in a diverse crowd.

The theatre space has a few main entrances depending on the area of the theatre that is in use. There is an access point off the internal atrium foyer (and upper foyer) and an access point directly from to the outside. Depending on which areas of the theatre are being used for the performance, will depend on which entrances into the theatre will be used. The theatre has the capability of opening out onto the terraced area which tiers down to the water's edge, so that performance can be expressed outwardly as well as inwardly.

As a design initiative to move away from the traditional theatre space and to provide more flexibility and innovation for performers, a range of entrances and exits have been designed to access the stage space. Within the theatre space there are multiple entry points for the performers to access the stage to cater to a range of different performance requirements. There is a backstage area on the ground floor that directly accesses the stage space as well as an access point that comes directly up from the basement warmup area to the stage space.

7.6 Summary

The design of the new performance centre and theatre on Wellington's Waterfront has achieved the objectives set out by the design proposal. The summary measures the outcomes against the set of design criteria previously established.

The building produces multiple performance sites to cater for a range of performance styles and sizes. These sites are accompanied by a range of viewing angles and levels (including the roof terrace) resulting in a variety of different performance experiences. The design of the building has reinforced the city to sea connection and created a stronger link back to Frank Kitts Park.

Overall, there were six key outcomes that were achieved by the design. The design:

- Creates a home and institution for the Wellington Performance Centre
- Encourages anticipated and unanticipated spectators through the building via key circulation paths and engages them spontaneously with performance
- Creates a performance centre that has a better indoor/outdoor flow and a stronger relationship with the surrounding context
- Enhances the public realm and made sure the building relates to this by using architecture to adjust the amount of visibility between the indoor/outdoor threshold
- Achieves adaptability of the space by creating multiple opportunities on the site for small or large performances and a theatre space which can be transformed to meet the demands of the user

The building's multiple circulation routes create a public space through the building with which people interact and engage with. Public engagement is also encouraged through the multiple view shafts into performance and rehearsal spaces, and also through the active public facilities located on the ground floor.

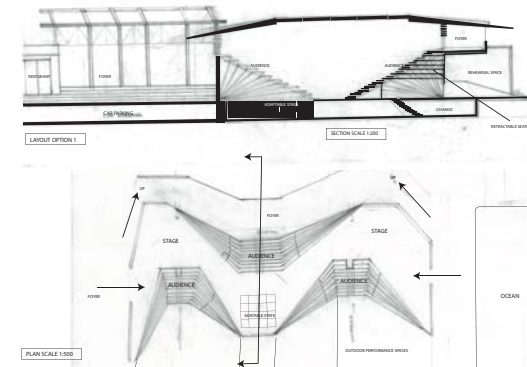


Fig 7.53 An original sketch on the theatre plan, however has been developed as it proved to be not very practical

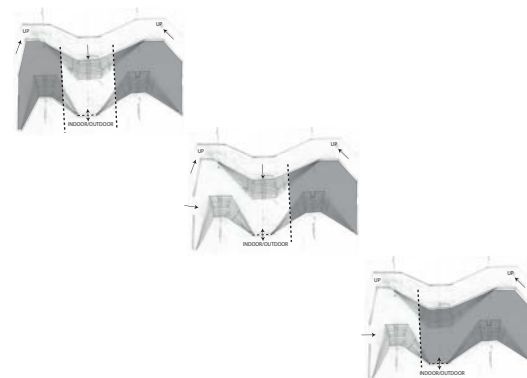


Fig 7.54 Development sketch of the adaptability of the theatre space. The space can be separated off to use any chosen area

7.7 Response to design critique

A number of design challenges arose from design critique during the year.

1. There was insufficient detail in the plans:

In response, the detail was further developed in order to portray a realistic spatial scale and to clearly show the indoor/outdoor relationship.

2. It was suggested that the degree of design innovation made the theatre space impractical:

In response, the design was simplified, resulting in a more conventional theatre design. Innovation was achieved by: the ability to divide up the space, the adaptable seating, flooring and ceiling and the strong relationship that the theatre space had with the outdoors.

3. It was argued that as Queens Wharf is a key urban space and public circulation route, this area need to be enhanced:

In response, the cafe space was swapped with the rehearsal space that opened out onto Queens Wharf. This resulted in a stronger connection between the restaurant and Queens Wharf and the restaurant and the upper foyer space, as a stair case ran from the restaurant directly up to the upper foyer.

4. The slope of the roof form that hovers opens out to the Queens Wharf promenade did not fit in with all the other roof planes (which were relatively flat planes):

In response, a flatter roof plane was created which allowed for a double storey mezzanine level in the café space. This then housed the building administration offices as these spaces did not need to function from the ground floor. Another benefit to these offices being separate to the institution offices is that the institution has business hours and the building administration needs to stay open for shows.

The design critique was useful because it encouraged a more detailed resolution of the architecture in response to the aims and objectives of the research.

CHAPTER EIGHT

CONCLUSION AND DISCUSSIONS

Introduction

As each chapter has dealt with a distinct aspect of the research, this section will draw together the findings from each chapter and collate a summary of the thesis. Throughout the research there have been overlaps between issues, ideas and experiments which will be discussed here. Finally, the implications of this research are discussed, as well as possible future research topics.

The problem which the thesis sets out to investigate revolves around the idea that Wellington's current architecture does not allow a great amount of flexibility and creativity in the realm of performing arts. The following two reasons are identified as key factors for Wellington's limitations. Firstly, the current theatres are limiting due to the range of sizes available, so the available spaces are not easily adaptable to meet the needs of different types of performances. Secondly, current theatres in Wellington do not outwardly express performance's creative essence. These problems with Wellington's performance space options are reinforced throughout the study by the results of the interviews and the questionnaire.

Research and Aim

The aim of the thesis was to investigate a method of research that defined the intersection between architecture and performance with the goal of increasing the potential of architectural form to generate innovation in performance choreography. A significant part of the investigation was concerned with understanding the adaptive role that architecture could play in the design of performance spaces when translated from traditional indoor theatre spaces to more public spaces. The thesis focuses in particular on the urban realm which provides a sense of uniqueness to all audiences.

The investigation shows how a new building, as part of a network of adaptable urban spaces around the city, can provide the innovation that theatre is striving for in Wellington. The resulting design creates multiple sites for performance opportunities both indoors and outdoors. It is responsive to the urban context, expresses creativity and provides a space that gives a sense of uniqueness for audience members and performers alike.

Literature review

The literature review focused on the history of performance space with particular attention given to spatial qualities and how those qualities have evolved over time. The review revealed that some theatres are not flexible enough for the needs of contemporary performances; they are closed in and do not engage with the surrounding context. It also suggests a number of key strategies, which relate to the development of more adaptable, contemporary performance venues. They include:

- Moving the performers beyond the theatre space and into the urban realm. This extends their audience and results in site more appropriate to their style
- Moving performance into the urban realm so performers feel less restricted. This removes the barrier between the performer and the viewer, resulting in a greater sense of flexibility
- Creating a strong relationship between performers and architects driving the design process to produce a design that is better suited to the performers
- Creating an adaptable and multifunctional space so the user is able to interpret the space and set the boundaries to meet his/or her own needs and desires

Following the literature review, an in-depth study of related precedents was undertaken. The key elements from the literature review were applied to the precedents to understand how each precedent achieved success in the setup of performances.

Precedent Analysis

The precedent analysis investigated a range of spaces where performance occurred or had the potential to occur. These included: existing public spaces (indoor and outdoor), spaces designed specifically for performance, and urban design spaces.

The concepts the precedent analysis highlighted were:

- The experimentation associated with placing performances in alternative urban sites
- Internal theatres which focus on ways that space can be adapted
- The success of buildings which have integrated the urban realm into the function of the building
- The success of performances being sited on, or close to, circulation paths to draw in anticipated and unanticipated audiences

The thesis recognised the opportunity to combine all four of these aspects, where the architecture of a building could expand out to the urban realm to allow opportunities for performance. The majority of the precedents used alternative performance sites, as traditional performance venues do not offer opportunities to extend beyond the theatre. The case studies provide good examples of how performance space can be integrated into the urban context and streetscape and play an active role in the social life of the community.

Interviews and questionnaires

The interview and questionnaire results are significant because they aid in understanding what audiences and performers want from a building and its surrounding site.

Trends and ideas that came from the questionnaire results helped direct the design process. Preference for a particular performance style was a key factor as different styles of performance attract different audience numbers. The design therefore catered for diverse audience sizes and a varying performance atmosphere. Design responses to other notable outcomes from the questionnaire were: Including a range of seating arrangements and types of seating, different viewing angles, providing on-site parking and providing a range of amenities and activities on the site.

The interview results highlight and reinforce the notion that there is a demand for more innovative theatre space in Wellington, a space that is contemporary and provides further options for performance. The design response to the interviews included: Providing more backstage space, providing a range of outdoor areas that are more equipped for shelter and crowd capacities, making the stage area more flexible by providing a range of entrance points and the ability to break down the 'fourth wall' by allowing a closer interaction between the audience and the performer.

Site selection

The precedent analysis generated a set of criteria which was applied in order to select a site in Wellington. These included: location, circulation, adaptability, access, indoor/outdoor relationship, collaboration and potential of the site. After a thorough site analysis, a network of sites were selected in Wellington that would provide potential for a range of different types of performance to be presented. The network of 'found' spaces offer opportunities for interacting creatively with unusual elements such as spontaneous occurrences outside of the performers' control. The area where the TSB Arena is sited proved to be the most appropriate when measured against the criteria and became the case study to be developed.

