

A COMMUNITY'S URBAN REJUVENATION

THE CABARETS TROUPER

BY

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A 120-point thesis

Submitted to the Victoria of Wellington

in partial fulfilment of the requirements for the

degree of Master of Interior Architecture

Victoria University of Wellington

School of Architecture

2016

Abstract

The 1990s brought innovation to retail shopping, enabling consumers to begin to shop from the comfort of their own home. Today, Online shopping continues to revolutionise the industry, creating a highly competitive market space while advancing “convenience shopping”. As customers can now purchase anything at their fingertips, those that choose to shop in-store find their desires are also competitively met. Evolution within the retail industry has meant that many stores have become a part of “big box” developments. These facilities provide customers with readily stocked merchandise and the in-store experience of “convenience shopping”.

Online shopping and Big Box stores will continue to lure people away from what once were vibrant urban retail environments posing various adverse effects on our streets, city centres and local businesses. Broadway Avenue, Palmerston North is one of many streets that have fallen victim to these developments creating unpleasant retail experiences for the community. This thesis argues how interior architecture can assist rejuvenating desolate urban environments. It proposes that by applying selected interior principles to an urban street it can create a space that begins to challenge the current programme encouraging the street to adapt for the community.

This design based research proposes to create a community space ‘living room’ by treating the street as though it is a residential space within a retail environment. It aims to preserve and maintain a sense of history and diversity within the cityscape. The existing site attributes will be used to create a set of design rules and regulations within the shopping environment to encourage internal and external spaces to feed off one another adapting frequently to cope with the competitive nature of the retail sector.

{ cabaret
noun | cab·a·ret | \,ka-bə-'rā, 'ka-bə-,\ }
: a restaurant serving liquor and providing
entertainment (as by singers or dancers)

{ trouper }

noun | troup·er | \trü-pər\
: an actor or other performer who is very experienced and reliable
: someone who works very hard, is very reliable, and does not complain when there are problems

A COMMUNITY'S URBAN REJUVENATION

The Cabarets Troupe



BROADWAY AVENUE

Image on previous page - Figure 0.01: Title Page

Preface

As a student and a designer I have found it hard to explain interior architecture to not only clients but also to people working in the construction industry. Interior architecture is constantly misinterpreted for interior design and picking out of fabrics. It is frustrating to belong to a profession that is not recognised or understood to its full potential. To me interior architecture is important to our current built environments, both internally and externally. I believe that events that occur within an interior space can greatly impact the urban environment therefore, both spaces need to work together. I believe interior architecture is more than the 'generic' constraints that are constantly applied to the profession and that is why I have chosen to test these boundaries.

Acknowledgements

To my family and friends thank you for your endless support and encouragement throughout my studies, it would not have been possible without you.

To previous and current employers, I will be forever grateful for what you have taught me and the endless encouragement I receive to achieve personal goals.

To my supervisor Natasha Perkins for always been patient and keeping me on track throughout this long part-time process.

And to all those who participated in surveys and interviews, I am extremely grateful for your time and efforts.

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WILLIAM SHAKESPEARE

As you like it : Act II, Scene VII The Forest

*All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.*

1

Setting the Scene

INTRODUCTION

This design based research identifies Broadway Avenue, Palmerston North, New Zealand as a stage for this research and an urban environment in need of rejuvenation. How can interior architecture be used to create an intervention that challenges an underutilised urban environment to thrive and become adaptable to its community's changing needs?

This section begins by defining the methodology and process of the study drawing attention specifically to how the aims and objectives of this design research were developed; it overrides the scope, context, aims and objectives of the project, this is followed by a breakdown of the project phases:

Phase One and Two

- Site and Programme Analysis

Phase Three

- Literature Review

Phase Four

- Project / Case study Review

1.1 DESIGN METHODS AND PROCESSES

Design-led Research

Nigel Cross describes design research as a way “to help construct a conversation (way of conversing) about design that is at the same time both interdisciplinary and disciplined” (8), aiming to create and advance new knowledge and designs. Robyn Barnacle of the Royal Melbourne Institute of Technology (RMIT) describes research through design as “design ... utili[s]ed as a research practice, constituting both the means and outcome” (15). These concepts are best illustrated visually (figure 1.1 & 1.2).

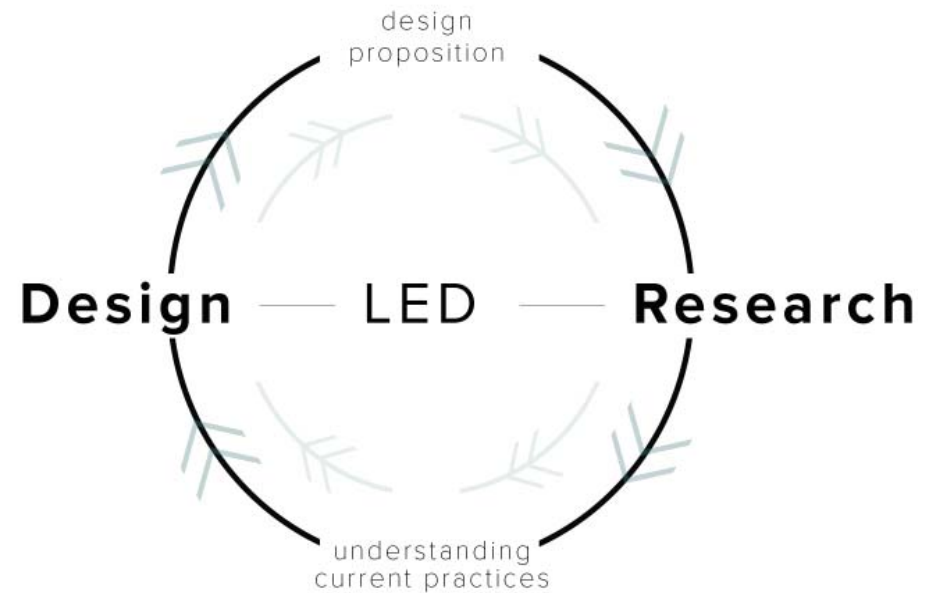


Figure 1.1 : Design-led Research derived from Robyn Barnacle's definition

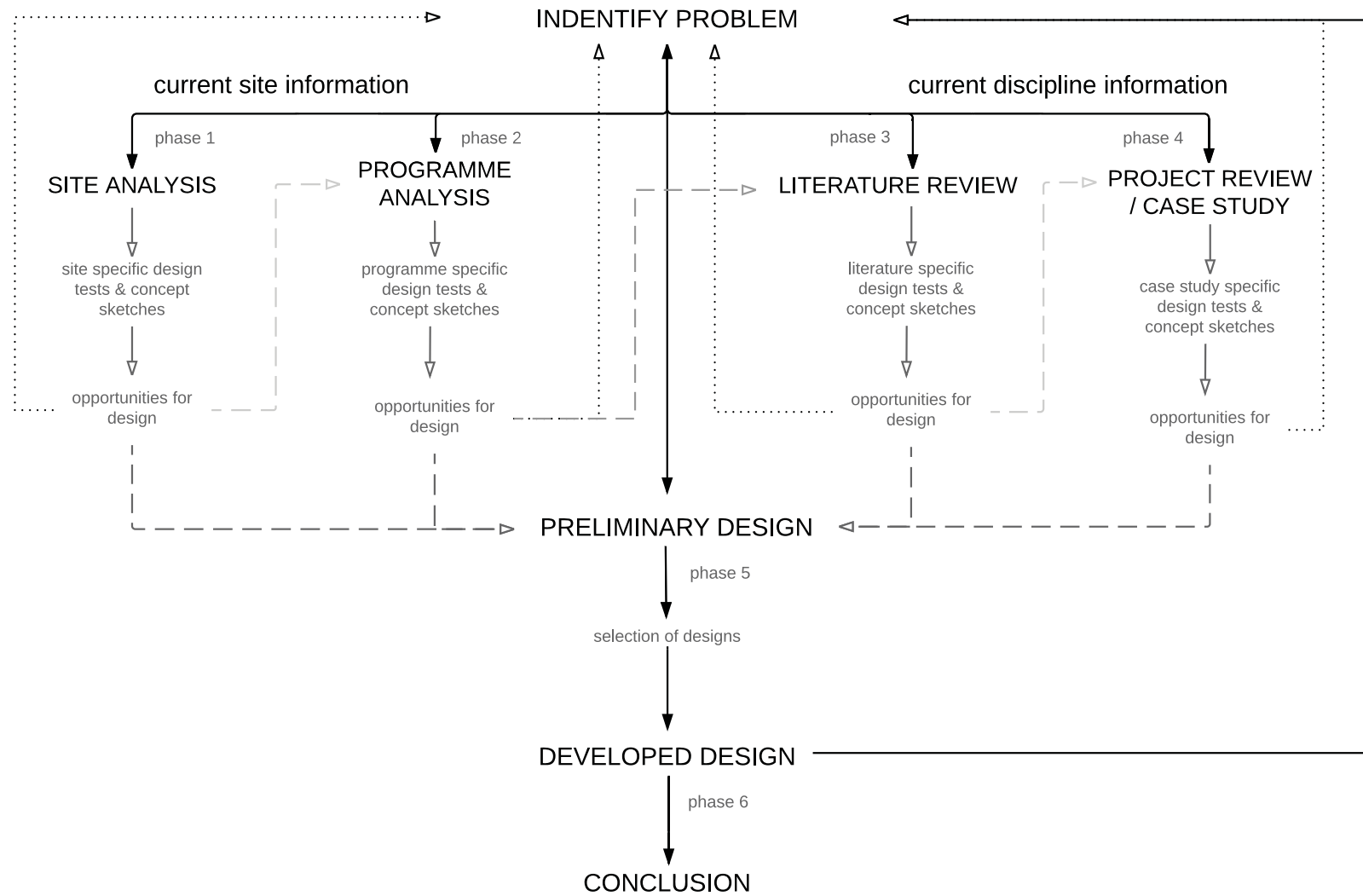


Figure 1.2 : Design Methodology

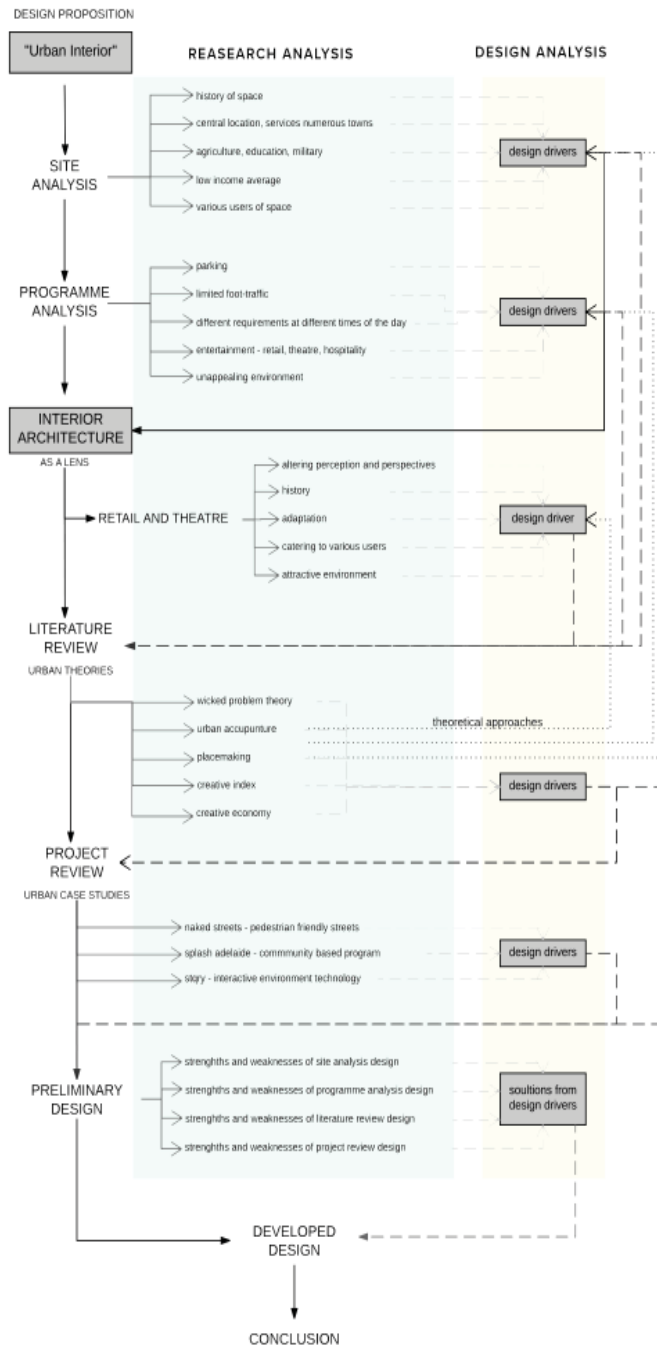


Figure 1.3 : Research Roadmap

Through an iterative process, this design-led study enables the researcher to question the process of design by defining a methodology that is best suited to challenge static thinking while questioning current theories and designs. Each phase of this research explores interior architecture in an urban setting. The findings further design inspirations and test them against the aims and objectives of this study. A phase begins with an examination of its unique purpose and place within the research paradigm; through the development of concepts and ideas introduced in previous chapters encourage a conversation of design to begin. Refer to figures 1.2 and 1.3 for a detailed visual description.

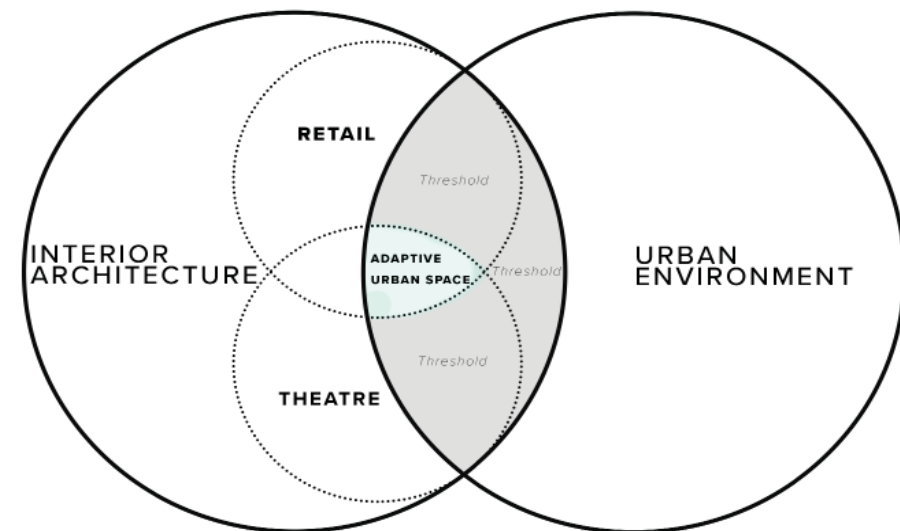


Figure 1.4 : Interdisciplinary Concepts

1.2 SCOPE OF RESEARCH DESIGN PROJECT

Retail venues for buying, selling and trading goods have flourished since the beginning of time. Online shopping was introduced to retail businesses in the early 1990s and revolutionised the industry. While online shopping has helped create a highly competitive market space for the retail sector, it has also meant that convenience shopping and “big-box” stores are now a part of our society and culture. These stores lure people away from what once were vibrant retail centres creating redundant, vacant and desolate streets that are unappealing to prospective retailers and residents.