The site is ideal as it is located in an area of diverse activity, it has ease of access and great potential in regards to providing an area to house a performance venue. The current venue (TSB Arena) has also been considered for replacement by the Wellington City Council as it does not fit in with the Wellington Waterfront Framework. It is too large; ignores the surrounding environment; there is a disconnection between the city and water; and there are poor circulation paths through the site.

As the site was situated in the waterfront precinct, elements of the Wellington Waterfront Framework and Waterfront Furniture Brief were adhered to which included: using similar materials, relating the building's activities and openings to the surrounding context, and responding to the surrounding buildings' scales.

Case study

Whitireia Performance Centre was identified as a key institution that would benefit from a new venue. It was clear that a more innovative, permeable and adaptable performance centre would increase the public's interest in performance as well providing a venue for the education of students in the performing arts.

Design experiments

A number of key ideas were investigated through design experiments to help create an adaptable performance venue that is integrated with the public realm. The main objectives were to:

- Highlight key circulation paths through the building to encourage the public to circulate through the building, promote the building as a public space, and expose performance to the public. This was achieved in a couple of ways; firstly, by creating multiple access points into the building and secondly, by making the building extremely permeable by preventing the placement of entrances on the perimeter of the building and instead, setting them back within the building.
- Create a permeable building that allows a blurred relationship between the indoors and outdoors in order to outwardly express creative talent. This was achieved by employing the following elements: Firstly, breaking up the facade into a series of wooden and glass panels, providing view shafts both in and out of the building. Secondly, the performance spaces all have the ability to open out to a public circulation space as they are all at ground level. Thirdly, the indoor and outdoor relationship was extended to include a stronger connection with the water's edge, achieved by the terraces stepping down to the water. Finally, a stronger connection was made with Frank Kitts Park by extending the roof plane into the park and providing access up onto the roof.
- Create innovative ways for the spectators to view the performances to maintain excitement and interest. This was achieved by designing the building with a range of floor and roof levels instead of having fixed seating areas, giving people opportunities to view performances from different spots each time.
- Encourage adaptability of the performance spaces so they can be transformed for other functions if necessary. By making sure the space was versatile enough, it allowed different functions to occur within the same space. The majority of the outdoor performance spaces were on circulation paths so there was no wasted space outside performance hours, and the indoor spaces could be used for performances, rehearsals, conferences, and exhibitions as there is no fixed seating that dictates the use of the space.

Conclusion

The study shows that architecture and performance have a strong relationship and provide multiple opportunities for future collaboration. Performers and architects create these contemporary performances in order to explore new ways to understand the condition of the body in relation to architectural space. There is always scope to push both of these disciplines to further remove themselves from their traditional constraints.

Many parallels exist between architecture and performance, and architecture can successfully act as a medium that can both influence and reflect change in performance spaces in the future. Blurring boundaries between dance, theatre, architecture and new technologies allows choreographers to explore entirely new realms of thought and practice. More than ever, the architect is required to have a panoptic vision that encompasses a wide variety of social, cultural and environmental knowledge, making multidisciplinary work not only relevant but almost necessary in the contemporary world (Perez De Vega, 2007, p. 5). Though it is still important for each discipline to contribute within its own expertise, hybridising a discipline opens a vast array of new conceptual possibilities. New formal values and techniques must be born from new forms, and instigate new debates that can open a path towards an ecological culture that blurs boundaries between architecture and the performance of the human body in its environment (Perez De Vega, 2007, p. 5).

CHAPTER NINE

APPENDIX

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APPENDIX 9.1 OUTCOME FROM THE INTERVIEWS

QUESTION	INTERVIEWEE 1- Matt Benton Musician	INTERVIEWEE 2 – Anna Robinson Dancer/Actor	INTERVIEWEE 3 – Perri Exeter Dancer
	MUSICIAN	DANCER	DANCER
1. What is your main style of performance and what is your role/ roles or position in your discipline?	<ul style="list-style-type: none"> Saxophone player The Thomas Oliver Band which is a five piece blues rock band. The Black Seeds which is a seven or eight piece dub reggae band. The Boomshack Band which is 50s rock n' roll A jazz trio called the Benson Brothers 	<ul style="list-style-type: none"> Hip hop Dance crew 	<ul style="list-style-type: none"> Contemporary dancer and choreographer.
2. How often throughout the year would you be involved in/ or produce performances and on what scale?	<ul style="list-style-type: none"> Most weekends. 	<ul style="list-style-type: none"> 3 competitions a year – large audiences Casual – once a month 	<ul style="list-style-type: none"> Twice a year Small hall, no fixed seating
3. What do you like most about the Wellington performance scene/ spaces ? (ie location/ space)	<ul style="list-style-type: none"> High level of creativity The saturation of musicians and artists Any night of the week you can pretty much go out and see any genre of music 	<ul style="list-style-type: none"> Everyone knows each other Cultural capital of NZ, always support and options 	<ul style="list-style-type: none"> Central city Accessible Parking Some intimate theatre locations in underground settings or tucked away alleys create amazing atmosphere but are usually small and limit numbers.
4. If you could change anything about the current performance spaces what would it be?	<ul style="list-style-type: none"> Live pub spaces for bands Clear site lines A big bar so that you can get a lot of people in there and they can still buy drinks Sound quality 	<ul style="list-style-type: none"> Price Elim church – used to be free Makes performing more expensive and less accessible 	<ul style="list-style-type: none"> Price

5. Which performance venues in Wellington have you found successful for your style of performance? And Why?

- San Francisco Bath House
- Intimacy
- Unobstructed viewing because it's just one big long room.
- Massive bar
- 500 person venue

- Opera house – professional
- Victoria University memorial – not too big or small, intimate

- TAPAC, Auckland: Intimacy and facilities.
- Practice studios surrounding the theatre
- Basement practice space

6. If you were to adapt the 'traditional' stage to become more akin with your performance style what would you do?

- Shooting out bits so that, catwalk layout
- The stage to be risen quite a bit, especially in a bar.

- Hip hop is a contemporary style
- Even floor surface – dance studio

- Adaptable seating
- Number of entry and exit points for performers
- Adaptable in size

7. What scale of performance do you usually do? Number of performers and the general target audience

- Bath House we want 500 plus people there.
- Our target audience - it's quite broad, from 18, 50 even.

- Functions or work gigs. 5 – 10 people in the performance. 40 people in audience
- Competitions – audience 1000. Performances 40 teams of 8 people

- Small scale but collaborate with large companies to bring a wider audience
- Trying to appeal to a larger audience

8. What is the best/ worst thing about performing in the traditional theatre venue. ie Opera house, St James Theatre

- Audience right at the back kind of feel a bit distant but I guess that just means we have to work harder to push all our energy and maybe.
- Very professional when we're at the Opera House
- Sometimes it might look quite out of sync with the big columns and decorations around the outside

- Best: History in the space, beautiful auditoriums
- Worst: Everything shrinks on stage

9. What is your opinion on the cost of all the theatres around Wellington? Does this inhibit the amount of performances you undertake?

No

- Yes
- Fund-raisers – hard to make a profit if you have to pay for theatre

Yes

10. Would you consider doing more performances if there were more readily available spaces and easily accessible?	No	<ul style="list-style-type: none"> • Opera house very hard to get • Want places that would work with your schedule not there schedule 	Yes, Discounted rates for emerging artists.
11. How important is utilising the stage space in your performance? (Choreography). I.e entrance, exit, adaptability, stage layout etc	<ul style="list-style-type: none"> • A set set-up so we'll always try and be in the same spot with all the bands. 	<ul style="list-style-type: none"> • Dance is important • Good that we are able to have dances that we can adapt for any particular stage size • Good that we are able to have dances that we can adapt for any particular stage size • Making use of all of the stage that you've got available 	
12. Is pre-performance space for the audience important for the show?	<ul style="list-style-type: none"> • Very important • Good layout • Nice and welcoming • Music playing • Affect how they come into the show. 	<ul style="list-style-type: none"> • Not so much • Good to have an area to get food and drink 	
13. In an indoor theatre which is your preferred stage level and why? Elevated above audience, audience level, the audience looks down onto the stage	<ul style="list-style-type: none"> • High, about the average man's shoulder height. • San Fran is about that high. • Important for bands so you have a BARRIER • Prevent people from spilling stuff on stage • The drummer on a rise too. 	<ul style="list-style-type: none"> • No audience level • Audience looking down onto stage. See formations from above. Push energy upwards 	<ul style="list-style-type: none"> • On level to begin with then the seats progress upwards. This allows for the effect of the 'birds eye view' or floor pathways to be seen from different angles. It also builds more of a connection between audience and performers and can really draw audience members in when you can hear things like breath and the feet on the floor.

14. In certain performances you do, does the range of performers and audience members change? What do you think of having ONE theatre that had the ability to adapt from a small intimate performance to a large scale spectacle performance depending on your needs?

- Amazing.
- Save so many hassles, especially playing in different bands
- Audience size be able to change
- Not good if there is a massive room and there's like 20 people there

- Good
- Smaller stage with few seats
- A range of things you can do.

- Yes! Because a crowd for hip hop is very different than a performance art show

15. There is obviously the very traditional theatres in Wellington that are very beautiful for certain performance, do you wish there were alternative contemporary venues to choose from.

- Definitely
- Modern theatre that is like new and revolutionary
- Not sticking with traditional theatre style
- Still having the square/ rectangular stage

- Yes, open plan spaces to really push directors and choreographers to explore their space more and break down that 'fourth wall'
- Also use the architecture in the movement possibly.
- Or even open spaces that can be inclusive of outside landscape.

17. Do you tend to do outside performances? If so, where about?

- The Sound Shell, Botanical Gardens.
- Home grown, The waterfront. Like up the Coromandel outside quite a bit

- Botanical Gardens
- Civic square
- Waitangi park
- Busking
- Outside St James – hip hop to the streets
- Outside reading cinemas

- Flash mob
- Site specific work – based on the history and scenery.

18. What are the barriers preventing you from doing more outdoor performances and branching out?

- Weather
- For sound gear for rain and electrocution
- For the audience to have a good time.

- No good outdoor performance venues
- Place a stage in at Waitangi Park
- Sounds shell is concrete

- Sound
- Drawing an audience

19. What kind space do you prefer when performing in an outdoor environment, eg closed, open?

- Big Stage, can spread out more.
- The Big Day Out with that rounded top?
- Impression of like an amphitheatre
- And it's nice having hills in the background.
- Wineries

- Surrounded so that the audience can see you from where you'd want them to see your dance rather than from behind which probably doesn't have the best angles
- Could add another dimension. 360 degrees
- Basketball games – crowd surrounds you. Could do interesting things

- I prefer the facilities of an indoor environment probably because with the technologies you can create an atmosphere that you desire and you can't control the elements

20. When you translate your performance outside what are they key elements of your performance you notice that change?

- Acoustics
- You tend to make your movements a little bit bigger.
- Maybe you think people can't see as well or something or maybe you're just more into it.

- Floor work
- Concrete and raining = not good
- Need good surfaces or covered
- Sheltered

- Movement is hindered due to the floor/ground
- Sound is lost

21. In which kind of performance space do you feel better connected with the audience? Ie

- Light/ dark lighting
- Level of stage. Elevate/ level/ lowered
- Distance from audience.
- Size of the space

- How appreciative they are after songs and if they're cheering a lot.
- I don't think you necessarily have to see them because you can feel their presence
- Making sure they're in the zone when they show up and that.

- Not being able to see audience
- Good to see because see reaction
- Not have audience right in face
- No boundaries at all between audience and performer and was awkward
- Need a defined space to some extent. Even through materiality

- Moving between light tunnels, including shadows
- Close to audience is crucial
- Easy entrance and exit points

22. What do you think of the option of conducting free short performances in the public realm as a means of gaining exposure for your discipline or upcoming performances?

- Something all artists have to do initially To get their name out there?
- Be careful of doing it too much because then people think they can get you for free or for cheap, you know and you've got to make sure it's still quite special
- If it produces more gigs, do it for publicity

- Good!
- You would need to allow time for people to gather and get them interested. Wrangle a crowd.

- Fantastic
- Combining disciplines would access more people too

23. What do you see as the main benefits of having an outdoor performance space or a performance space in the public realm?

- Some kind of shelter for the audience with movable sides or something so if the wind is coming you can block of different ways and stuff like that.
- I reckon it would be wicked, especially if you could *utilise it often*.
- You'd get a lot more by-passers whereas when you have your gigs at events people obviously have to know about them

- Definitely more exposure and accessibility to your audience members who would never see this kind of dancing
- If it is a really nice day there would definitely be people out if they saw someone dancing they'd be like, oh cool

- Summer performance festivals
- Amazing atmosphere
- Gather all people from all generations
- It would also break down preconceptions about the 'elitism' of the theatre

24. How much influence does the audience interaction and response have on your performance? How can you make sure this is successful? (Size: people ratio)

- Heaps. If you're not really feeling it from them and as a band you can have a really great gig but I don't think anything beats when there is an audience going nuts.
- Obviously you don't want people squished in but you want a lot of people there because people in mass feel like they're a part of something.
- Being good at your chosen discipline.

- Audience response is very important.
- Gives you a boost
- Small audience in a big space it would make it more evident to us that there was no one watching
- Small audience in a smaller space get way more connected with them.
- Empty seats big put off!! (Remove seats)

- Huge
- Sometimes audiences are apart of the performance and sometime it is to entertain
- Sometimes off putting seeing audience and vice versa too.

25. What is the most important factor to your performances, What makes your performance?

- Set
- Acoustics
- Audience
- Lighting
- Performers interaction with space
- Big enough stage

- All of those together yep,
- Set, acoustics
- Sound is huge.
- The set can change but you learn what works and doesn't
- Audience very key,

- Sound

26. Would you be averse to creating a performance or performing in a site not generally associated with theatre such as a railway building, an old boat on the waterfront, in a tunnel, on rooftops of buildings?

- Cool! I'd love to do some more stuff like that.

- Inspire works purely for the space

27. What sort of opportunities or barriers do you think this would bring for you?

- You probably don't have a stage. But you'd create your stage out of something
- And acoustics also in places like that, like railway stations the acoustics can be really echo-ee and stuff because it's not designed
- You'd have to design a space for good acoustics and that.
- And people hear about "oh they've performed at this place one" and people get a perception of where that is.

- Challenge and inspire choreographers and dancers to create works the pushes the boundaries of the normal performance,
- Cross disciplinary performances as the space is going to be more intricate and complex.

28. Would It be of any benefit of a collaboration performance venue which is home to the Wellington Performing Arts and has information on institutions, classes, shows, workshops? a. The Wellington Hub for the performing arts, or do you think these should be separate?

- Yes, definitely. Someone needs to do it soon.

I think this would work, although I would be hesitant to put institutions in the mix and prefer to see it as a hub for emerging and established artists to teach and exhibit their work. Asides from that I think this kind of concept and venue is missing in New Zealand and therefore this would give dancers, choreographers and artists a chance to show case the talent that often never gets seen in Aotearoa

29. How have you see the popularity of dance increase and change in style over the last 10 years. ?

N/A

QUESTION

1. What is your main style of performance and what is your role/ roles or position in your discipline?

2. How often throughout the year would you be involved in/ or produce performances and on what scale?

3. What do you like most about the Wellington performance scene/ spaces ? (ie location/ space)

4. If you could change anything about the current performance spaces what would it be?

INTERVIEWEE 4- Carl Johnston Actor	INTERVIEWEE 5 – Linda Lim – DANZ event manager	INTERVIEWEE 3 – Aimee Pollard Actor/Singer
Actor	Events coordinator	Professional actress
<ul style="list-style-type: none"> Musicals 	<ul style="list-style-type: none"> Programme director, Chinese NY, Wellington. Organising venues etc Communications manager for DANZ 	<ul style="list-style-type: none"> Theatre (Currently an actor in a national tour of Children's theatre)
<ul style="list-style-type: none"> Once or twice a year. Small to medium in size. 	<ul style="list-style-type: none"> Global dance celebration Chinese NY Wellington Dance festival 	<ul style="list-style-type: none"> Professional scale – Full time.
<ul style="list-style-type: none"> We have lots Every community has their own but all are different , in size and in layout 	<ul style="list-style-type: none"> a smaller place you get a high degree of people willing to work together and to collaborate Audience are open to new events. Interaction with other disciplines, fusion with different genres, cultures. This is helped by being a smaller city 	- N/A
<ul style="list-style-type: none"> Bigger changing rooms and sides of the theatre, most halls and theatres are maximum stage room. 	<ul style="list-style-type: none"> Have more venues, Outdoors and read to go. Too many logistics of getting a stage made up Indoor good because of security 	<ul style="list-style-type: none"> Orchestra pit changed for musical theatre, seen but not upstaging the performance If orchestra pit is too far forward then it can break the connection with the audience

5. Which performance venues in Wellington have you found successful for your style of performance? And Why?

- Opera House - Space
- St James- Space
- Porirua little theatre is a great place to show off, being more intimate.

- All our events are free so are highly accessible and spaces that encourage walk up audiences, rather than heavy promotion to get people there
- Frank Kitts Park, with the natural amphitheatre with the seating and also the space in the middle where people can sit down
- Under the sails
- Civic square
- All require you to bring own staging.
- Waterfront is good as you can do lots of things throughout the day and it is all within walking distance

- N/A

6. If you were to adapt the 'traditional' stage to become more akin with your performance style what would you do?

N/A

- Adaptable audience areas to make smaller or bigger depending on the theatre piece. Bi-folding walls? (For live drama theatre a smaller intimate audience is more appropriate)
- Spacious and comfortable orchestra pit.
- The orchestra sits above the stage on another level as if part of the performance which is very modern and can work for some performances.
- Adaptable stages, being able to move the stage around the theatre or lowering and elevating depending on the performance style.
- Bathroom facilities in each dressing room
- More bathroom facilities for audience members, there is always a huge queue at half time.
- Plenty of entrance and exits on stage, under the floor, sides and rooftop.