The current research looks specifically at an urban entertainment street and how interior architecture can play a role in facilitating the street to adapt to a changing community’s needs as though it were an interior space. Before Palmerston North’s, Broadway Avenue streetscape is analysed, interior architecture is defined. Through this definition aims and objectives for this study are developed. By defining interior architecture, the site is analysed in two phases, each phase establishes design drivers and principles that relate to interior architecture.

This study uses two events occurring within interior architectural spaces as theoretical and design drivers: retail shopping and theatrical productions. These two events, once occurred externally within urban environments therefore this study explores how their attributes can be used to help benefit urban environments. Their components are explored in the same manner as a retail store would be prepared for receiving new merchandise, or much like a theatre would be prepared for the impending arrival of a new genre, performance or change in set. By analysing the street like an internal event, this research allows new concepts to be envisioned; creating a conversation about the street and its fluidity within its existing infrastructure.

This study recognises that as an interior architecture student there may be restrictions and minimal knowledge of urban design which could limit the researcher. Figure 1.4 displays this visually. Therefore, educated assumptions and conclusions are based on the research of current urban designers, planners and theorists, the findings are used to make informative design decisions within an urban environment.

1.3 CONTEXT OF RESEARCH

What is Interior Architecture?

interior

adjective / in·te·ri·or / in-'tir-ē-ər\

- : lying, occurring, or functioning within the limiting boundaries
- : located on the inside of something

architecture

noun / ar·chi·tec·ture / 'är-kə-,tek-chər\

- : the art or science of building; specifically: the art or practice of designing and building structures and especially habitable ones
- : formation or construction resulting from or as if a conscious act

According to John Coles and Naomi House, interior architecture was developed during the 1970s as a discipline combining the understanding of interior space with architectural theory and history (9). Over the years, the profession remains undefined; “open, unbounded and overlapping; a fertile ground for risky, undisciplined and unprecedented practices” (“Un-owned Territories” 28). As the name “architect” is governed by a legal body, “there can be no such

professional title” as an interior architect (Coles and House 13), unless an architect specialises in interiors. This causes deep misunderstandings of the profession by not only potential clients, but also by architects specialising in other fields and by scholars trained in other disciplines.

An interior architect is someone who has the ability to improve quality of life and who understands the psychological and physical relationships that occur between people and space (Architects/Designers 1). Interior architects are “place-makers that interpret, translate and ... play a role in facilitating the retention of cultural diversity” (International Federation of Architects/Designers 1). Although this statement creates a set of principles for interior architects, it does not define their role in a way that clearly separates interior architecture from interior design or architecture.

In “The Emergence of the Interior”, Charles Rice reveals that interiors have a greater impact on society than the restrictions stereotypically imposed upon the discipline of interior architecture suggest (113). The fact is, as Suzie Attwill observes, interiors

(“Interior”) (“Architecture”)

are inevitably and always connected to architecture: “interior is everywhere, it is nevertheless ephemeral and difficult to define” (108). This could be why interior architecture tends to be focused on the re-use of vacant spaces and involves a vaguely described mix of “insertion, intervention or installations” (112) within existing built environments. Jennifer Hill states that an intervention occurs in a building as the only response to its decline (65)

Physically and professionally, architecture stands between the landscape and the interior...interior design as being only concerned with the space inside of architecture. (115)



Figure 1.5 : Common Boundaries

Figure 1.5 displays this visually. Although interior architecture is not explicitly defined, its practice allows designers to alter built environments that are enclosed or constricted by either an existing architectural framework or by cultural requirements. Interestingly, interior architecture also challenges architectural and cultural barriers with an understanding of relationships that occur between people and space. “The Emergence of the Interior” states that the developing history of interiors show “a sense that the interior is subservient to architecture as the primary ‘space provider’ in culture” (Rice 113). Through defining interior architecture, this thesis can analyse and show how valuable it is to our current built environments and how its principles can assist in the rejuvenation of desolate urban retail environments by challenging these barriers.

1.4 PROBLEM STATEMENT

How can interior architecture be used to create an intervention that challenges underutilised urban environments to thrive and become adaptable to their community's changing needs?

1.5 RESEARCH AIM

The aim of this thesis is to highlight why it is important for an urban environment to be adaptable to its immediate and surrounding community.

1.6 RESEARCH OBJECTIVES

The objectives of this research are several, as follows:

1. Analyse Broadway Avenue, Palmerston North's history and current site programme to gain a full understanding of effects and influences.
2. Use interior architecture as a lens to understand changes that occur during retail shopping events and theatrical performances, and in addition, explore how these chosen attributes can be used as design drivers to foster the development of an adaptive urban environment.
3. Create a mind map at the end of each phase to help explain why certain aspects have been chosen for further exploration.
4. Research urban theorists and designers to help make informed design choices as this research is based on the principles of interior architecture.
5. Present a comparative study of interior architecture and urban environments specifying services and movements of occupants.

1.7 BREAKDOWN OF PHASES

Phase One & Two

Site and Programme Analysis

Site and programme analysis chapters will investigate site specific issues such as the history, demographics and community while analyzing the current built environment. Through these two site specific studies design drivers are compiled; Encouraging interior architecture been used as a lens to explain retail and theatres within an urban context. These two events currently occur within an interior space, but were once external practices which enables both program attributes to be tested throughout this thesis within an urban environment. Refer to figure 5 for a visual breakdown of how an urban street can be looked at like a stage within a theatre.

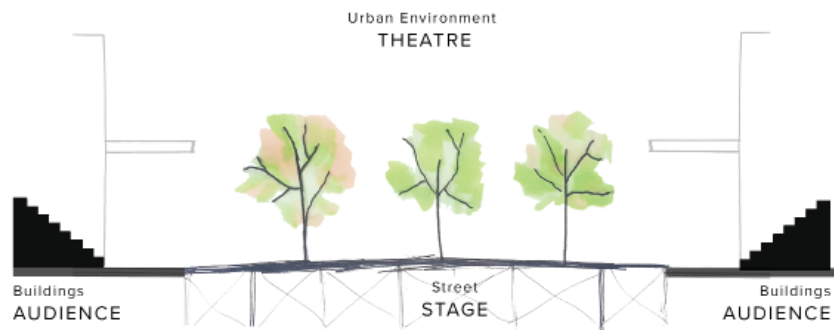


Figure 1.6 : Streetscape as a theatre

Phase Three

Literature Review

This phase sheds light on modern urban environments through the discussion of key urban theorists. Horst Rittel and Melvin Webber “wicked problem” (155) theory is discussed often by leading urban designers and planners; it enables an interiors-based research to understand just how complex urban spaces are. Charles Landry and Richard Florida explore, “The Creative City: A Toolkit for Urban Innovators”, which discusses novel concepts that can be used to create attractive and appealing cities. These three authors provide a different view of how a city works and why specific parts of a city are important in its revitalisation. Furthermore, Jamie Lerner, also an urban planner, published a book entitled Urban Acupuncture in 2014 (ix) which encourages the selected interior principles to applied to an urban spaces.

Phase Four

Project / Case Study Review

This phase discusses of key designs and case studies. Splash Adelaide developed a city-wide organisation with the community and council, creating street interventions. Hans Monderman, Dutch traffic engineer and innovator, introduces “naked streets”, or streets with less cars. Stqry developed a cellphone app encouraging visitors and users to go on an informative journey through an urban or internal setting.

Image 2.1 : Te Peeti Te Awe Awe statue in Palmerston North Square

“Kua kaupapa i au te aroha ma koutou
e whakaoti : I have laid the foundation
of love for you to build upon”

- Te Peeti Te Awe Awe
(Archives, Te Marae O Hine: Naming of The Square)





Figure 2.1 : Map of NZ

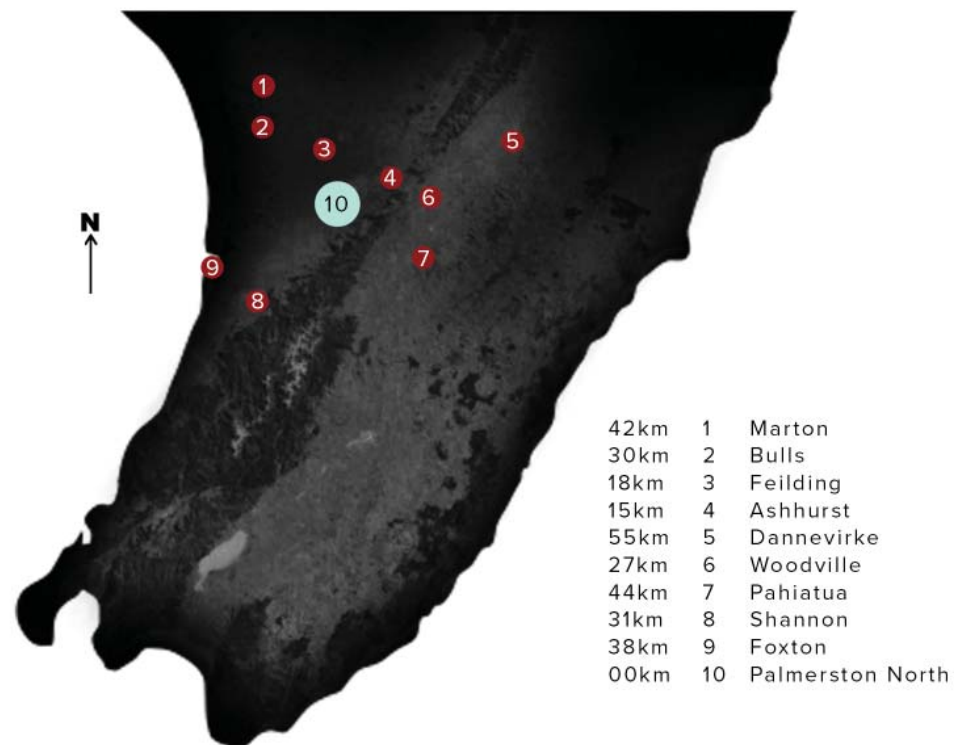


Figure 2.2 : Map of Lower North Island

PALMERSTON NORTH

Broadway Avenue

This chapter identifies Broadway Avenue, Palmerston North, New Zealand as urban environment in need of rejuvenation . Located within the central business district of Palmerston North, Broadway was once the thriving centre of entertainment, hosting various shops and theatres. Today however, 1-145 Broadway Avenue is currently occupied by homeless and various empty stores (Forbes). This phase will analyse Palmerston Norths history since Pakeha settlement in 1866 to begin a conversation through design and provide insights towards Broadways' current status.

"...nine people now beg along the street, which was killing off business" (Forbes)



Image 2.2 : *BEGGING: A homeless person with a bucket for donations begs outside the Square Edge, Palmerston North (Wilson)*

¹ to restore to an original or new state (Merriam-Webster, rejuvenate)

History



Image 2.3: *Plan of town and suburban sections Palmerston North*
John Barton C.E - 1878 (Barton)

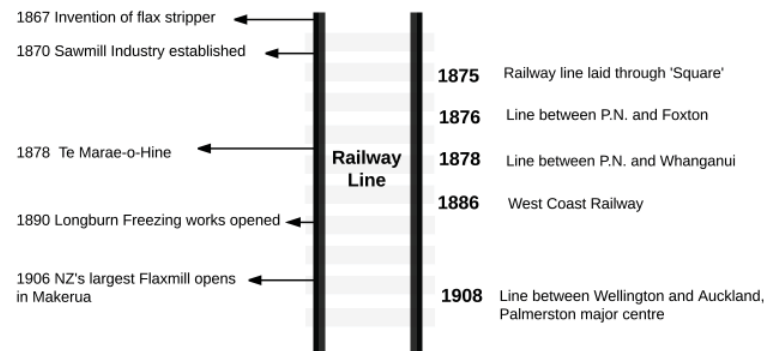


Figure 2.3 : Railway timeline

Pakeha settlers discovered Papaioea Pa in 1846 amongst dense New Zealand bush consisting of Totara, Maati, Rimu and Flax (Broadway Beat). The Crown purchased the acreage and centred a township, known as Palmerston North, around an empty block of land. Refer to image 2.3. In 1875 the construction of a railway line began through the centre of Palmerston North (Archives, 1870s). Causing the people of Rangitane in 1878 to remain this square of land to "Te Marae-o-Hine" meaning "the Courtyard of the Daughter of Peace" (Archives, Te Marae O Hine: Naming of The Square). The central 'Square' provided neutral territory for the native tribes and settlers creating a sense of security; "People of all tribes and all races could live together in lasting peace and love in the new settlement" (Archives, Te Marae O Hine: Naming of The Square). This sense of security was important to the local Maori people as they had seen a vast amount of changes since Pakeha settlement. Refer to figure 2.3 for a timeline of the Palmerston North railway.

² fortified village, fort, stockade, screen, blockade, city (especially a fortified one). (Moorfield)

Before the West Coast railway connection Palmerston North, located in the Manawatu district, depended on sawmilling and flax businesses (Matheson) (McKinnon). The flax business rose as Maori began trading with settlers. Flax to Maori is

“often a metaphor for family bonds and human relationships....and a way of passing on culture” (Swarbrick).

These flax products became popular within the Australian and British markets encouraging the development of the flax stripper to keep up with the demand (Matheson). In the late 1860's the flax trade became a strong feature of the New Zealand economy until 1970's (Matheson). While the railway helped with trade, it allowed the residence of Palmerston North to develop their farming skills; crop farming was now something of the past as they were able to purchase livestock and begin setting up pastoral farming (McKinnon).



Figure 2.4: Weaving of cultures - This represents the merging of cultures and traditions within Palmerston North. It is evident that the flax trade played a large role in the establishment of the Manawatu and Palmerston North



Figure 2.5: Screens - Concept of creating screens that are woven to create public and private spaces. These allow shadows and figures to be seen while creating a sense of privacy

Retail shopping & Theatre

As farming developed, Broadway Avenue was known Palmerston North's "Golden Mile; a wide dirt road that ran alongside the train line out to the Manawatu Gorge and provided direct route for coaches out of town and to the hospital. With the population growing, stores began to develop to the eastern side of the square, away from the railway yards (Presents a Tribute to Progressive Broadway). Broad street as it was known, was a street that began in 1904 when Collinson and Cunninghames located their drapery and clothing store on the eastern corner of the square and Broad Street, where they resided from decades (Pilkington). Refer to figure 2.6 for the history of Collinson and Cunninghames. In 1918 Mr G. H. Bennett took a risk and expanded his book shop to Broad street, away from the commercial shopping district of that period (Presents a Tribute to Progressive Broadway). Refer to figure 2.7 and 2.8 for the locations of retail stores and theatres around the square.

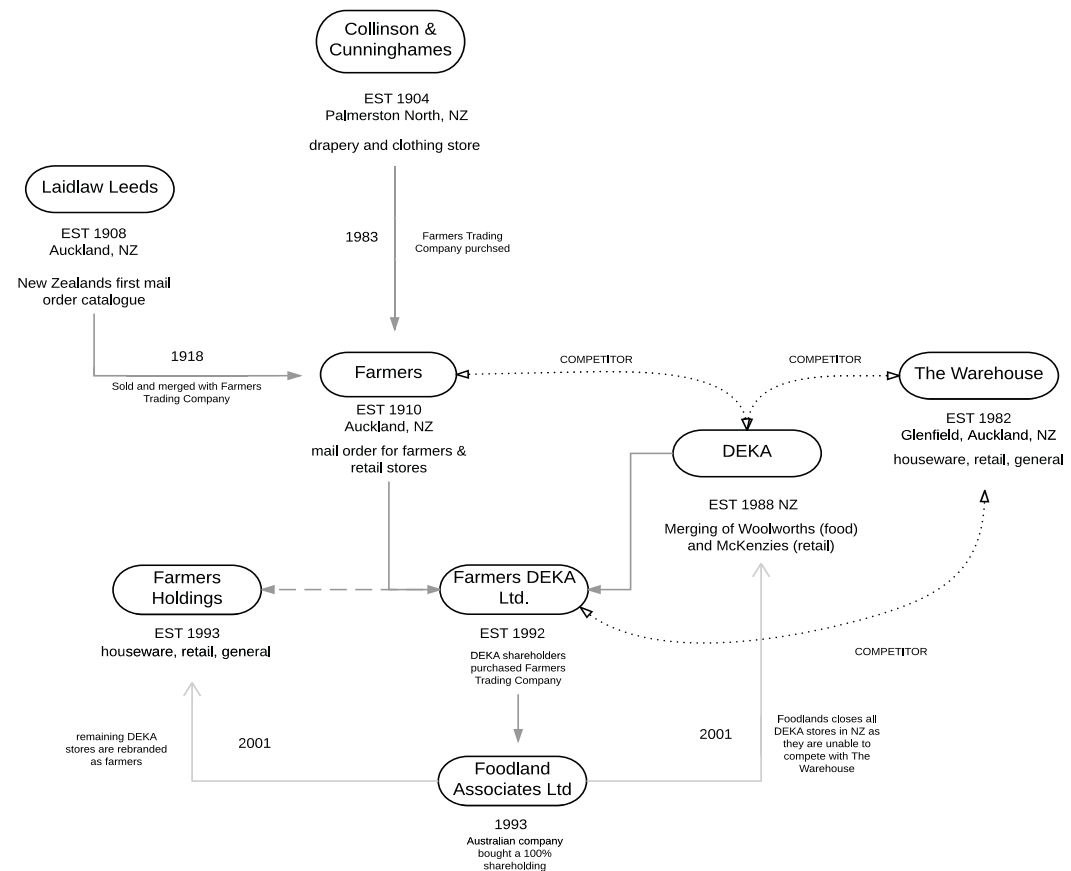
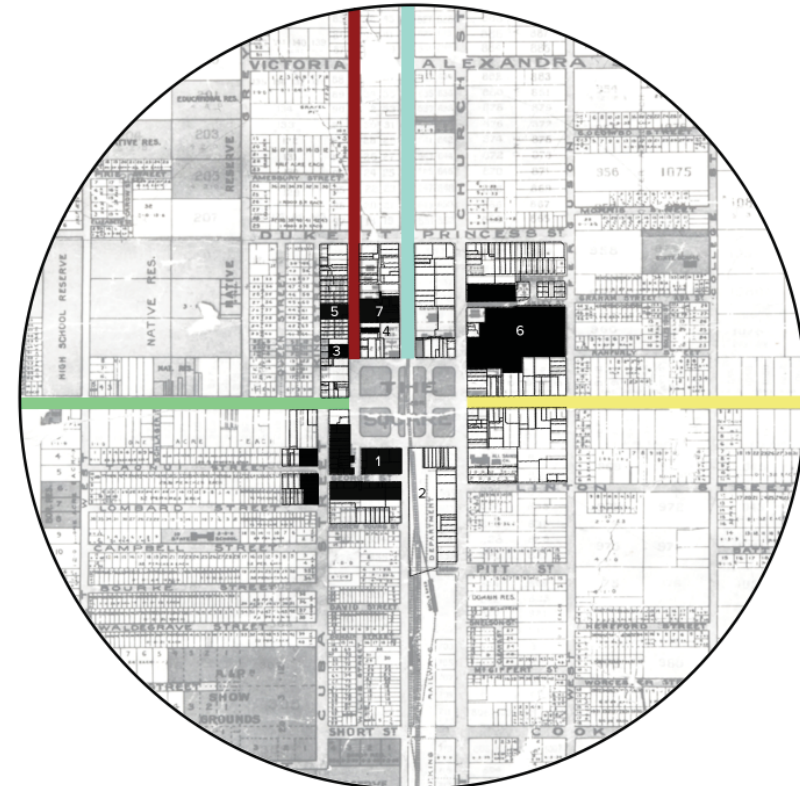


Figure 2.6: Collison and Cunninghames timeline



- | | | |
|------------------------------|---|-----------------------------|
| A - Regent Theatre | 1 - Mitre 10 Mega | 7 - Spotlight |
| B - Downtown Cinemas & Shops | 2 - Dick Smiths, Harvey Norman, Uncle Bills, Stationery Warehouse | 8 - The Warehouse |
| C - Globe Theatre | 3 - Countdown Supermarket, Bond and Bond, | 9 - The Plaza Retail Centre |
| D - Dark Room Theatre | Noel Leemings | 10 - New World Terrace End |
| E - Center-point Theatre | 4 - Briscoe's | 11 - Countdown Terrace End |
| | 5 - Harvey Norman | 12 - Terrace End shops |
| | 6 - New World | |

Figure 2.7 : Map of Theatres and Big Box Stores



- | | | |
|---------------------------------------|----------------------------------|--|
| 1. First stores | Current city property boundaries | |
| 2. Railway line opened - 1876 | | |
| 3. Collinson and Cunningham's - 1904 | | |
| 4. Bennetts Books - 1918 | | |
| 5. Regent Theatre - 1930 | | |
| 6. Plaza - shopping complex - 1986 | | |
| 7. Downtown cinema and shopping- 1990 | | |
-
- | | |
|--|---|
| Broadway Avenue
Collinson & Cunningham's
Bank of Australia
Houses and empty paddocks | Rangitikei Street
Blacksmiths
Stables
Sales yards |
| Main Street
Railway yards / line | Fitzherbert Avenue
Residential |

Figure 2.8 : Movement of stores around The Square



“tearooms, with live background music, became a steady focal point from 1915, and seasonal fashion parades were a feature from 1926” (McKinnon).

Image 2.4: Broadway Avenue 1930-2016. Collingson and Cunningham (left of image). Regent Theatre (right of image in yellow)

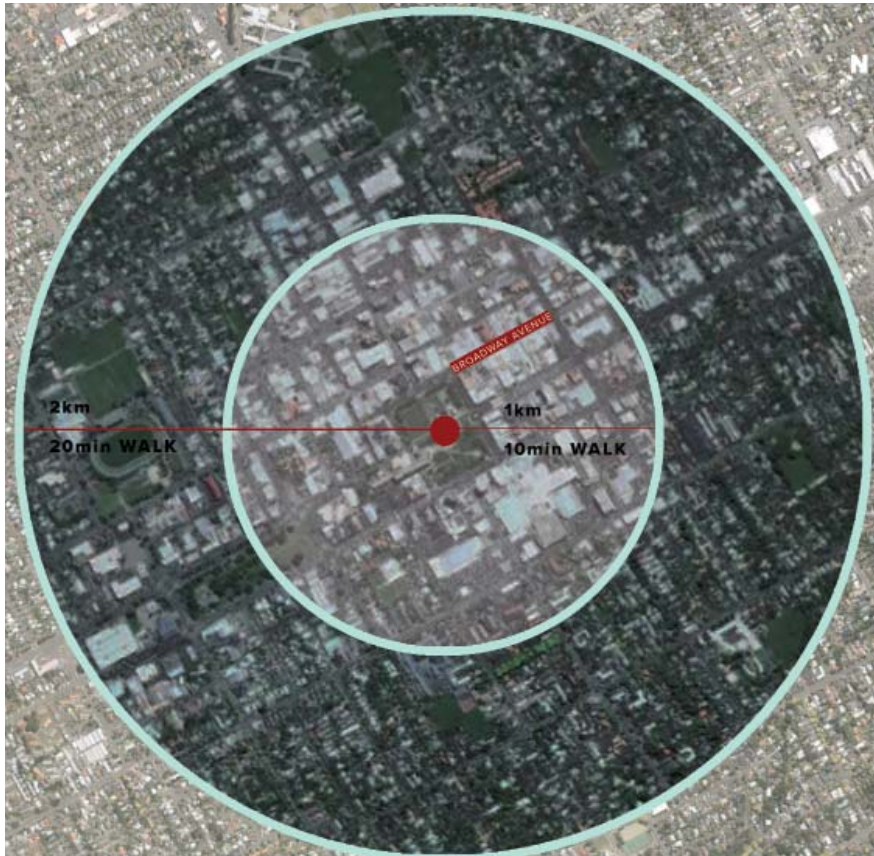


Figure 2.9 : Map of walking distances - Central Business District



Figure 2.10: Map of Inner and Outer business district Zones

Risk soon paid off for Bennett as Collinson and Cunninghames created a theatrical atmosphere for shoppers. These environments were appealing and as Broadway Avenue is located centrally in Palmerston Norths City it encouraged Farmers (previously Collinson and Cunninghames) and Bennetts to rename Broad Street to 'Broadway Avenue', a name that resembled that thriving space in which it had become (Presents a Tribute to Progressive Broadway). The renaming of Broadway Avenue was timing for the opening of the Regent Theatre in 1930 (Harris, Tate and Scrivens).

Broadway Avenue, Palmerston North

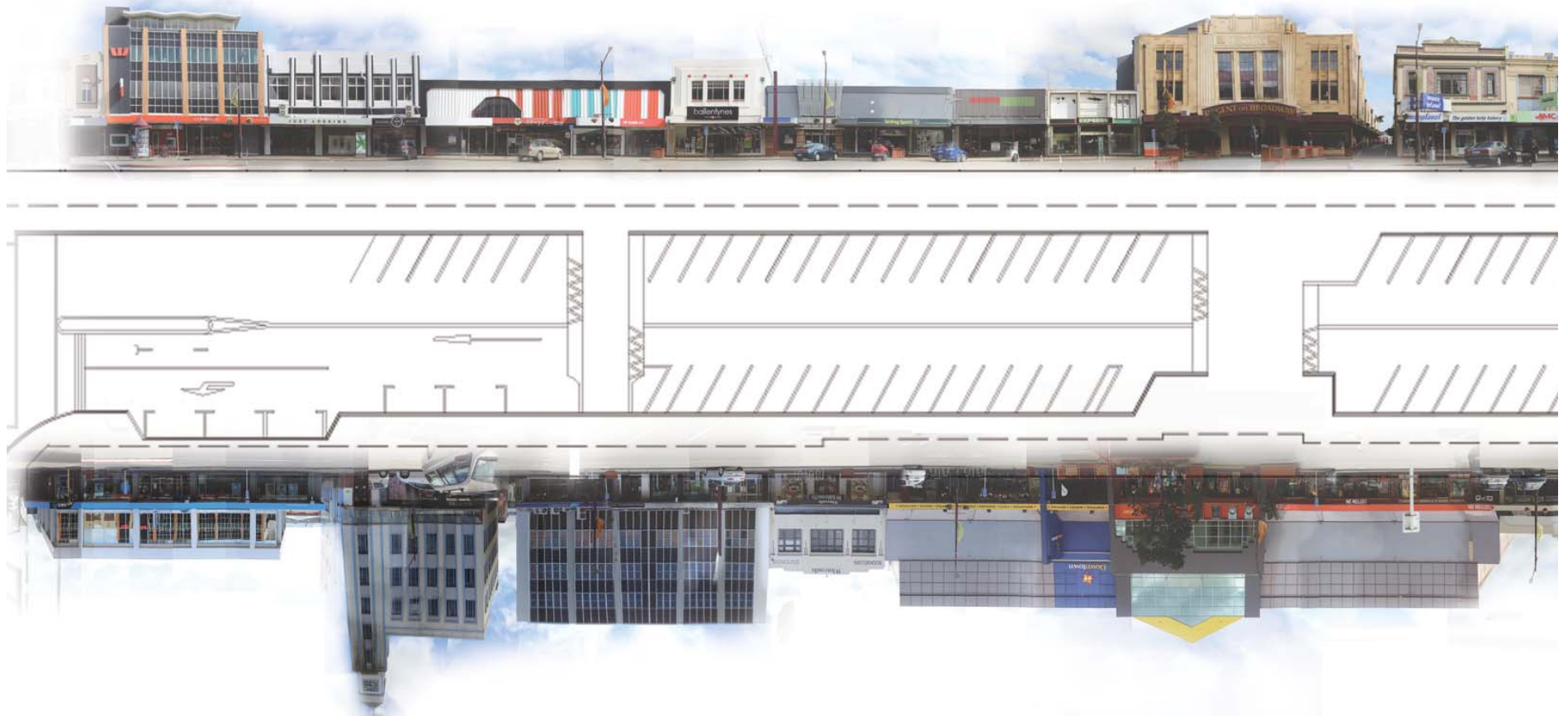




Image 2.5: Current Broadway Avenue elevations - These existing elevations show the variety of buildings along Broadway Avenue, these will be explored in the following phase

Growth as a city

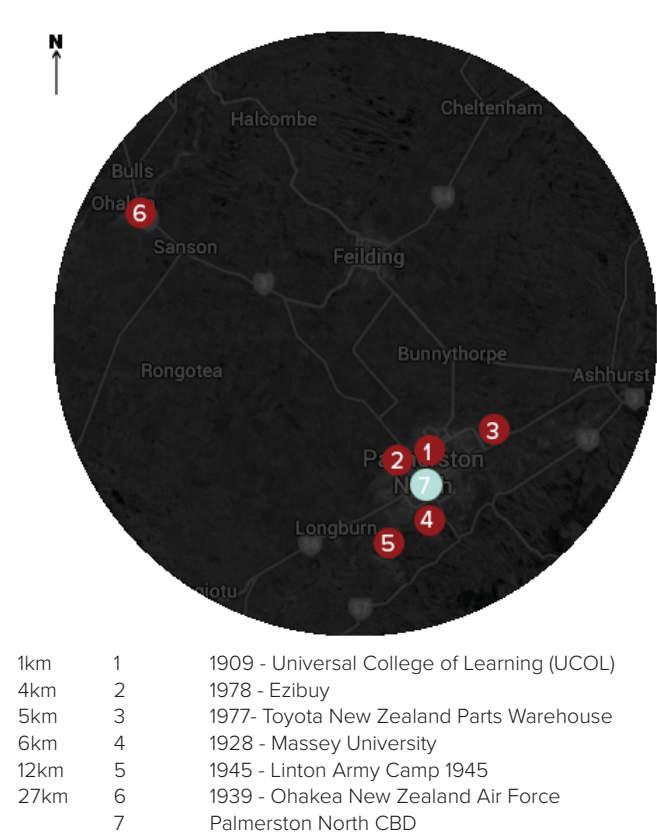


Figure 2.11 : Map of facilities in Palmerston North

	Negative changes for Broadway	Positive changes for Broadway
1960	<p>Relocation of the railway line out of the square to Milson (Matheson)</p> <p>"From the 1960s, the advent of television and the extension of licensing hours caused a drop in cinema attendance. The Regent Theatre, like many other large single screen cinemas, became dilapidated and run down" (Harris, Tate and Scrivens).</p>	<p>Livestock farming thrived in the Manawatu; Linton Military camp, Palmerston North hospital and Massey University, Agriculture and Teaching colleges begin to provide further education and job opportunities for residence (McKinnon).</p>
1986	<p>The Plaze retail centre opened on the south-east corner of the square (Archives, 1980's)</p>	
1990		<p>"café culture transformed many city streets" (McKinnon)</p> <p>Downtown complex's first 10 shops and 6 cimenas open (Archives, 1990's)</p>
1993		<p>"Mixed forest and swamp land inspiration for lamp posts" (Broadway Beat, 1994)</p> <p>"\$1.4million....Increased foot path by 6 meters in width allow for street furniture, trees and three traffic 'calming points' minimal loss of carparks" (Broadway Beat, 1994)</p>
1994		<p>"The way people perceive Broadway as a shopping street has improved since the revamp...."(A year down the avenue from a million bucks, 1995)</p>
2010		<p>Farmers on Broadway Ave closed March 18 2010 (Ellingham)</p>

Figure 2.12 : Events in Palmerston North - effecting Broadway positively and negatively

Palmerston North became a hub for large companies and start-up ventures. Figure 2.11 displays a map and timeline of companies that have helped grow Palmerston North. While Palmerston North grew, Broadway Avenue had a down turn after described as the “Commercial area of the future” (Presents a Tribute to Progressive Broadway). Figure 2.12 timeline displays these events. In 1993 a \$1.4million upgrade of Broadway Avenue occurred, this was to encourage Broadway to “become a cultural centre for the city” (Christmas festival on Broadway) and to “generate the shopping traffic and economic wealth(’s)”(Broadway Beat, 1994). While this upgrade was successful and created a more appealing pedestrian street by enlarging pathways, planting trees and creating spaces for people to wait, times have changed and nearly a decade later after Farmers becoming a part of the Plaza Broadway Avenue began to struggle (Miller) and still is today.