7. What scale of performance do you usually do? Number of performers and the general target audience	<ul style="list-style-type: none"> • Small to medium, 6 – 20 performers • Target audience, with being musicals it draws a wide crowd from kids to the old and very old 	<ul style="list-style-type: none"> • 2000 performers throughout a one week festival. 4 different stage programmes • 3000 -4000 audience members. Frank Kitts Park is good 	<ul style="list-style-type: none"> • Audience can range from 50 to 2000 people. Performers can range from 3 to 50 people on stage.
8. What is the best/ worst thing about performing in the traditional theatre venue. I.e Opera house, St James Theatre.	<ul style="list-style-type: none"> • Audience being able to be in the 100's 		<ul style="list-style-type: none"> • Best: House large audiences • Large backstage • Great locations • WORST: Hard to create an intimate feel in such a large space, cold, old and hard to heat
9. What is your opinion on the cost of all the theatres around Wellington? Does this inhibit the amount of performances you undertake?	<ul style="list-style-type: none"> • Wants the performers to get paid 	<ul style="list-style-type: none"> • Subsidised by council as it is a community event • Sound shell at Botanical Gardens has its own staging 	N/A
10. Would you consider doing more performances if there were more readily available spaces and easily accessible?	<ul style="list-style-type: none"> • Driving all over the place is hard • A place that had all the room, was cheap to hire and you'd get packed houses every night. 	<ul style="list-style-type: none"> • No, the chosen venues on the waterfront work well. 	<ul style="list-style-type: none"> • Yes, always on the lookout
11. How important is utilising the stage space in your performance? (choreography). I.e entrance, exit, adaptability, stage layout etc	<ul style="list-style-type: none"> • Very important • Whatever the size you should use the whole thing 	<ul style="list-style-type: none"> • Entrances/ exits and where dressing rooms are in relation to the stage. Good flow • Room side of stage/outdoors • Under the sails is bad for logistics in using the changing rooms • Adaptability for fashion show rather than a rectangle. Everyone sits around stage 	<ul style="list-style-type: none"> • Huge. Taught to use the stage properly • Use every entrance possible in a show to make it more believable to the audience to convince them they are in a new space in the show.

12. Is pre-performance space for the audience important for the show?

- Very, important
- They need a place to talk to meet and to rave about the show.

- N/A

- Set the mood for the audience
- If they are stuck waiting outside or in a cold cramped room, they are less likely to go into a performance with an open mind. If they are waiting in comfortable space with refreshments, it makes all the difference.

13. In an indoor theatre which is your preferred stage level and why? Elevated above audience, audience level, the audience looks down onto the stage

- No preference

- N/A

- Eye level or just higher. Easier to interact with the audience if on similar level

14. In certain performances you do, does the range of performers and audience members change? What do you think of having ONE theatre that had the ability to adapt from a small intimate performance to a large scale spectacle performance depending on your needs?

That would be great sometimes you don't know how your show will go so to be able to extend and sell more on the night would be brilliant.

- Ideal world would be good, large cost. In order to have a venue that can cater for thousands but then to be able to make it a small intimate venue – it's almost like two spectrums of the scale

- Perfect! Performances constantly change which means theatre and audience numbers change too.
- Great if one space could cater to each style of theatre

15. There is obviously the very traditional theatres in Wellington that are very beautiful for certain performance, do you wish there were alternative contemporary venues to choose from.

- The more theatres the better

- N/A

- In theatre, not all spaces suit the large beautiful spaces. There are new types of theatre such as "in yer face" theatre which stretches the boundaries for the audience member. Pieces like this need to be in a space with a very contemporary feel.

17. Do you tend to do outside performances? If so, where about?

- no

- Outlined above

- Rarely

18. What are the barriers preventing you from doing more outdoor performances and branching out?

- By looking at the stages they are all small in size and very basic
- Little to no changing rooms. Time.

- Cost
- Weather
- People might say no to helping out or performing if outdoors.

- Weather. Wind/rain can be distracting for audience and performer
- Distracting noises – cars
- Decent flooring
- Lighting on dull or sunny days

19. What kind space do you prefer when performing in an outdoor environment, eg closed, open?

- N/A

- N/A

- Close, hard to connect with audience if they are far away in an open space

20. When you translate your performance outside what are they key elements of your performance you notice that change?

- Weather. N/a

- Profile of the audience changes
- Audience might stay for as long if outdoors
- Static audience numbers go up if indoor performance
- Outdoor – more transient – more engaging
- Informality of being outdoors. Not so threatening if you want to leave

- Over pronouncing words, sound travel
- Volume higher

21. In which kind of performance space do you feel better connected with the audience? ie

- Light/ dark lighting
- Level of stage. Elevate/ level/ lowered
- Distance from audience.
- Size of the space

- Close is scary but awesome

- N/A

- Audience within 1m or so

22. What do you think of the option of conducting free short performances in the public realm as a means of gaining exposure for your discipline or upcoming performances?	<ul style="list-style-type: none"> Great, creating an excitement like a movie trailer would be good. 	<ul style="list-style-type: none"> Great, A taste of what the show could look like 	<ul style="list-style-type: none"> Any publicity is good
23. What do you see as the main benefits of having an outdoor performance space or a performance space in the public realm?	<ul style="list-style-type: none"> More shows, all times of the day. Better exposure. 	<ul style="list-style-type: none"> n/a 	<ul style="list-style-type: none"> Audience members love to try something different.
24. How much influence does the audience interaction and response have on your performance? How can you make sure this is successful? (Size: people ratio)	<ul style="list-style-type: none"> A lot, They've paid to see your show Successful shows are shows that everyone that's wants to go can go to them so being able to extend the crowds is important. 	<ul style="list-style-type: none"> Bad for performers Pretty awful if no-one turns up Packed houses feed the performers 	<ul style="list-style-type: none"> Huge for children's theatre Stage needs to be level with the audience, many access points and isles to get to kids Decent backstage area
25. What is the most important factor to your performances, What makes your performance? a. Set b. Acoustics c. Audience d. lighting e. the performers interaction with the space f. Big enough stage	<ul style="list-style-type: none"> Audience. If they are off it can affect the flow. 	N/A	<ul style="list-style-type: none"> - Acoustics
26. Would you be adverse to creating a performance or performing in an site not generally associated with theatre such as a railway building, an old boat on the waterfront, in a tunnel, on rooftops of buildings?	<ul style="list-style-type: none"> Yes, cool to preform in any space that created a vibe that was different. 	<ul style="list-style-type: none"> Depends on type of event Open to new things, but its about getting large numbers 	<ul style="list-style-type: none"> Audience members love to try something new, creates an exciting feel before the show even begins.

27. What sort of opportunities or barriers do you think this would bring for you?

- Different crowds, different people, different vibes. Barriers would be limited setting, lighting

• N/A

- Correct flooring
- Backdrops

28. Would It be of any benefit of a collaboration performance venue which is home to the Wellington Performing Arts and has information on institutions, classes, shows, workshops? a. The Wellington Hub for the performing arts, or do you think these should be separate?

- The more people to get together and talk and share thoughts, the better

- Definitely, Toi poneki (Wellington Art's centre) are trying to do that.
- Especially in touch economic times you've got to really work smarter, not harder and collaboration is definitely the way to go.

- The more people you can get through one space the more advertising for performances, workshops. If all in one space, more likely to try out other disciplines,

29. How have you seen the popularity of dance increase and change in style over the last 10 years. ?

- Heaps and I hope it keeps rising and rising! As a musical actor the dancers a very main part and they are great to look at!

- Spark have done studies that show that dance is, I think it's overall the fifth most popular recreational activity.
- And it's all the forms of recreational dance – like hip hop has been a huge part of that growth. Then you've got the gyms are launching into Zumba and all that sort of stuff. And in terms of style, there are much more diverse styles.

- Now a part of the NCEA curriculum. The more they are exposed to it when they are younger the more likely they are to go to shows later on.
- In theatre, there are now new types of theatre which are pushing the boundaries or forth wall of theatre (In yer face theatre). Often for these performances, the spaces need to be versatile to surprise the audience members as much as possible.