Image 2.5: THE BROADWAY street model in downtown is attracting much attention.



Image 2.6: Broadway Avenue December 2009 - Trees removed February 2015

Survey Results



Figure 2.13 : 2015 Shoppers survey results

An online survey of 72 people that shop on Broadway (figure 2.13 and appendix one) indicate that the relocation of Farmers is just one of the many problems Broadway Avenue is facing. When participants were asked to list one positive attribute about Broadway Avenue the most common comment was that the street provided a variety of eating facilities and ample parking (Smith). But when participants were asked to list one negative attribute; Beggars and an uninviting atmosphere were top of the list alongside Broadways' lack of parking, contradictory to the positive comments (Smith). Alongside survey results, the 2013 census shows that Palmerston North has one of the youngest population in New Zealand. Refer to figure 2.14.

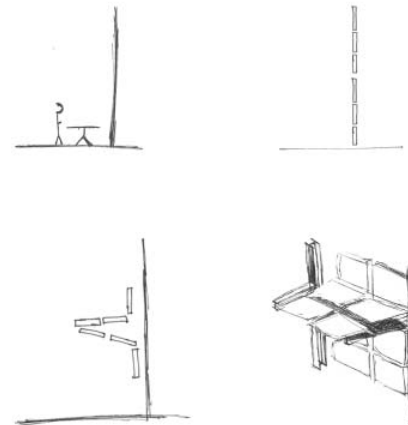


Image 2.8: Screens to cover empty stores for security and to create a more appealing store front

Statistics

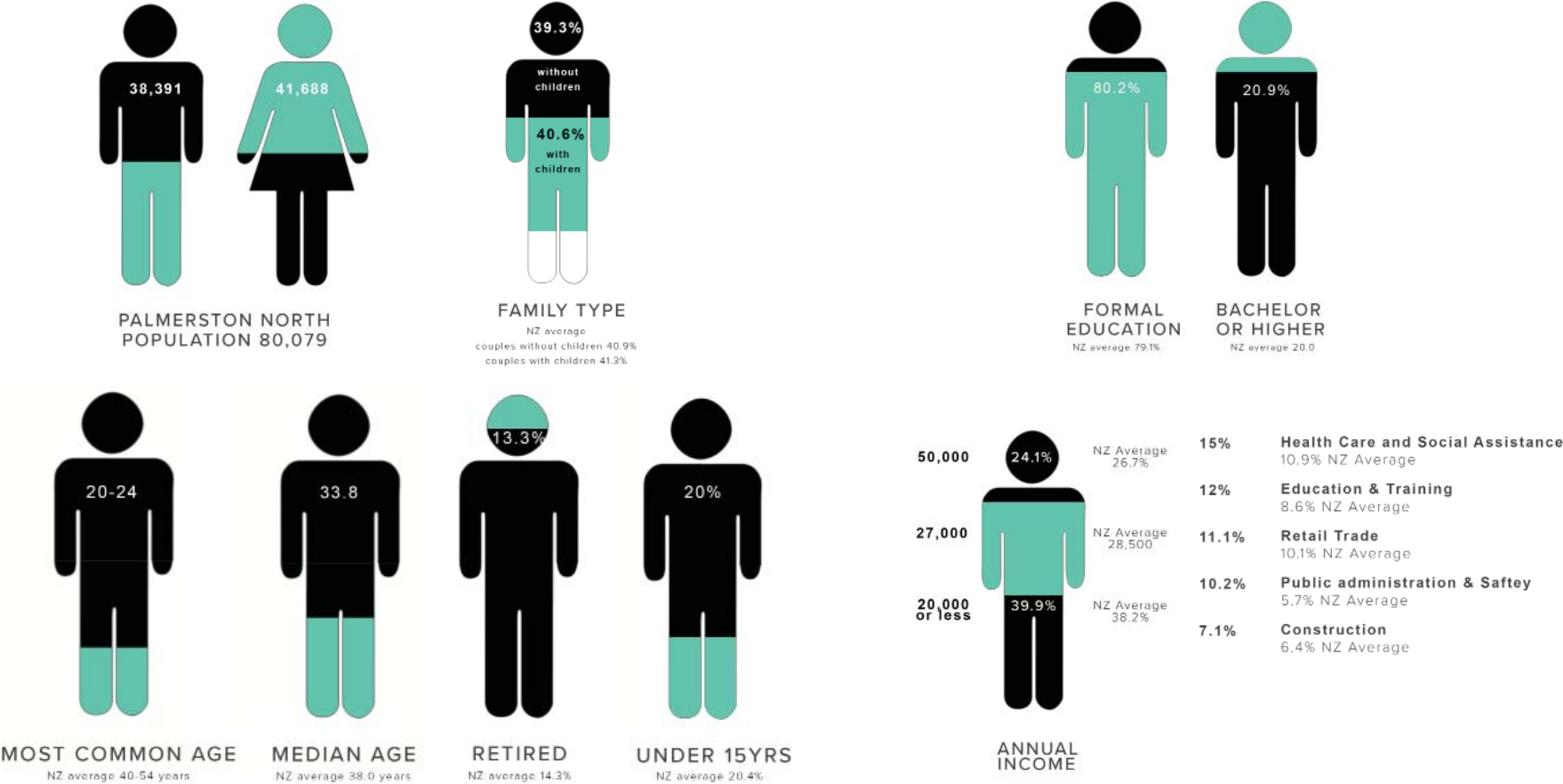
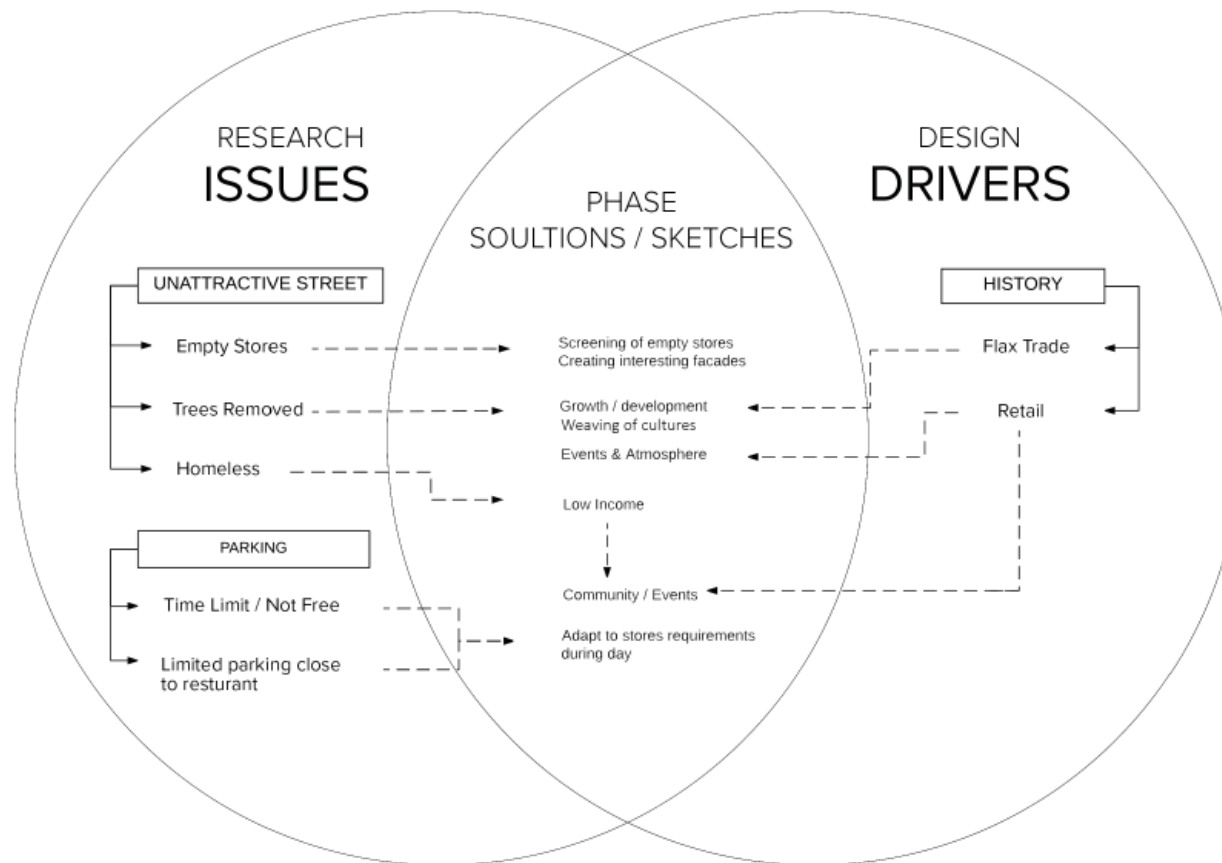


Figure 2.14 : Statistics derived from 2013 census

Closing



It is apparent through site analysis, there are various affects that have contributed to Broadway Avenues' current environment. The relocation of the Farmers' department store is only a contributing factor to Broadways decline. Bennetts and Collinson & Cunninghames can be attributed to Broadway Avenues expansion into a 'retail hub'. A survey of customers soon established that the retail 'hub' and its atmosphere is no longer experienced. An analysis of the 2013 census shows that Palmerston Norths' has an average age of 20-24 with an average income of less than the New Zealand average. These two studies have created a conversation that would not have occurred otherwise.

How can the retail history of Broadway be incorporated into design? How can the street return to its roots and become a venue for meeting and entertainment? How can the homeless be dealt with? The parking? How can an intervention appeal to the younger generation and lower income earners?

These questions and design solutions will be developed in further phases of this study to encourage the rejuvenation of this desolate urban environment.

Figure 2.15: Mind map of Programme Analysis

3

Intermission

INTERIOR ARCHITECTURE AS A LENS

Interior Architecture as a Lens

“There is no architecture without event”

- *Manhattan Transcripts*, Bernard Tschumi



Image 4.1: Architecture as a lens

Bernard Tschumi's *Manhattan Transcripts* discusses architecture in terms of events, movements and space, these relationships all impact one another yet, can occur independently (Tschumi 67); this theory can be related to the findings from previous phases on Broadway Avenue.

This research uses the metaphor of a lens to explore retail and theatre (two dominant sources of entertainment on Broadway Avenue) through interior architecture to encourage rejuvenation of this desolate street.

“One of the most significant features of the total product is the place where it is brought ... the place ... and... the atmosphere of the place, is more influential than the product itself in the purchase decision. In some cases, the atmosphere is the primary product”

- *Atmospherics as a Marketing Tool*, Phillip Kotler

As Broadway Avenue was a street to be seen shopping on and a retail centre (Christmas festival on Broadway) creating this highly attractive atmosphere could be key to its lifespan. As stores dress up their windows for new seasons they create a rush and “a glimpse of things to come” (Laurenson17). Based on Phillip Kotler and Bernard Tschumis statements the idea of an “event” is something that captures people and takes them on a journey without, sometimes, been aware. Theatres and retail stores were once places of social order (Pelletier 4) (Laurenson8) and were planned accordingly by altering people’s movements. A comparative study of retail and theatre expresses similar qualities in creating a journey by altering the customers or audiences’ perspective, fig 4.1.

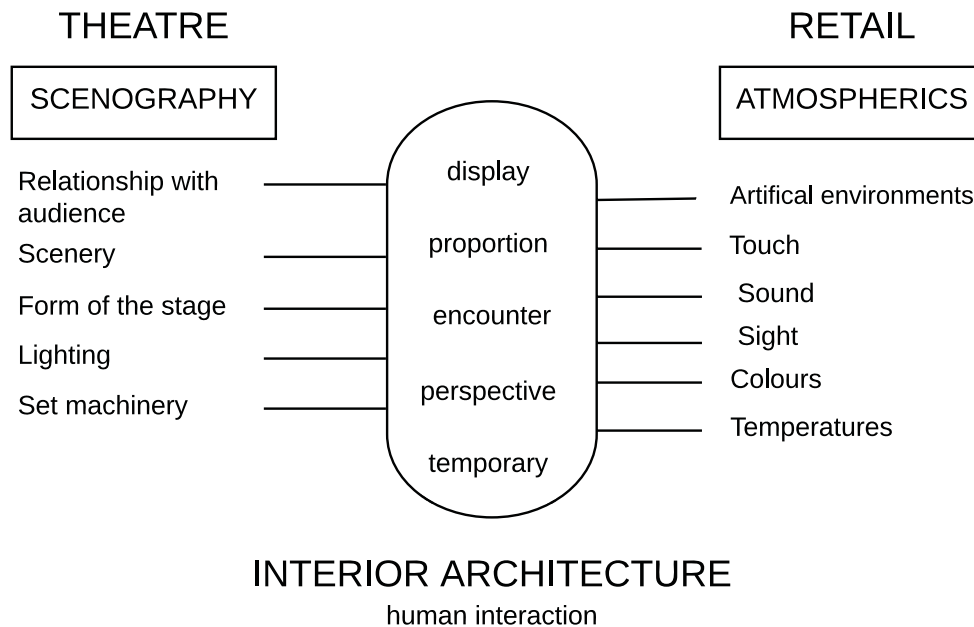


Figure 4.1: Theatre vs Retail

Altering perspectives is something that proportion is closely related to (Pelletier 4) and is dealt with frequently in interior architecture relating specifically to the occupant.

"Cinematic architecture confronts the stable with the temporal. It aims to dissolve or expose the concept of a static material world through a buzz of constant change"

-Manifesto for a Cinematic Architecture, Pascal Schoning

By applying these findings to an urban space it begins to create a conversation and a language that is able to be tested within the existing framework. Ranging from a temporary to adapting, growing and altering just like a retail store or theatre would before a new season or show.

...what happens when design leave the confines of stage and begins to wander?

- *Perfromance Design*, Dorita Hannah and Harslof Olav

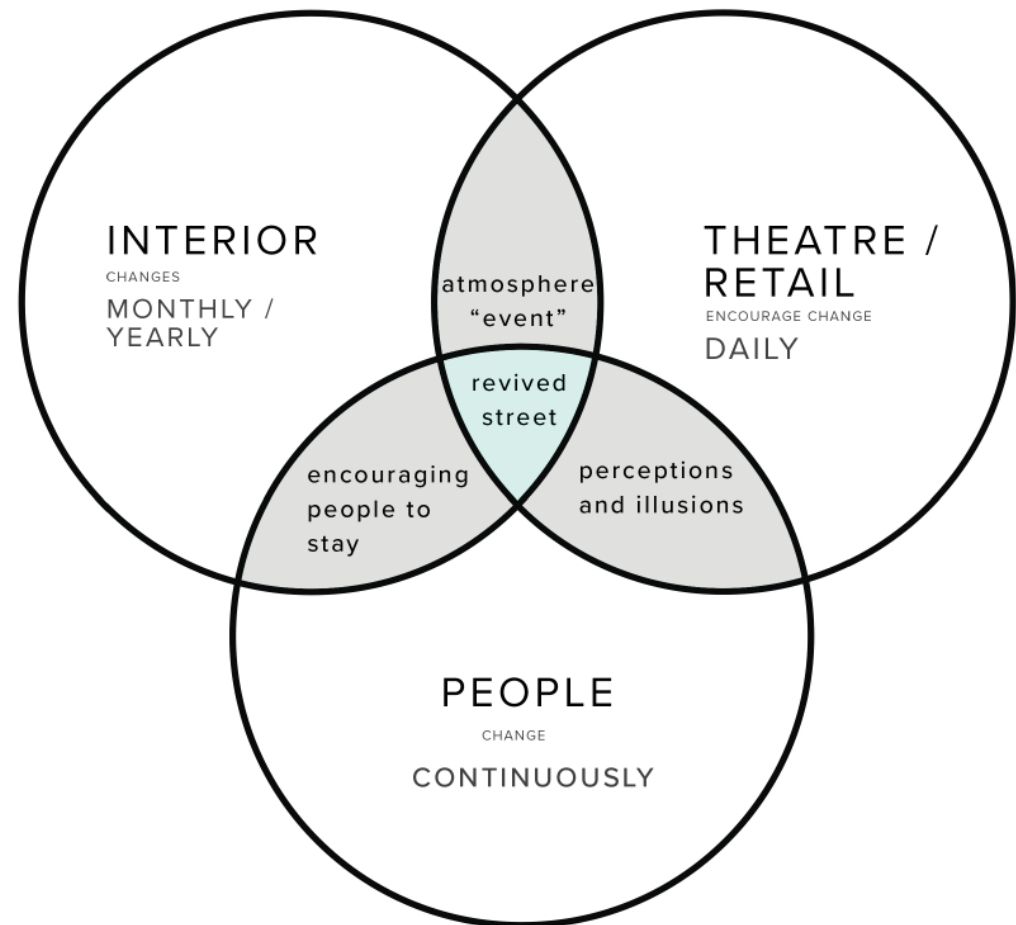
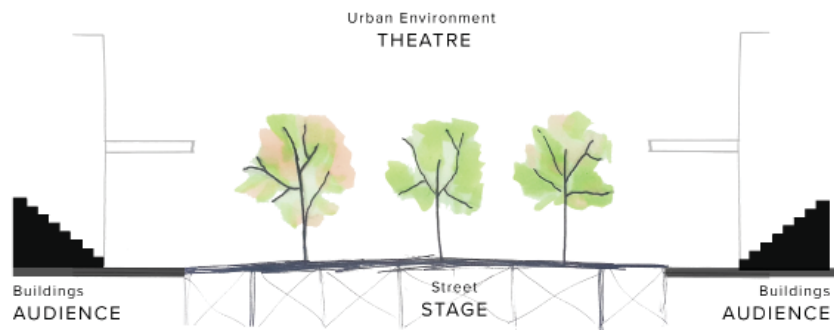


Figure 4.2: People, Interior and theatre

4

The Genre
PROGRAMME ANALYSIS

Interior Architecture vs Urban Environment

This phase aims to use Broadway Avenue as a vehicle to create a conversation and discuss how interior architecture can be used as a lens and applied to help revive a desolate urban environment. Through analysis of urban and interior attributes it has become apparent that these disciplines share various commonalities but at different scales, figures 3.1, 3.2 and 3.3 present compartive studies graphically. Drawing from the findings of the previous phase, this phase will investigate and discuss these attributes by looking at Broadway as though it is an interior space. Due to Broadways’ size and complexities as an urban environment this research acknowledges that for this study to create a conversation it is important to select an area within the street to develop further.

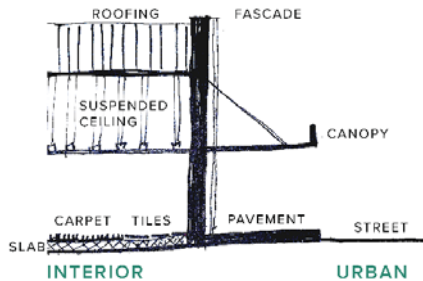


Figure 3.1: Interior Vs Urban sketch

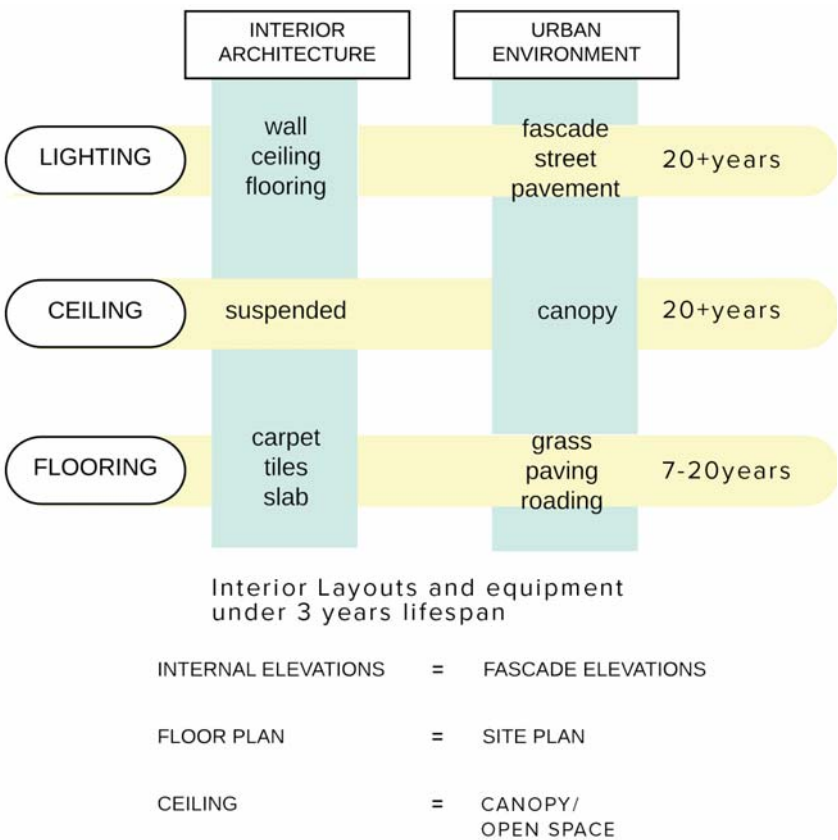
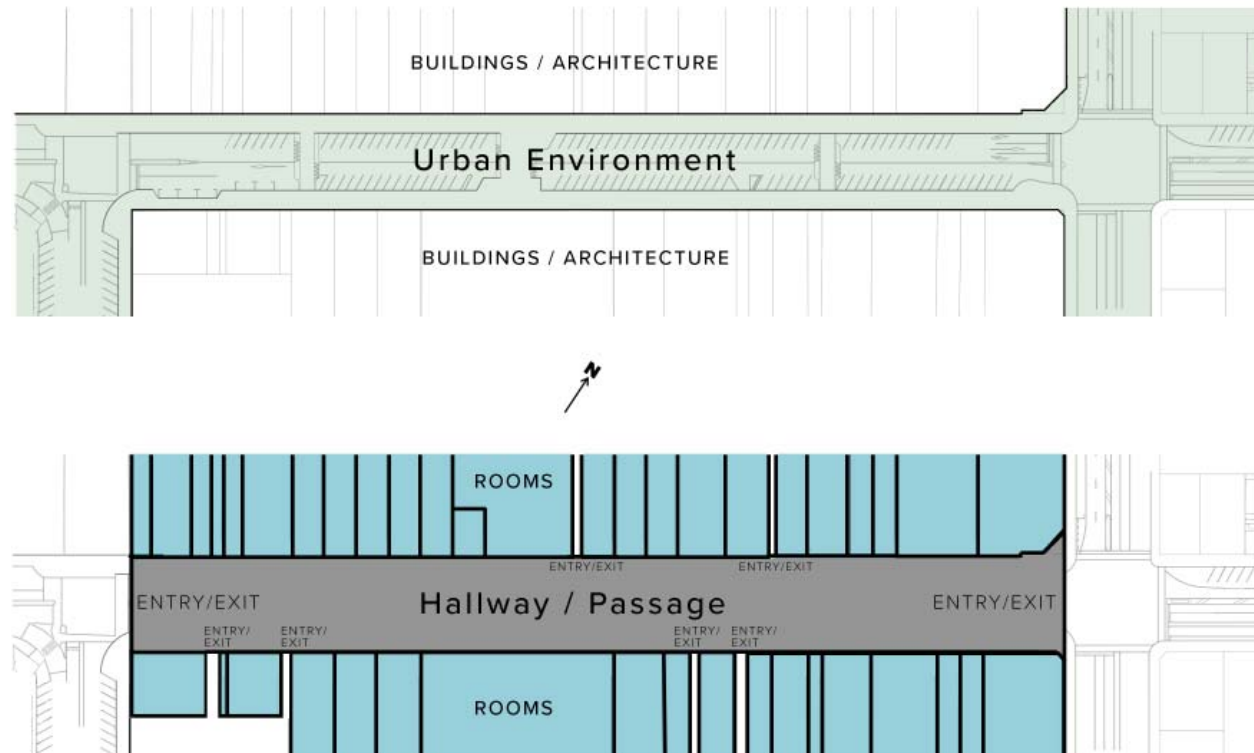


Figure 3.2: Attributes of interior architecture and urban environments. (Douglas 12)



"Boundary becomes an important role when
analysing interiors"

(Hiller and Hanson 144)

Figure 3.2: Interior vs urban

Survey Results

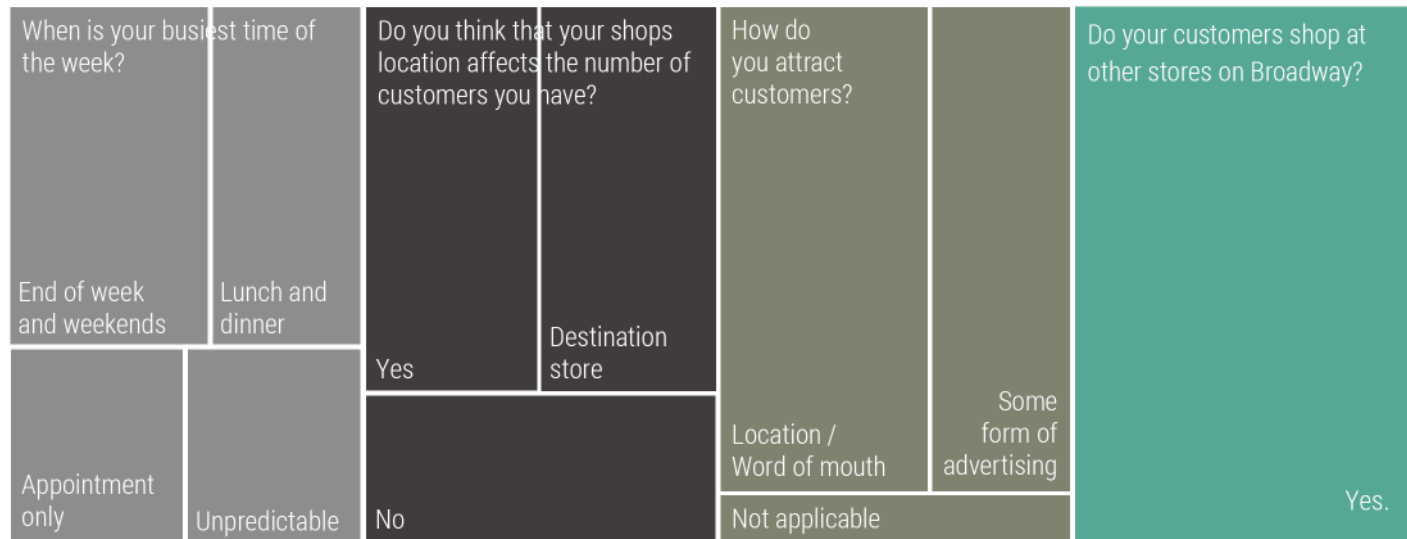


Figure 3.4: 2015 Retail store survey results

This phase begins with a survey of the current retail stores on Broadway Avenue. Refer to figure 3.4. This analysis was undertaken through a questionnaire of which only 11 stores agreed to participate, clearly expressing their frustrations with the street and its decline. From conversations with the 11 stores, it has become apparent that parking outside a shop is something that is important to stores and shoppers, this is only during peak hours, weekends and meal times. Refer to survey results. As Broadway Avenue consists of a high number of restaurants and destination stores, parking plays a major role in the planning of Broadway Avenue, displayed in figure 3.8. Figure 3.5 displays parking concepts, if the layout of the parking is altered, new parks must the current standard in the Palmerston North District Plan. Figure 3.7 looks at how Broadway could reduce the parking, based on appendix fours' findings (Group, 2010) and survey results, encouraging a more pedestrian friendly street may help with street interaction and its atmosphere.