APPENDIX 9.2 RESULTS FROM THE QUESTIONNAIRE

1. What styles of performance do you prefer to watch?

STYLE	NO. OF PEOPLE	Pay to see
DANCE		
Hip Hop	29	19
Ballet	20	9
Contemporary	13	4
Acrobatics	8	1
Jazz	4	1
Salsa/Latin	5	1
Tap	2	1
Ballroom	1	
DRAMA		
Solo Shows	0	0
Musical Theatre	19	11
NZ Plays	16	9
Shakespeare	4	1
Large Productions	10	4
Comedy	24	14
Music		
Musical Spectaculars	11	7
Jazz concerts	10	3
Rock/pop concerts	30	17
opera	4	1
Orchestra	6	5
Classical	4	2
Bands	26	12

2. What is your age range?

AGE	NO. OF PEOPLE	Female	Male	
15-18		9	7	2
19-24		11	6	5
25-34		11	5	6
35-44		7	3	4
45-54		6	2	4
55-64		6	3	3

2. What is your gender?

SEX

Female	26
Male	24

3. Do you participate in ANY realm of the performing arts?If so, what style are you involved in?

no	26
Yes	12
Music	
drame, hip hop, jazz, contemp	
musical classical performance, Dance hip hop	
Hip Hop	
Hip hop dancer/ teacher, actress	
Actor, producer, publicist	
Contempoary dance	
casula singer	
brass band	

4. How often would you attend a theatre performance (small or large scale)?

FREQUENCY

Twice a week	3
Once a week	1
1 -2 times a month	6
Once every 2-3 months	14
Once every 6months	10
Once a year	3
Once every two years	7
Never	
5. What are the main reasons for not attending performances more frequently?	
REASON	NO. OF PEOPLE
Too expensive	27
Not interested in any of the performances	15
Performances are too long	2
Lack of time	27
Easier to watch T.V	6
Caregiver responsibilities	
Don't have anyone to go with	8
Not sure of the performances that are on	21
Not enough modern day performances.ie out of the traditional theatre context	7
Unwilling to pay for a performance you don't know about	18
Other _____	2
interferring with sports	
Lack of effort	
6. What would make you attend performances more frequently?	
Reason	No. of people
Cheaper	22
Free snippets of shows available to get a preview	12
More frequently available	6

More easily accessible (by car or foot)	2
In a more contemporary context ie. out of the traditional theatre	12
The performance area had restaurant and bar facilities attached	11
In the public realm so you come across them more spontaneously on your day to day routine	23
Had childcare facilities	
Had someone to go with	4
B.Y.O alcohol and/ or food	8
Other _____	1
More free time	2
Later at night	
Advertised more!!!	
7. Which theatres have you attended?	
Theatres	No. of people
St James Theatre	25
Opera House	24
Bats Theatre	18
Downstage Theatre	18
TSB Arena	28
Victoria University –Memorial Theatre	28
Te Whaea Theatre (school of Dance & Drama)	14
Circa Theatre	18
Botanical Gardens	21
Wellington Performing Arts	10
7. Best and Worst/ why?	
BEST/ Why?	
Vic uni - intimate but plenty of space	2
Down Stage - Size, close to performers, Good size, good shows, small, comfortable	3
Bats - Intimate/involves audience, affordable, accessible, friendly, Intimacy, atmosphere	6

St James - All seats have a decent view, Comfort, The style, good atmosphere, biggest, traditional stage and seating	8	Civic square	2
Botanical gardens -Unique and diverse, relaxed atmosphere,Tlk with friends, bring food, a bit different experience, casul, FREE, scenery/lights	8	Botanical gardens music concert	17
Opera House - Seating/ stage layout, Comfy seats. Able to see everything, traditional	3	Buskers	4
Circa - small, can see	2	Opera in the park - Nelson	1
TSB - concerts, large open.	2	Outdoor Movies (wellington + Nelson)	1
		Nelson Jazz festival)	1
		Frank Kitts Park - carols by candlelight	2
		Cuba Street festival	5
		Waitangi Park	1
		Vic theatre Ampitheatre	1
		Big Day out	2
		Westpac stadium	
		Te Papa - Dance week	
		fuse circus - queens wharf	
		waterfront buskers	
		womad	
		Mission concert	2
		westpac stadium	
		NO	11
		9. If there were more performances in the public realm, when would you consider stopping and engaging?	
		Time	no. of people
		On the way to work/ school	2
		On the way home from work/school	16
		In your lunch break	17
		In the Evening	26
		In the weekend	34
		In any leisure time you have ie shopping, socialising, exercising	21
		Other _____	
		weekend nights	
WORST/ Why?			
Botanical gardens -not good for drama, to loud in an outdoor area dependent on weather			
TSB	27		
impersonal, bad acoustics, Unsuitable, too big and cold, empty,Hard to see the performers clearly from far back, Poor relationship to its surroundings, no character, boring space and atmosphere			
Acoustically average			
Boring space and atmosphere			
Opera House	1		
Steep in some places unless you pay lots of money			
Down stage - Akward audience area and stage shape, too expensive, less intimate	3		
Circa - Too far away from everything, impersonal	2		
Wpac - less atmosphere			
bats - too small, not comfortable	2		
8. Have you attended any outdoor performances?			
Netown Festivle	1		
Kilbirnie Festival	1		
Mirimar festival	1		
Busking (friends)	1		

10. What factors would encourage you to stop and watch the performance

Factors to encourage you to watch a performance	no. of people
It was on the path of the direction you were heading	24
It could be seen from up close or a distance (while you are wandering past)	18
Multiple seating options available so you could arrive without disrupting the performance	27
Multiple access and exit points onto the site of the performance.	20
Sheltered areas	21
Other _____	2
Could hear and see from different vantage points	

11. What factors would determine how long you would stay in vicinity of the performance space/ area

Factors determining how long you would stay	no. of people
Shelter	28
Seating	30
Constant entertainment	18
Exercise facilities	
Café/ Bar/ Restaurant	20
Amenities close by (retail, food, parking, entertainment)	13parking x 2
Close to the area you were heading too	7
Option of different forms of entertainment.	8
Indoor option as well as outdoor	6
Other _____	1

time available - performances for time with other commitments???

12. What spaces would you consider as good outdoor performance venues? What areas do you enjoy spending time in?

Outdoor performance venues	no. of people	music	drama	dance
----------------------------	---------------	-------	-------	-------

Waitangi Park	15	16	5	10	46
Taranaki St Wharf (Macs Brewery) Seating, large space	7	9	5	10	31
Rowing Club pond	7	6	3	3	19
Plimmer Street Steps	2	2	2	3	9
Queens Wharf – events Centre	4	5	5	7	21
Civic Square- easy access spot with seating	13	8	7	14	42
Te Aro Park (pigeon park)	3	4	3	2	12
Te Papa Outdoor theatre	4	4	6	6	20
Midland Park	5	6	3	3	17
Frank Kitts Park	9	9	8	7	33
Lambton Quay - too busy	4	5		2	11
Cuba Street - lots of foot traffic	14	11	5	9	39
Train Station Area	3	7	1	5	16
Botanical gardens	13	13	7	11	44
Overseas Terminal Area		4	1	1	6
Oriental Bay	7	6	3	2	18

WHY?

Beautiful spaces

ambience - open space

Close to work/transport

Areas are not too out of the way

Big area where a stage can be set up

outside stadium before games

easy access

13. What sort of advertising do you find works for you or will work for you to draw you into seeing a show?

Type of advertising	no. of people
Posters	27
Word of mouth	27
TV ads of the show	9

Small live excerpt of the performance	11
Internet	18
Seeing a previous performance by the same people	20
Free live performance in the public realm	12
Other _____	1
Newspaper	
Ticketek offices	
14. What would you consider to be the key elements to contribute towards an enjoyable, performance in the public realm?	
Elements for an enjoyable performance	no. of people
Sound quality	30
Having a good view	35
Having a set place to sit	13
Being able to choose where you sit	19
Availability of food and drink	13
Having alterative areas to entertain kids	
Ability to leave when desired without disruption	24
Childcare facilities	
It Being Free	13
Other _____	
15. What would you consider attributes that contribute towards a successful SITE for a performance venue?	
attributes for a successful site	no. of people
Good access for vehicles ie. parking	18
Good access for walking. Away from traffic	27
Low surrounding noises	19
In a populated area for safety	8
Close to public transport	25
Performance space is a destination point. Have to travel to destination.	2
Performance space is placed in a circulation path. No end point, you walk through the performance	11

Close to restaurant, bars, supermarket, retail etc	18
Clearly identifiable from a distance	11
Sheltered areas leading to the site	9
16. What is the most positive and negative aspect for you of the Wellington performing arts scene	
POSITIVE	
Large variety offered	13
There are many venues for small scale performances that are free in bars	
Every show is amazing, Exelent venues for performances. Many well known performers	
Unique/ diverse	
Relatively high number of venues per population. Diverse scenes	
The number of events to choose from	
Advertising Is done really well	
Good talent	
So much being developed and on offer	
Venues are accessible around Wellington	
professional and hihg quality	
innovative and edifying	
DIY, Amateur, trying new things	
Lots always going on, good calsses such as raising the barre	
Various sites	
<i>Culture and density</i>	
<i>location</i>	
NEGATIVE	
Seem to be spread around the city with no central point	
There is not good communication of performance events	
Cost	7

There needs to be more free events	
So expensive, not much variety in types of concerts, more international acts are needed	
Closed away, based on word of mouth, little interaction	
Lack of small scale outdoor performance spaces	
Timing clashes - short runs of shows	
TSB arena: I will never go to another event there. Poor seating, deadful building, sound not good	
Central locations	
Not enough performances throughout the year	2
Too expensive	
Not living in central city	
Need more niche styles of dance	
Not enough funding available	
Miss international acts	
Lack of interest in the performances	2
not enough frequency and variety	
poorly rated shows. Like to have an idea what to expect with content particularly nudity	
difficult to know what's good and whether worth paying for	
Too many similar dance performances eg ballet and contemporary companies, not enough professional modern dance companies	
some areas hard to get to. ie hutt valley	
Lack of parking	
<i>hard to know what's on unless you know where to look</i>	
17. What is your preferred style of performance venue to watch a show?	
Preferred venue	no. of people
Outdoor amphitheater	23
Classical Theatre	5
Small Intimate theatre	14
Modern contemporary theatre	12
Street Performances	6

Outdoor projected movies	13
Arenas/ stadium	8
Bars/ Clubs	13
In innovative places not associated with a traditional theatre.	7
Causal setting such as foyers etc	1