Parking

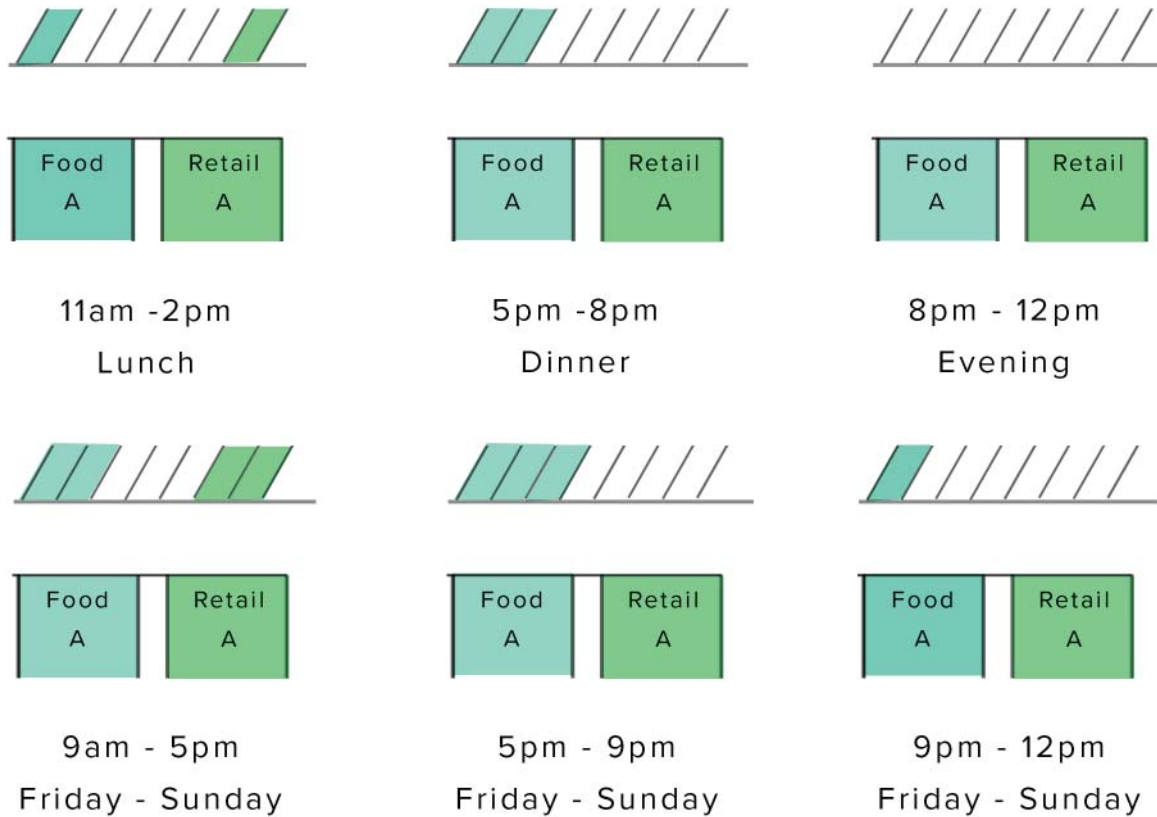
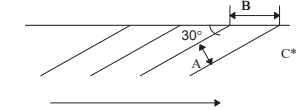


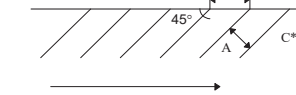
Figure 3.5: Parking requirements

Car Park Dimensions

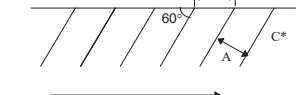
Parking Bays at 30°



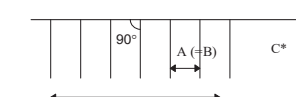
Parking Bays at 45°



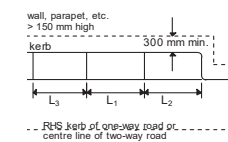
Parking Bays at 60°



Parking Bays at 90°



Parallel Parking Bays



User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.1	4.2	4.4	4.1	4.5	3.1
2	2.3	4.6	4.4	4.1	4.7	3.0
3	2.5	5.0	4.4	4.1	4.9	2.9
4	3.6	6.4	4.4	4.1	5.5	2.9

User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.4	3.4	5.2	4.8	5.5	3.9
2	2.5	3.5	5.2	4.8	5.6	3.7
3	2.6	3.7	5.2	4.8	5.7	3.5
4	3.6	5.1	5.2	4.8	6.1	3.3

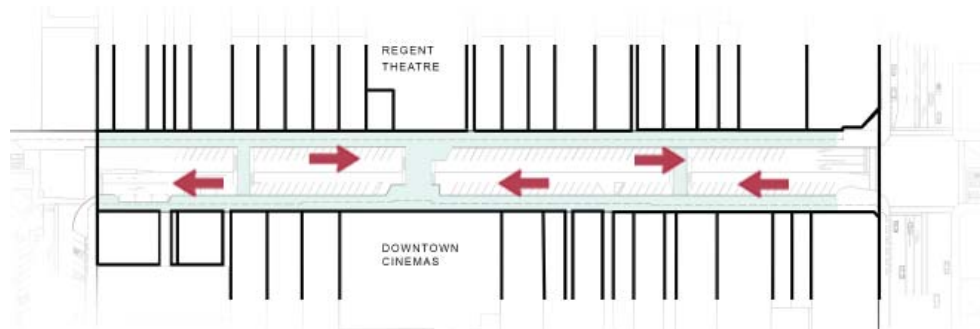
User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.4	2.8	5.7	5.1	5.9	4.9
2	2.5	2.9	5.7	5.1	6.0	4.6
3	2.6	3.0	5.7	5.1	6.0	4.3
4	3.6	4.2	5.7	5.1	6.3	4.0

User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.4	2.4	5.4	4.8	5.4	6.2
2	2.5	2.5	5.4	4.8	5.4	5.8
3	2.6	2.6	5.4	4.8	5.4	5.4
4	3.6	3.6	5.4	4.8	5.4	5.0

User Class	A	B	L ₁	L ₂	L ₃	Aisle Width
1, 2, 3	2.1	2.1				
4	3.6	3.6				
All			6.3	6.6	5.4	3.0
All			6.1	6.4	5.4	3.3
All			5.9	6.2	5.4	3.6

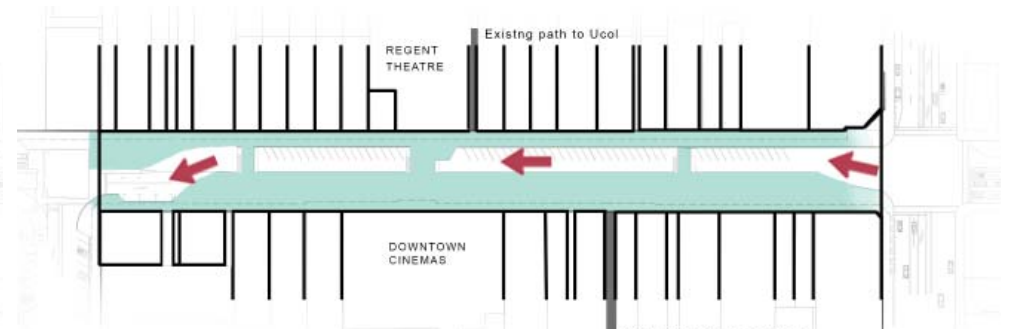
figure 3.6 - Car Parking Dimensions PNCC District Plan (Council)

Passage Planning



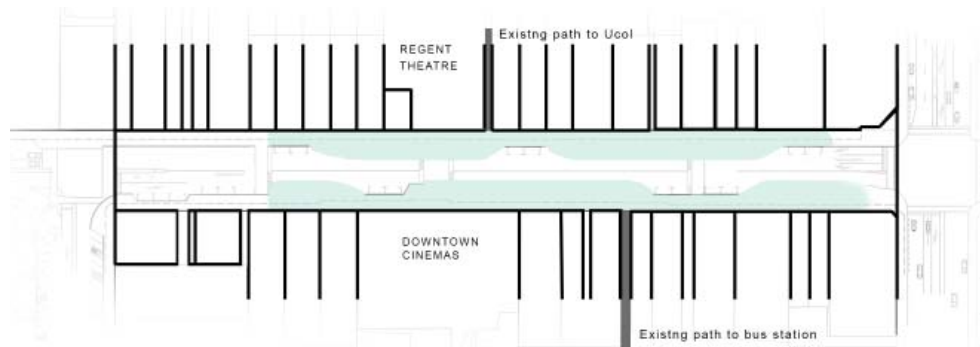
Plan 1 : *Existing street layout*

Currently there is parking on both sides of the street and the street is two way



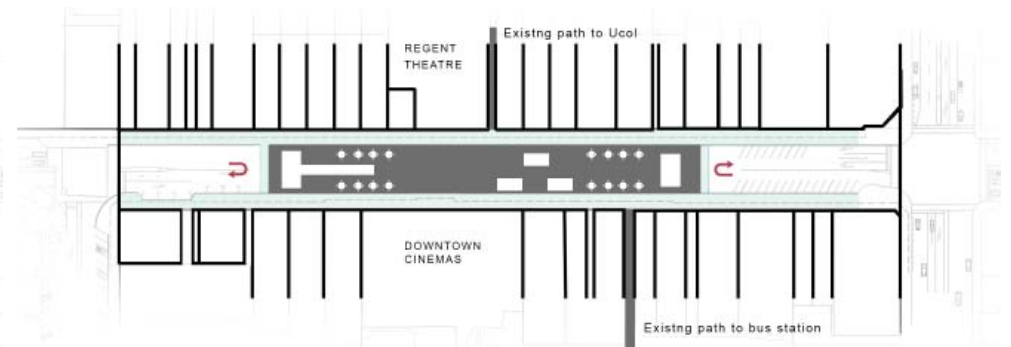
Plan 2 : *Street option One*

Creating the street to be fully paved with traffic moving only in one direction towards The Square. This will enable some parking to be retained with the addition of wider pathways and gardens for afternoon customers



Plan 3 : *Street option Two*

Pave street to give the feeling of a foot path to traffic. Some parking will remain but will only be located in front of shops that require loading zones or 15min parking such as takeaways. This will allow shops to move out into the streetscape creating a more interactive interior and exterior.



Plan 4 : *Street option Three*

Create central part of street to keep foot traffic flow from Downtown to Regent. Some parking remains but street is not able to be driven all the way down. Allows street to be paved / cafes to place stands in street on a more permanent basis "Walk-able" street

Figure 3.7: Passage Planning

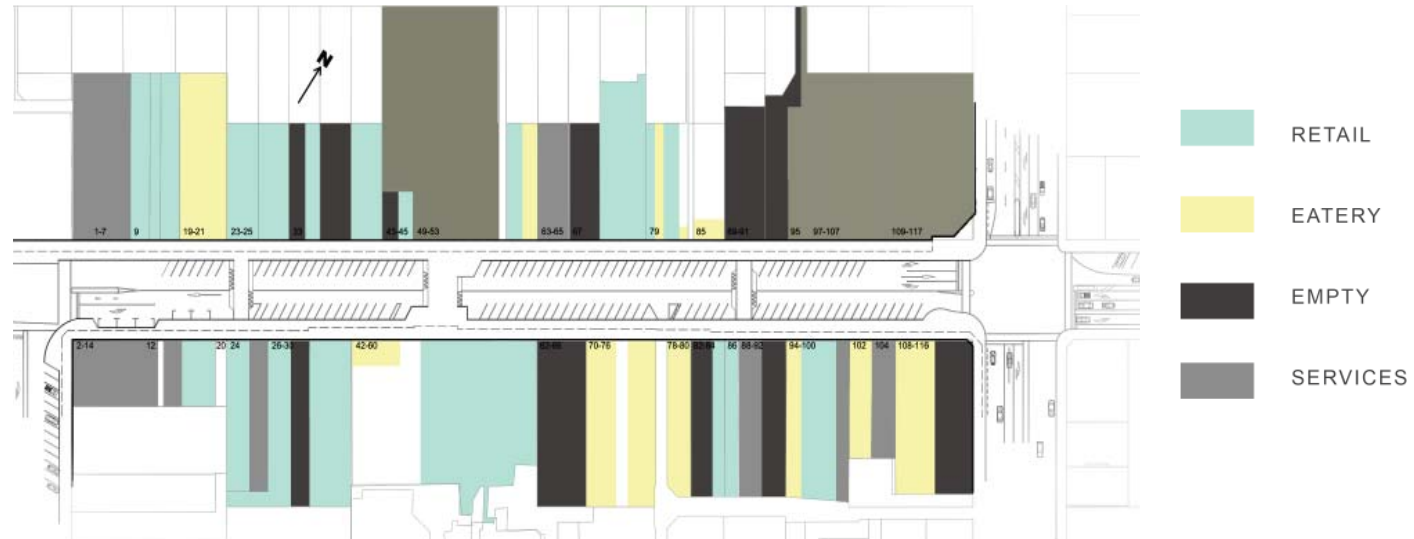


Figure 3.8: Store types

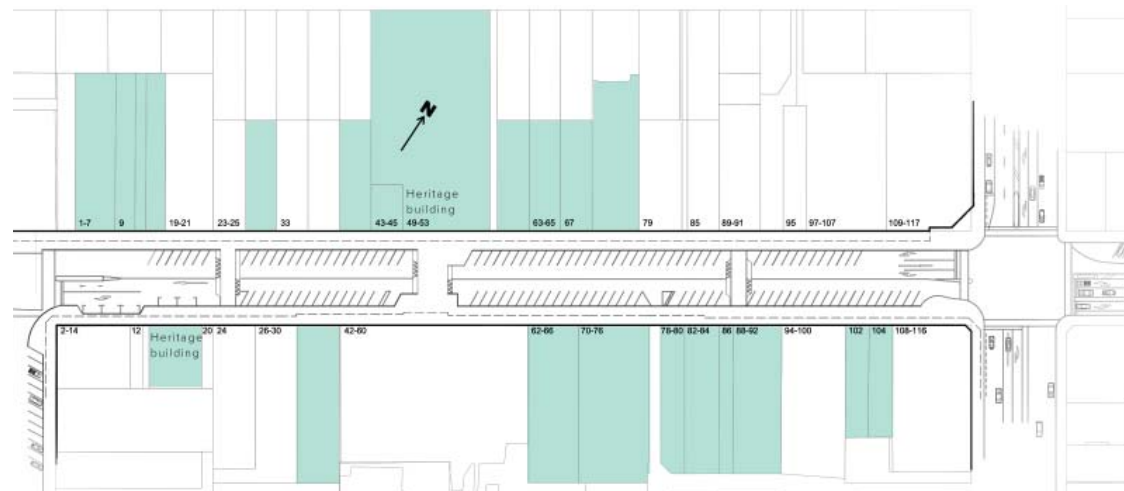


Figure 3.9: Buildings important to Broadway Avenue

As discussed in the previous phase, the retail history and the buildings in which they reside are important to Broadway Avenue and its heritage. Figure 3.9 for buildings that this study sees as contributing to the atmosphere and value of the street.