18. What do you like most about attending a live performance

Best quality	no. of people
It is a sense of occasion	30
Unique	7
It has an element of spontaneity	8
Feel a sense of connection to the performers	13
Get out and about and make an evening of it	15
Other _____	

The wonder of live performance, unedited. Appreciation of the amazing talent there is in the arts

19. When you go to a public area (eg. waterfront) what are the main reasons?

Reason	no. of people
Exercise	25
Running	10
Cycling/scooter	3
Fitness exercises	1
Walking	12
Eating lunch	22
Passing through	27
Work near by	12
Outdoor/fresh air	17

Tourists attractions	3
Dining at restaurant/café	16
Vegetable market - Sundays	12
Meeting somebody	19
Chill out time	13

20. As an audience member, what are the top 2 aspects of the performance space that are most important to you?

1	
quality of view and audio	12
Distance I am from performers	
Clearlry laid out seating - good view	
Seating - see whole stage	
Visual interaction/ diveristy	
Good acoustics	3
Good seating	3
Good view/ Sound	
Being able to see the whole performance the whole time	
Being able to see	2
accerssible ans spacious	
Close to public transport	
Good site lines	
Proximity to performance, close is better	
Seating or actual space to stand in	
immersiveness	
comfotable seat and good view of stage	
large area to house everyone	
seating if long performance	

2

A feeling of involvement with what happens	
Food or drinks can be taken in eg icecream	
Sound (acoustics) of the space. le size for performance 'size'	
Acoustics - sound, volume, no echo or bad acoustics	
Environmental aspects - lighting, warmth, noise	
Good relationship between the stage and the audience areas	
Good sound	
Comfortable seating with reasonable legroom	
Shelter	2
Not being cramped	
close to public transport	
Doesn't cost too much	
good Audio	2
Space makes you feel involced or part of the performance	
intermission half way through	
How space affects sound quality	
ability to come and go without disrupting performance	
comfort. Ford, drinks, seat	2
Food and drink available	
comfort.	
View to performers	
stage set up	

21. What is your desired seating position when you are watching a show?

Seating position	no. of people
1	19
2	9
3	2
4	1
5	8s

22. Would you consider alternative seating arrangements aside from the traditional ones set out above?

Seating arrangements	no. of people
No, I like the traditional seating arrangement	4
The audience walks through the performance, no seats (short and informal performances).	12
The performance is surrounding you and audience is placed in the center. Have to move around to view performance.	10
The seating is adaptable and may change throughout a performance or for different performances.	21
There are options to sit down on ledges, steps, ramps. Casual seating to enjoy the performance.	25
Other _____	

23. What would be the ideal time of week to attend a performance?

Time of week	no of people
Lunch Break during the week	3
Sunday – Thursday evenings	17
Friday, Saturday evening	32
Saturday/ Sunday daytime	14

24. What do you think of having a collaborative performing arts venue in Wellington that houses any sort of performance, indoors or outdoors as well as providing information on classes, lessons, events, shows on anything else in the performing arts?

Yes, I would definitely utilise the facilities	33
NO, I think wellington has already got it sorted	1
I prefer that all the disciplines are separate.	

APPENDIX 9.3 COMPLYING WITH THE WELLINGTON WATERFRONT FRAMEWORK

It is important to look to the *The Wellington Waterfront Framework, Report of the waterfront leadership group April 2001* as the site is in the precinct. This report outlines the framework that sets out the vision, values and principles that will guide the development of the waterfront. All projects that are considered for this precinct need to take this framework into consideration so that building consistency and language is continued along the waterfront. The character of the whole waterfront provides a richness and cohesion that is central to its development. However, within the wider waterfront, each area has its own character that relates to both the built form and the open spaces and reflects the close proximity of the area to the central city.

The following aspects need to be considered as outlined in the report (reference)

1. City to waterfront connections

The waterfront needs to be accessible and connected to the city and sea at all times of day and night. Improving pedestrian access across the heavily-trafficked “quays” is critical to the success of the waterfront development.

2. Historical and contemporary culture

There is a need to refer to the natural ecology, the Maori history and the industrial maritime heritage as well as the central city.

3. Promenade

The promenade is the spine of the waterfront – it connects the different parts and should be a shared pathway. The promenade should also be recognised as a part of the city and an extension of the wider city flow of pedestrians. There should be opportunities for buildings to open out onto the promenade and provide different levels of activity along its length. The promenade at the water’s edge needs to be enhanced to allow people of all abilities to access the water at various points.

4. Diversity

All kinds of different people want to use the waterfront at different times of the day and night, for different activities in different areas. There are spaces for large crowds to gather, and spaces for more intimate meetings. There are spaces such as the promenade that allow people to move through areas. Public spaces should support uses that can contribute to the vitality, safety, recreational potential, shelter, comfort and social inclusiveness of the waterfront. In addition, there must be flexibility to allow for uses to change over time. Mixed uses for buildings and spaces will help bring people to the waterfront 24 hours a day, seven days a week, which will also have safety benefits in terms of informal surveillance.

5. Experience of space and openness

This openness is expressed through a series of open spaces including the water's edge promenade, views and sight lines between these spaces and between the city and water.

Principles:

- The harbour is the primary open space on the waterfront.
- There will be a network of paths throughout the area.
- A series of different open spaces that cater for diverse uses and activities will predominate.
- There will be a variety of open spaces – some green, some sheltered and some paved. Important views and vistas from the city to the sea will be protected and important new ones created.
- Buildings will support the open spaces, both in their design and their associated uses and activities.
- There will be better pedestrian access from the city to the waterfront. There will be better access points for pedestrians, for example from Post Office Square to Queens Wharf.
- The waterfront needs to be linked to the rest of the city, in terms of both physical access and visual links such as views and signage.
- There should be opportunities for people to gain access to and from the water.
- There should be good access from the water to the waterfront area.

Key features of the waterfront:

- Heart of the waterfront, reflecting working wharf and mercantile history
- Outer-T a special and unique site – competition to explore options for an “iconic” structure
- Cruise ships and other vessels encouraged to use Queens Wharf

Promenade

The promenade is continuous – stretching from the Railway Station to Oriental Bay and following the water's edge for most of this distance. These two points are key gateways to the waterfront.. The opportunity to enhance these differences should be taken to allow for a variety of experiences as people move along the promenade. Shelter, seating and activities should be provided along the route.

Relationship of buildings to open spaces

Buildings should contribute to the open spaces of the waterfront. The ground floors of buildings should be predominantly accessible to the public. Buildings should have “active edges”. Windows and doors at ground level allow people to interact with activities within the building. The buildings and their activities should be focused outwards to address their surroundings and generally contribute to the activities and life of the waterfront. Buildings on the waterfront should be in “scale” with their surroundings. Scale may mean buildings are the same height, but it may also mean they are different heights and sizes. However, there will be strong proportional relationships between them.

Shelter and sunlight

The combination of sunshine and shelter is a key ingredient of successful open space

Sheltered spaces are important so that people can use the waterfront in a variety of weather conditions

The detailed design of spaces should take into account the prevailing winds and when a given public open space is likely to be used most.

Building relationship to open spaces

New buildings in this area will also have a range of uses, and could include recreational, retail, commercial, residential and institutional uses. An extension could be built around the back of the Events Centre to provide a more appealing and active edge to Frank Kitts Park.

Frank Kitts Park

This is a large green park and a centre for outdoor activities both on and off the water. There is also need for improvements at the end of the Events Centre where this work is seen as a priority.

Pedestrian access Better and easier pedestrian access is needed to the park from across the road. One option to be explored is a bridge from the park to the parking building above the petrol station on Jervois Quay.

Promenade There is an opportunity to do more with the water's edge, both to make it possible for people to actually get to the water from the park and to enhance activities on the water by creating an "intermediate harbour". This could be by means of a breakwater, or pontoons or other alternatives.

Open space While no major work is proposed for the main part of the park, it is recognised as major green open space. It provides visual relief from the predominantly hard surfaces of the adjacent central city.

APPENDIX 9.4 WATERFRONT FURNITURE DESIGN BRIEF

This brief provides a framework for the design of furniture for the public open spaces on the waterfront. The principles outlined provide a basis that could be expanded for each area in terms of seating, lighting, bollards and barriers. How shade and shelter devices can be incorporated will need to be considered. Any new elements need to relate to a “family of elements” for the waterfront as a whole, with the main link being the consistent furniture along the length of the promenade.

THE FRAMEWORK

The Wellington framework has a number of inter-linking themes that need to underpin all development on the waterfront, these include:

- Historical and contemporary culture
- City to water connections
- Promenade
- Open space
- Diversity

The furniture needs to relate to these themes in particular the historical and contemporary culture theme. “There is a need to refer to the natural ecology, the Maori history and the industrial maritime heritage as well as the central city in determining the character of the respective areas and the components and elements that make up those areas”.

The framework is also clear about the detail of furniture on the waterfront:

“People are more likely to occupy a space if seating, lighting and other furniture is provided.

Furniture should be seen to be consistent throughout the waterfront and used to enhance the identity of the area and the city as a whole. There should be a range of different seating types.

Lighting is an integral part of the public space design. It gives the opportunity to create special night-time effects within the waterfront. Functional lighting to meet safety standards is important, but specifically designed lighting is desirable throughout the waterfront. Consideration should be given not only to the night-time lighting effect but also to the day-time appearance of lighting standards, which may also be used to support banners or signs to enrich the public environment. In addition to observers on the waterfront, lighting design should consider people observing the area from other vantage points around the harbour and surrounding hills”.

1

STATEMENT OF PHILOSOPHY

The furniture on the waterfront needs to reflect the pre 1840 history of the area as well as the industrial and nautical elements of a working wharf on the edge of a city. It employs the elements of metal and timber and the elements used to connect them such as bolts, chains and plates. These are expressed on the waterfront in four main forms:

- Planks (ship/wharf decking)
- Balls (buoys, bollards) and;
- Plates (cranes, ship hulls)
- Masts (cranes, ship masts)

All elements are strong, bold and robust. Salvaged timber and materials are used when available, to maximise their effect and as appropriate to their purpose.

CHARACTER AREAS

On a broad scale, there are two main elements of the waterfront. These can be expressed in terms of their relationship with the water as either;

- The promenade which is at the water's edge and is seen as the spine of the waterfront. It is of maritime character, often expressed in a robust industrial manner.
- The individual areas which are maritime in nature but they also need to relate back to the city and form a transition between the water and the city.

Within this, there will be other micro-spaces which have their own identity and need to be expressed in the furniture elements and the materials used.

The pre-1840 history could be referred to by looking at Maori maritime references. Examples could include anchors, which could be used as seats, triangular sails which could be incorporated into shelter.

The promenade is characterised by:

- Robust, "chunky" elements with a nautical theme
- The promenade at waterfront edge is emphasised with simple, repeated elements
- Ground surface materials which reflect where appropriate the timber wharf sub-structure underneath (use of asphalt between timber edges, rocks, stones)
- Benches at the waters edge generally open to the sea (with backs to the city side)
- Vertical lighting elements using masts/plates/cranes theme for lighting of large areas
- Feature lighting incorporated into elements such as bollards, bridge beams (more subtle use of lighting to illuminate individual spaces)
- Railings (where required) at the waters edge similar to ships railing

These individual areas are characterised by:

- Elements which relate to the proximity of the city which they are adjacent to, and may include hard paving, grass, trees etc
- Lighting to reflect this setting
- A variety of seating of a less chunky nature, which can be used by different people. Heights of seats and the inclusion of backs to be considered.
- Use of the original waterfront gates/fences where appropriate as a transition between the waterfront and the city

MATERIALS AND DETAILS

Material and details should reflect the identity and history of an area, to emphasise its waterfront relationship to the city. Materials along the water's edge should generally be large section, robust and industrial in nature, whereas those in the rest of the areas should be more urban in scale and appearance.

Waterfront materials could include:

- Paving/ground surface – timber decking/edging, web grating, asphalt, rocks, stones
- Railings and bollards – timber beams (at waters edge), metal railings (similar to ship railing), original gates and fences (at interface with the land), metal balls
- Benches/seating – timber beams
- Lighting – metal frames with plates

More urban materials could include:

- Paving – unit paving, concrete, asphalt, exposed aggregate finish
- Bench seating, more urban form relating to city with references to waterfront
- Railings/fences (including original gates/fences at waterfront/city interface)

The attached sheet 1 shows the elements which have been used to date in the promenade area at Taranaki St Wharf. A family of elements needs to be developed for each area while relating to the wider waterfront to create a strong waterfront identity.

¹“Lambton Harbour Street Furniture Elements, Dwg No. 98.42 sk 1a, prepared by Athfield Architects Ltd”

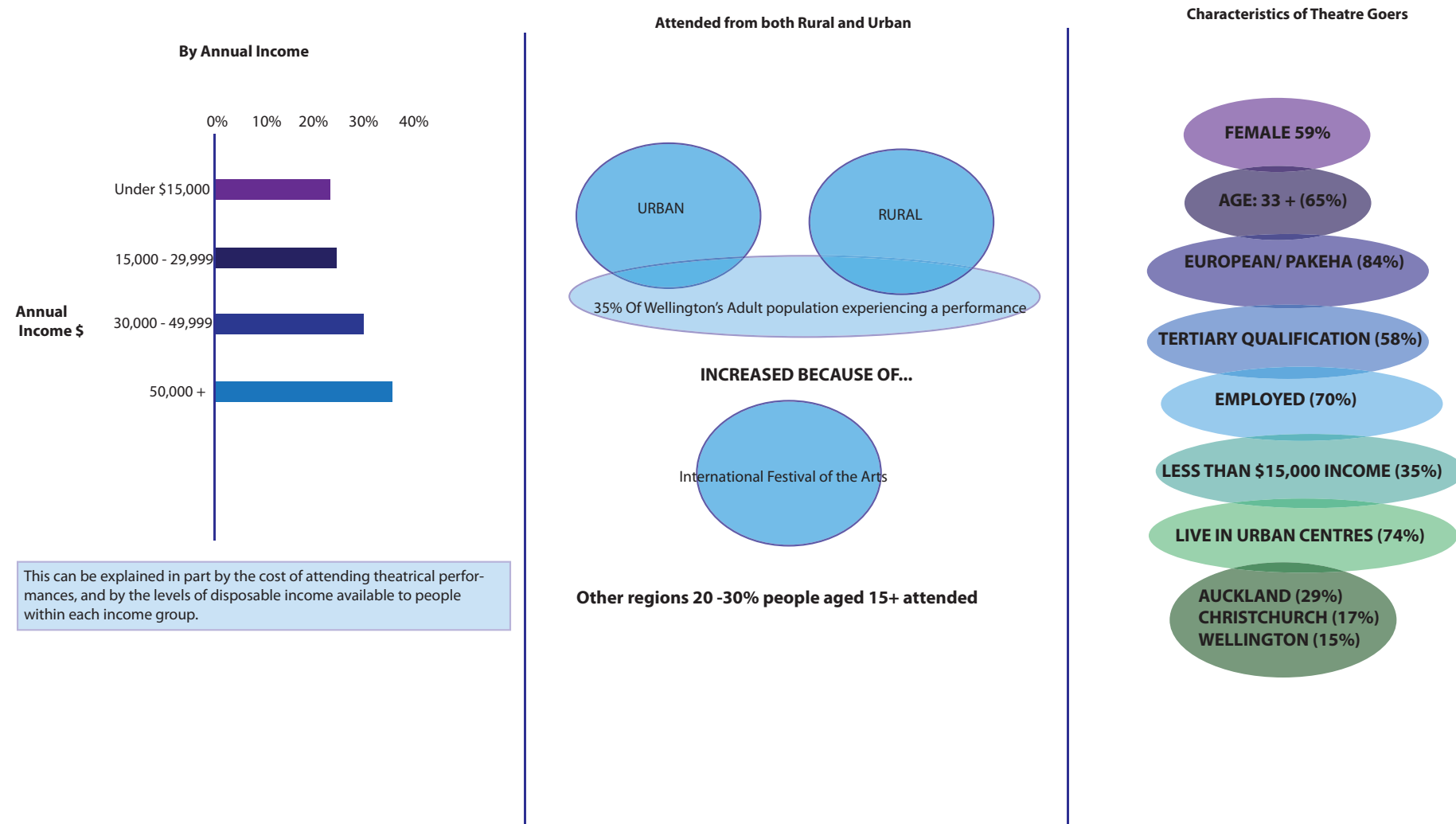
3

APPENDIX 9.5 INFORMATION INTERPRETED FROM THE 2001 CENSUS ON THE ATTENDANCE TO THEATRES

ATTENDANCE TO THE THEATRE IN NEW ZEALAND

- Live theatrical Performance Presented by professional and amateur theatre companies

Proportion of Adults Attending Theatre Performances....



Interest in New Zealand Productions

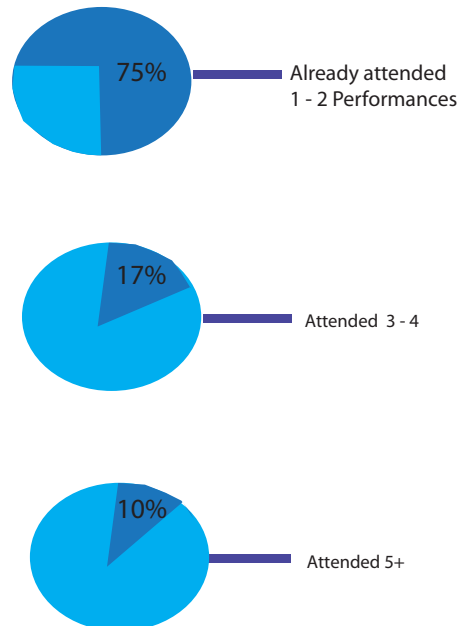


The interest in New Zealand plays was :

highest among people aged 45–54, where 73% were either **very interested** OR **somewhat interested** in attending performances.

Number of Performances attended

Of the people who attended performances in the last 12 months



Women comprised 2/3 of the (5+) category

Barriers to attending theatre performances

Of the estimated 752,000 people who attended performances

37% Wanted to attend MORE often but.....