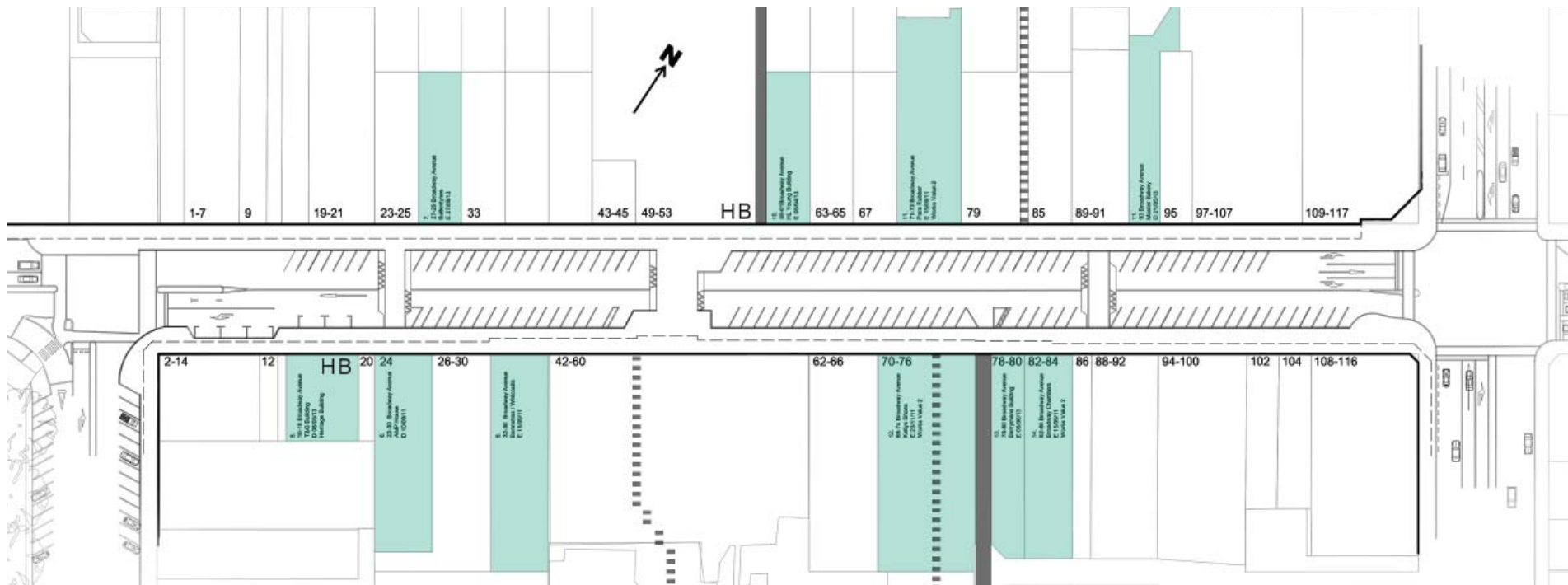


Figure 3.10: Walkways and earth

“Architecture can shape the life style and mutual communication among users and its displays historical and revolutionary role of culture in combining these factors together” (Zare 547)

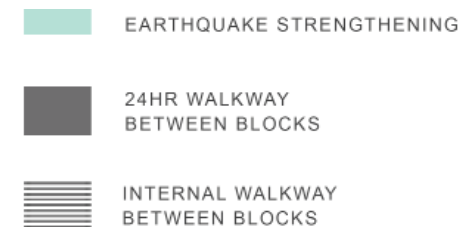


Figure 3.10 shows heritage buildings and walkways within to and from this street. This study views the walkways as point of entry and exit from the street, as shown in figure 3.2, they are a threshold, a point of pause and a place where the atmosphere changes from one environment to another.

Façades as an internal elevation



Figure 3.11: Street View

When analysing the existing fascades' of the street, there are two aspects that prevent occupants view, the wide canopies and trees, see figure 3.11 and refer to Image 2.6. While the trees have been removed and replaced with small plants to prevent birds nesting (King) in turn the street has lost its appeal. See figure 3.12 for locations and image 3.1. The canopies are wide and prevent sunlight into the stores; this begins to question the purpose of the canopies, can be reduced? or are they even required? Appendix five, from the World Weather and Climate, displays Palmerston North's yearly weather patterns which need to be taken into account.



Image 3.1 : Tree replacements

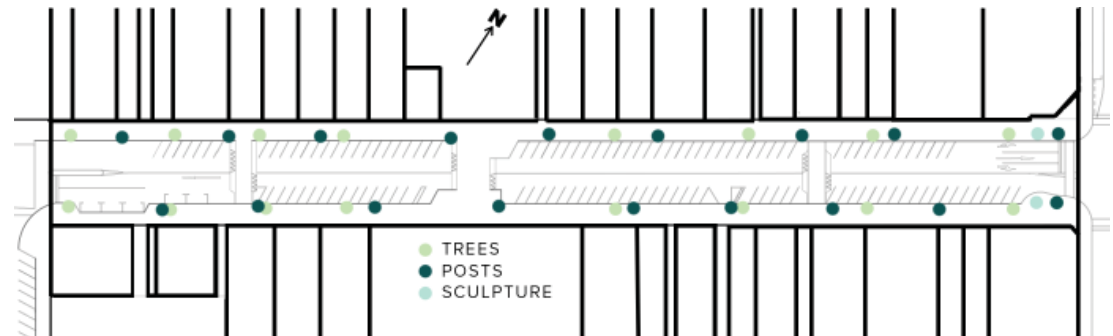


Figure 3.12: Location of trees, posts and sculptures

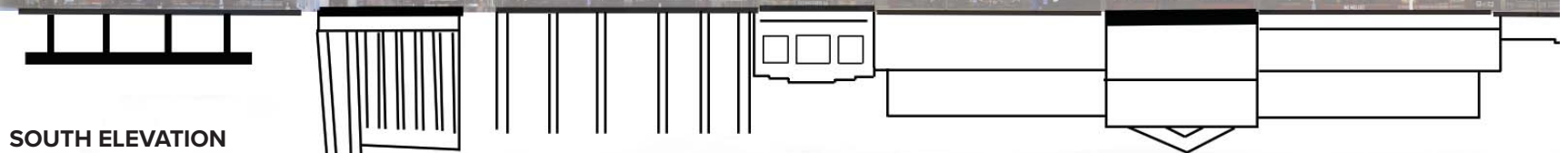
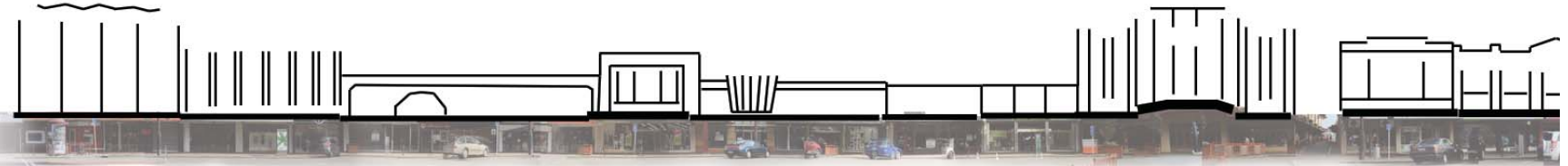
Façades analysis

Line of canopy



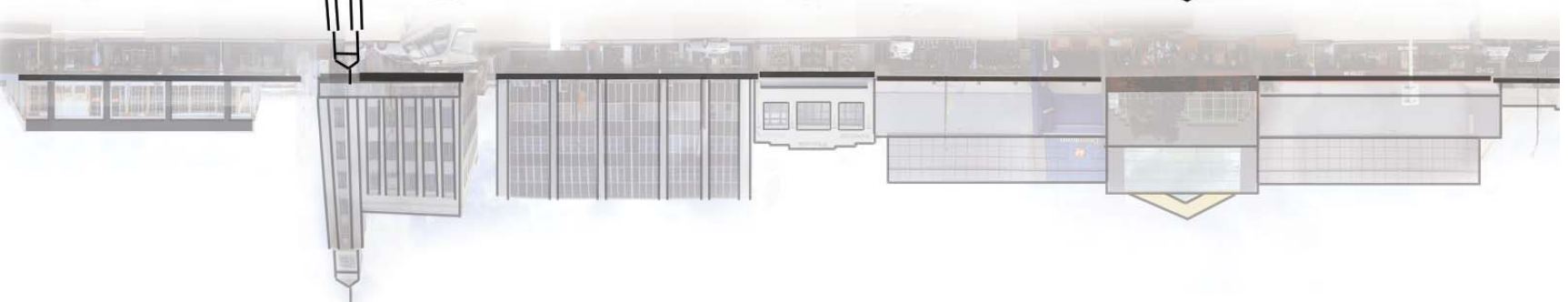
NORTH ELEVATION

Upper facades removed to emphasise how dark street below canopy can be



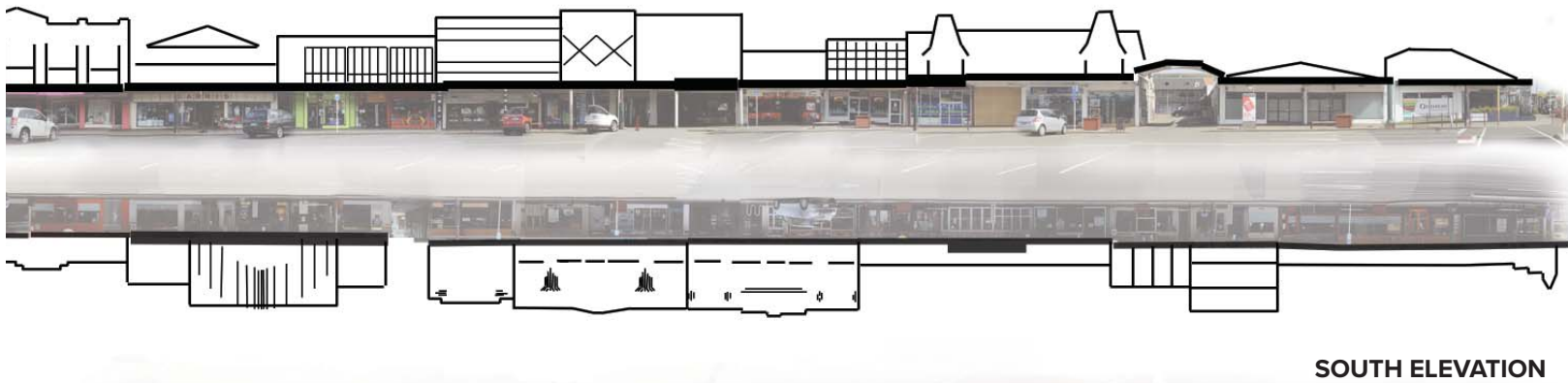
SOUTH ELEVATION

Line of canopy





Line of canopy



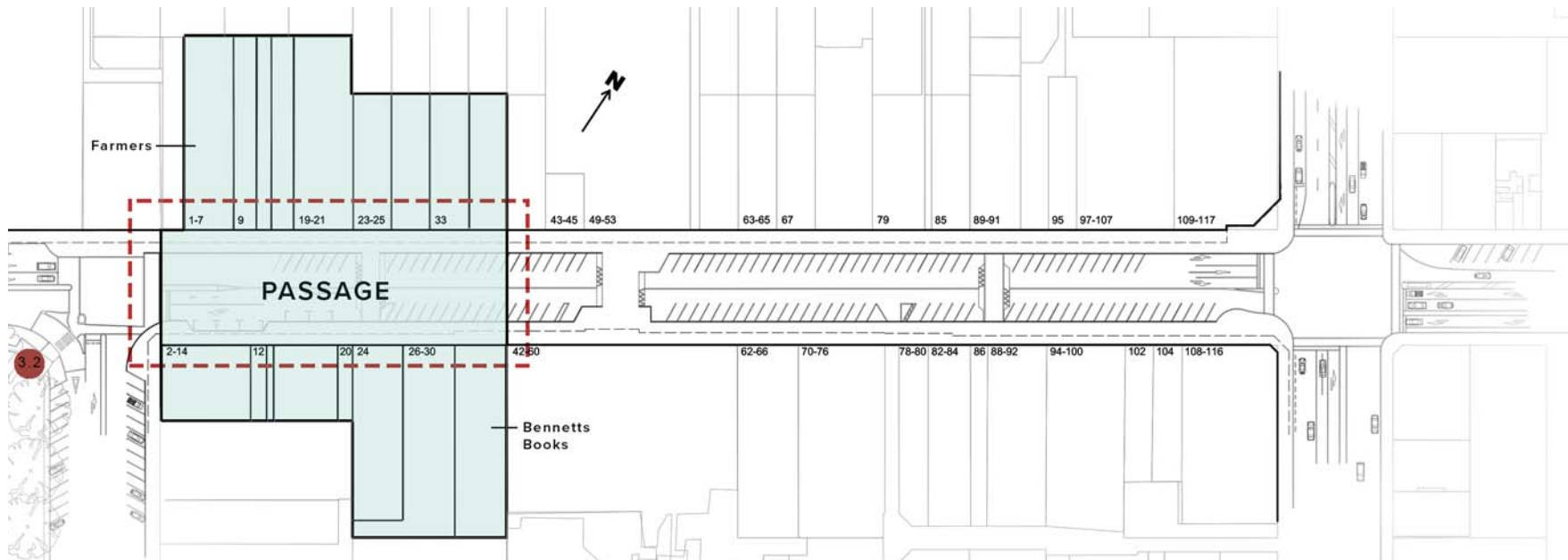
Upper facades removed to emphasise how dark street below canopy can be



Figure 3.13: Analysis of facades



Image 3.2: View from square to Broadway Avenue



Conclusion

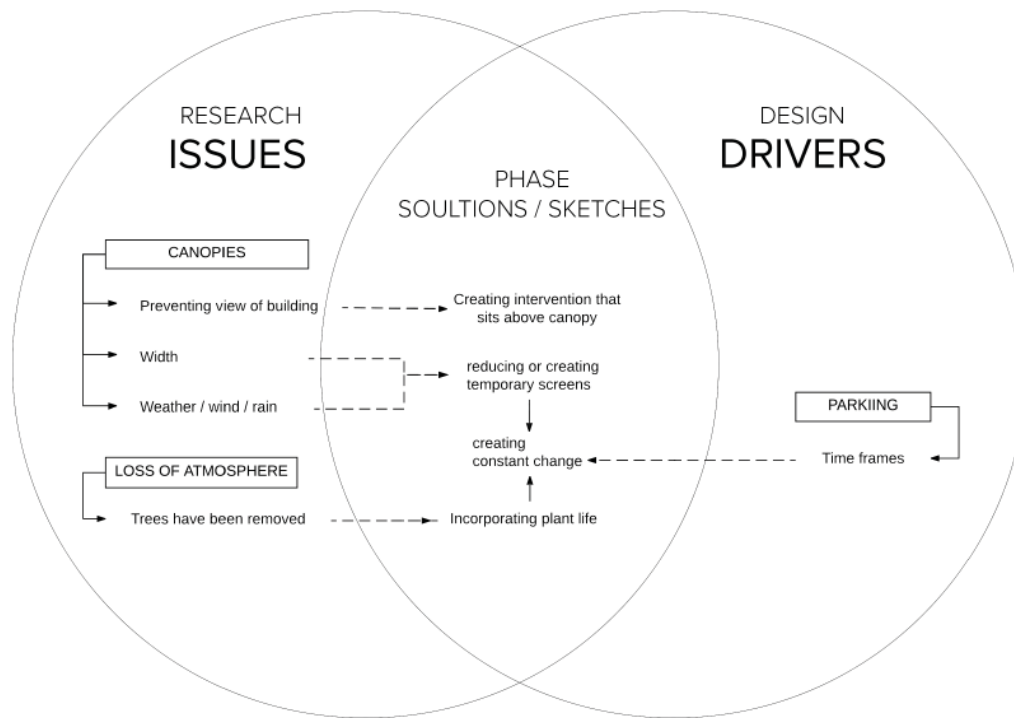


Figure 3.15: Mind map of Programme Analysis

In conclusion 1-36 Broadway Avenue has been selected within the chosen site to develop further. See figure 3.14. The selected area is closest to Broadways original retail state and historical elements. Bennetts Books, Farmers and the Square all within view paths of one another, this will ensure the history of this street is emphasised. While this phase has shown that parking, based on survey results, is a large contributor to Broadways downfall; there are occupants that would support change to reduce parking spaces or possibly dedicated parking (figure 3.5) to create a more interactive environment. This then creates a conversation of timing, could the parking be for only certain times of the day and furniture or temporary elements reside in the parks position to encourages the interaction within the street?