- LACK OF TIME (42%) 278,0000
- COST OF TICKETS (42%)
- NOT BEING AVAILABLE LOCALLY (16%)
- CARE GIVER RESPONSIBILITIES %15
- OTHER ASSOCIATED COSTS (7%)
- Limited SELECTION (7%)
- TRANSPORT PROBLEM (7%)

Barriers to attending theatre performances

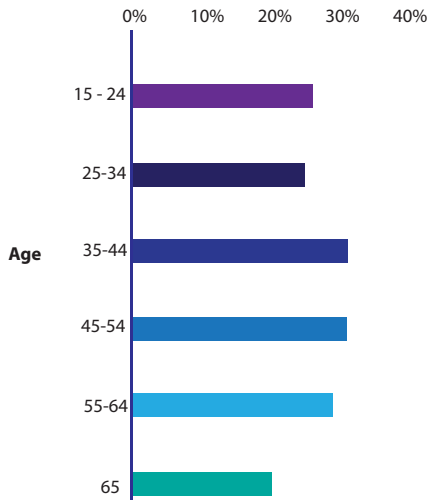
Of the estimated two million people who had not attended a live theatrical performance in the 12 months.....

16% 332,000 People would have liked too but.....

- COST OF TICKETS (42%)
- LACK OF TIME (33%)
- CAREGIVER RESPONSIBILITIES (18%)
- NOT BEING AVAILABLE LOCALLY %16
- TRANSPORT PROBLEMS (11%)
- OTHER ASSOCIATED COSTS (9%)
- DISABILITY (7%)
- NOT HAVING ANYONE TO GO WITH (5%) 17,000 people

Proportion of Adults Attending Theatre Performances....

In the previous 12 months

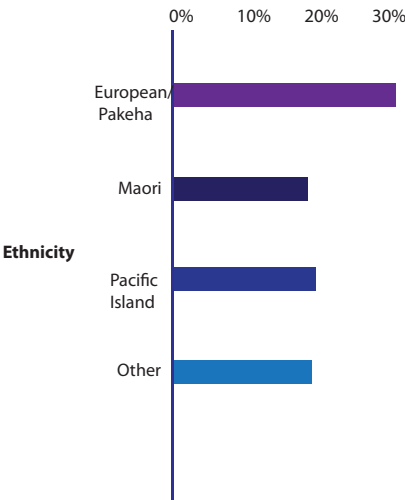


In the 12 months leading up to the survey, an estimated 752,000 people, or 27 percent of New Zealand's adult population, attended a theatrical performance

A higher proportion of women (32 percent) than men (22 percent) attended.

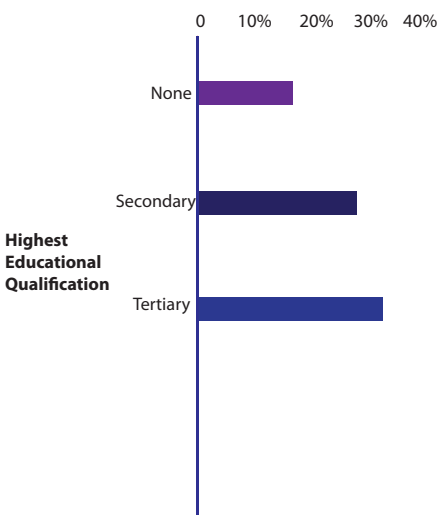
Theatre attendance was highest for people aged between 35 and 64

By Ethnicity



About 30 percent of European/Pākehā attended a performance, with smaller proportions of Māori (18 percent), Pacific peoples (19 percent) and people from 'other' ethnic groups (19 percent).

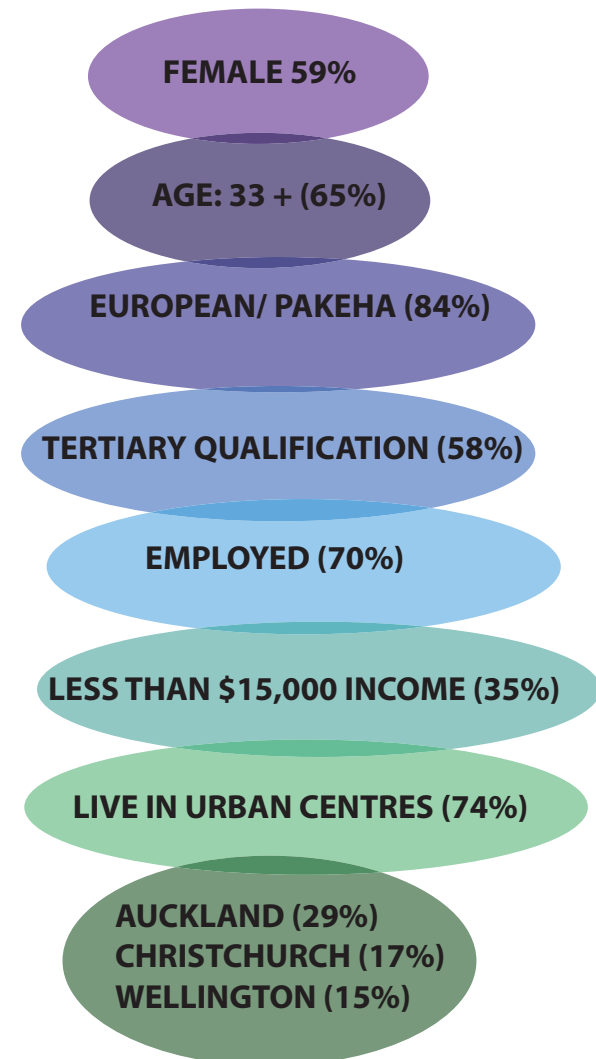
By Highest Educational Qualification



A higher proportion of people with qualifications attended theatrical performances than those without. Nearly a third of people with a tertiary qualification, and more than a quarter of those with a secondary qualification, attended, compared with 17 percent of those with no qualifications

- **LACK OF TIME (42%) 278,0000**
- **COST OF TICKETS (42%)**
- **NOT BEING AVAILABLE LOCALLY (16%)**
- **CARE GIVER RESPONSIBILITIES %15**
- **OTHER ASSOCIATED COSTS (7%)**
- **Limited SELECTION (7%)**
- **TRANSPORT PROBLEM (7%)**

Characteristics of Theatre Goers



APPENDIX 9.6 TYPOLOGIES IN WELLINGTON

TYPOLOGIES WITHIN WELLINGTON			
PARK	DESIGNED TRANSITION SPACE	CAR	ALLEY
<p>Waitangi park Midland park Frank kits park Pigeon Park- Te Aro park</p> <p>Ambient Noises Generally parks are areas where people enjoy leisure time, whether it is lunch or exercise. They generally in more peaceful areas where people can relax. Trees and plants are used to diffuse the noise</p> <p>Demographic Parks attract a diverse range of people from exercise people or people having lunch, children playing.</p> <p>Time of day the space is used Parks are an area that are used during the day mostly and not so common an area to linger in at night time. It is more a destination area not necessarily a transition space</p> <p>Accessibility to the site Most public parks are there because they are easily accessible by the public for use</p> <p>Public Circulation Most parks are design so they generally have multiple paths through the space to allow for choice</p> <p>Existing furniture or Infrastructure used Most parks are made up of multiple levels throughout the whole area. This allows seating options and choice. They also contain steps which acts as a transition space as well as seating</p>	<p>Cuba Street Water front promenade Civic Square</p> <p>Ambient Noises There is a lot of people in the spaces but usually surrounded by buildings so there is not much vehicular noise.</p> <p>Demographic As it is a transition space anyone uses it. However usually these types of transition spaces are chosen because it provides a leisurely journey, not necessarily the quickest.</p> <p>Time of day the space is used As early as 6am with people exercising, then people at heading to work, during the day with parents, elderly, tourists, the lunch time rush. Then as a transition space after work and for exercise too</p> <p>Accessibility to the site As they are transition spaces, they are large open spaces which are easily noticed and accessible</p> <p>Public Circulation They are very wide large spaces which guide people to a space, generally there is not too much choice as it is a transition space</p> <p>Existing furniture or Infrastructure used As it is transition space there can't be too much urban furniture in the route as it would block traffic. In these spaces there are levels, seats and gardens on the edges of these transition routes.</p>	<p>Behind reading Cinema Top of Lombard carpark Railway station Beside Te Papa and Waitangi park</p> <p>Ambient Noises As it is a car park there would generally be a lot of car noise as it would be situated close to a road for ease of access.</p> <p>Demographic People who work within the CBD generally</p> <p>Time of day the space is used Early in the morning and in the evening it is most active</p> <p>Accessibility to the site Very accessible by car, however not as pedestrian friendly to access the site</p> <p>Public Circulation Large open space, so there is not real circulation route. This would have to be created in the design</p> <p>Existing furniture or Infrastructure used A series of levels/ storeys, apart from that , there is no existing urban furniture, this would have to be established in the design.</p>	<p>Plimmer Steps Between Dixon and -Guzhnee</p> <p>Ambient Noises Situated between a series of buildings on each side that are at least 4 stories high. This blocks out any vehicular traffic</p> <p>Time of day the space is used Not used that frequently as it is not as a desirable space to travel through. It is a more efficient way from getting from A - B.</p> <p>Accessibility to the site These sites are generally situated off a main transition routes and the alley way is the secondary path. They are sometime hidden and not visible from street.</p> <p>Public Circulation Large open space, so there is not real circulation route. This would have to be created in the design</p> <p>Existing furniture or Infrastructure used A series of levels/ storeys, apart from that , there is no existing urban furniture, this would have to be established in the design.</p>

CHAPTER TEN

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