5

THE RISING
ACTION

LITERATURE REVIEW

Literature Review

A review of available academic literature has shown that urban environments are extremely complex, interactive social spaces. In 1973, Horst Rittel and Melvin Webber wrote a seminal article entitled “Dilemmas in a General Theory of Planning” (155). Their study addresses ‘wicked problems’ within society, these do not lend themselves to traditional solutions or a definitive answer; these ever-present “social problems are never solved ... at best they are only re-solved-over and over again” (Rittel and Webber 160). Could this be because society is constantly changing? As communities change, so do the social problems. Such constant change opens avenues to explore new solutions, and it may be that social issues could be addressed more holistically by interior architecture designs.

“in a Utopian society, there would be no need for the social sciences. People would have no problems, so there would be nothing to study and nothing to fix”

(Atallo52)

1. There is no definitive formulation
2. Have no stopping rule
3. Solutions are not true-or-false, but good-or-bad
4. There is no immediate and no ultimate test of a solution
5. "one-shot operation"; every attempt counts significantly
6. Do not have an enumerable set of potential solutions
7. Unique
8. A symptom of another problem
9. The existence of a discrepancy can be explained in numerous ways.
10. The planner has no right to be wrong

Figure 5.1 : Wicked Problems derived from Rittel and Webber
" Dilemmas in a General Theory of Planning"

The “ten distinguishing properties of planning-type problems” are illustrated in fig. 5.1. Although Rittel and Webber’s theory was published well over four decades ago, it is still relevant in today’s society. Indeed, Rittel and Webber state that when there are too many stakeholders involved, social problems become more difficult to solve (159). Based on this study's findings during the site and programme analysis phases, it can be concluded that the case study Broadway Avenue streetscape clearly illustrates the ‘wicked problem’ of many competing stakeholders: it is filled with retailers providing a mixture of entertainment, hospitality and retail services. These stakeholders often co-exist without even acknowledging the other street occupants

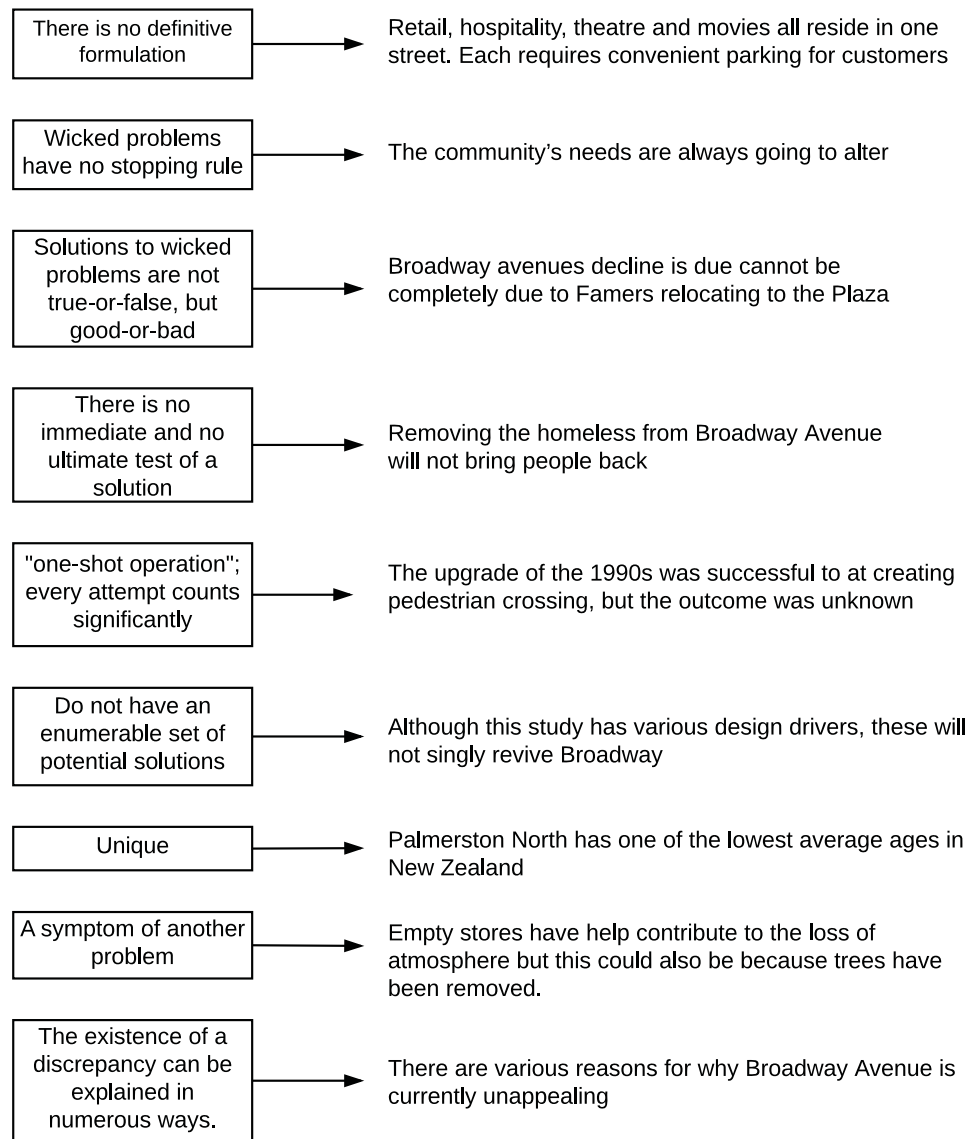


Figure 5.2: Broadway Avenue "Wicked Problem"

or the city itself; therefore, a Broadway Avenue could be considered a 'wicked problem' (Rittel and Webber 160).

For any rejuvenation of the street to occur, alterations must abide by the city council's regulations and be accepted by shop owners, building owners (landlords) and the users of the space; in this mix, every party is entitled to their opinion. There are, foreseeably, various potential outcomes, some of which create negative consequences for at least one party involved. For example, trees were removed from Broadway Avenue in February 2015, there was a "concern(ed) about the lack of consultation with the wider public" (King). Based on the findings from previous phases figure 5.2 provides each 'planning-type problem' with an example related to Broadway Avenue therefore, categorising Broadway as having a 'wicked problem'.

Based on Rittel and Webber's "wicked problem" theory, this phase explores urban theorists' ideas to shed light on the complexities of urban space and how some of the foreseeable social problems are currently being dealt with. As society has changed, so has retail shopping; developing into a highly competitive market space for not only products but also for consumer experiences. The 1990s brought the innovations of the Internet, changing not only the function of retail businesses but also enabled consumers to shop from the comfort of their own homes. "Many people search online and then shop in a brick-and-mortar store, or they might test out the merchandise in a brick-and-mortar store and then order, often at a discount, from an online retailer" (Levy and Grewal 522). With consumers now able to compare products and shop at the touch of a button, an industry that is all about "convenience" has been created.

The evolution of the retail industry also meant that many stores became a part of big-box developments. Based on the analyses in previous phases, it could be concluded that the "Plaza" retail centre, one such big-box development located two blocks away from Broadway Avenue.

While these developments continue to lure people away from what once was a vibrant urban retail environment, it is important to understand that, as Michael Brown, Mike Moriarty and Andres Mendoza-Pena state, "95 percent of all retail sales are captured by retailers with a brick and mortar presence" (1). This statement, published in 2014 by A.T. Kearney, a global management consulting firm, reiterates that although the retail sector is changing to include online sales, retail stores are still important to company sales. Such indisputable views reinforce the concept that interior architecture and stores are still very important in the retail industry. It is crucial for the retailer to ensure that shoppers' experiences within the store are positive, which leads to necessary return customers. Enabling the selected design drivers through a lens

discussed in the intermissions.

One fundamental question still remains: while big-box developments have helped raise the expectations of customers by providing easily accessible facilities with highly competitive prices, how have convenience shopping and big-box developments affected local communities? In fact, big-box developments and their lack of diversity within an urban environment can have vast negative impacts not only on the community and its economic stability, but also on the overall ‘feel’ of a city. For example, Graham Jahn (202) and Michael Benedikt (6) both discuss the negative visual urban impacts of big-box developments in detail. They examine how these developments create unattractive strips of simple box-like structures within towns. While Jahn states that shops today have become “economies of scale [soon replaced] replacing architectural scale” (200), Benedikt describes these retail areas as “environmental stoicism¹” (1). Jahn further recommends that designers and architects need to investigate and not ignore these areas, so that architectural mistakes can be learnt from and improved upon (200). “Whether or not the retail blast from the

big-box bang effect has been isolated and finally tamed, its scar tissue remains permanently visible” (Jahn 200). The ‘scar tissue’ that Jahn refers to could be seen as a ‘wicked problem’ due to the number of stakeholders on Broadway Avenue faced with a large number of empty shops and increasing numbers of homeless, which together signal the decline of Broadway’s streetscape.

¹The quality or behaviour of a person who accepts what happens without complaining or showing emotion (Merriam-Webster “Stoicism”).

An urban environment is a public space that draws visitors, communities and potential residents together. Charles Landry, an urban planner and the author of “The Creative City: A Toolkit for Urban Innovators”, states that cities are defined by how people interact with one another (Landry, Creative City Index Comfortable or Captivating). Landry introduces a new concept, the creative city index, which is an assessment of a town or city from both the citizens’ and outsiders’ perspectives. Landry is able to “explore urban processes and projects to assess their creative pulse” (Landry, Charles Landry).

Creative Cities Index - Indicators for Creativity

- 1 Political & public framework
- 2 Distinctiveness, diversity, vitality & expression
- 3 Openness, trust, accessibility & participation
- 4 Entrepreneurship, exploration & innovation
- 5 Strategic leadership, agility & vision
- 6 Talent development & the learning landscape
- 7 Communication, connectivity & networking
- 8 The place & place-making
- 9 Liveability & well-being
- 10 Professionalism & effectiveness

Figure 5.3: Creative City Index - (Landry, Landry, Creative City Index Comfortable or Captivating)

Subsequent to the development of his creative city index, Landry reviewed a New Zealand city, Palmerston North, using the creative city index (5). In this work, he states that Palmerston North is at “risk of being complacent in a changing world” (Landry, “Creative City” 27) and is, in fact, moving backwards based on the false assumption that “things are fine, so what’s the problem?” (Landry, “Creative City” 27). These findings are similar to those in previous phases’ retail store survey where workers declined to participate in the survey as “it wasn’t going to achieve anything”. Landry states that although Palmerston North is currently successful as a city due to its position as a hub, it requires investment in the younger population. Palmerston Norths most common ages group ranges from 20-24years (Statistics). “Getting them [youths] to stay is an investment to Palmerston Norths future prosperity. The city needs to understand what they need and want. The lifers rise to the position of influence and the creatives move on” (Landry, “Creative City” 31). Landry states on his website that long-term successful cities are:

“diverse and provide a rich sense of experience. They are alive and vibrant, yet provide spaces for calm and tranquillity. These are dense and encouraging mixing, yet also create room for separateness and privacy”

(Landry, “Charles Landry”).

The question then arises, what would Palmerston North city officials need to do encourage stakeholders to invest in their city? What changes to the city would allow it to thrive and in turn, to retain some of its younger population?

In 2011, the Netherlands Architecture Institute (NAI) published a book entitled *Testify!*; the NAI states that people's "focus is much more on the ways in which their space is organi[s]ed and therefore how everyday life and its physical backdrop influence each other" (Feireiss), emphasizing how important it is to understand how end users experience the space and that this experience can constantly change. With this idea in mind, New York Highline and Lower Manhattan revitalisation urban planner Amanda Burden focuses specifically on creating inviting cities. During Burden's TED talks lecture she discusses how "public spaces make cities work". Burden states that the key to success in creating urban spaces is about people and how they use it, and how the planner or architect creates a more individual experience. By creating zones for parks within cities, designers can make a "green and friendly" (Burden) atmosphere for people to relax in. This kind of atmosphere encourages visitors to the space and therefore increases commercial appeal (Burden). Indeed, Burden's presentation confirms some of the design choices that have been made previously on Broadway Avenue, and presents a case to retain some kind of green plant life within the proposed new streetscape intervention.



Image 1: Creating outdoor movie theatre

While Burden discusses how green areas can help with creating inviting cities with commercial appeal, Richard Florida, an American urban studies theorist, discusses what he calls the “creative class” (38). Florida describes the ‘creative class’ as “a highly individuali[s]ed and even atomi[s]ed social stratum” (39). These people range from engineers through to artists and those that are in knowledge-based industries (8). Florida states that the rapid growth of the ‘creative class’ is due to various forms of social media and technology (xvi).

Indeed, Florida’s theory on the ‘creative class’ is relevant to the Palmerston North case study, due to the various educational facilities based in that city. Florida states that the ‘creative class’ (mostly students in Palmerston North), or those that have degrees or are of a creative background, need environments that provide them with an enjoyable lifestyle outside of work (7). In fact, retaining the ‘creative class’ allows a city to have a “creative economy”, and as “a result our lives and society have begun to resonate with a creative ethos” (Florida 15). Therefore, it is clear that a city needs to provide the ‘creative classes’ with facilities that encourage them to stay. Refer to fig 5.4 for a list of the unique characteristics that Florida feels makes a place or city attractive.

Importance of Place - Quality of Place

Whats there:

the combination of the built environment and the natural environment; a proper setting for pursuit of creative lives

Whos there:

the diverse kinds of people, interacting and providing cue that anyone can make a life in that community.

Whats going on:

the vibrancy of the street life, café culture, arts, music, and people engaging in outdoor activities – altogether a lot of active, exciting creative endeavours.

Figure 5.4: The importance of Place (Florida)

In 1961, Jane Jacobs wrote a book entitled *The Death and Life of Great American Cities*. In her text, she identifies “great cities as the prime motor force behind innovation” (Florida 190). Today, scholars have many opinions about the impact this book has had on the planning industry; it was published at a time when “planning was an intellectually weak profession. It was based on ideas generated by architects, landscape architects and engineers” (Atallo 52). Indeed, Jacobs was not trained as an urban planner, and in fact, her views oppose authorities who are trying to create order (Dredge 1038). Jacobs states boldly that there is no “one size fits all” way of designing a city, and that cities are organic and constantly changing (576).

However controversial her ideas are, over 50 years later, Jacobs’ thinking still shapes urban theorists’ and planners’ ideas, and no doubt, her ideas will continue to be developed further. In 2014, Jaime Lerner produced a seminal work based on Jacobs’ earlier concepts entitled *Urban Acupuncture – Celebrating Pinpricks of Change that Enrich City Life* (xi). In brief, Lerner was the mayor of Curitiba, Paraná in Brazil in the 1970s, and in his book, Lerner discusses how he created the first pedestrian zone in Curitiba in 1972, taking only 72 hours to complete the job while he dealt with protests from

people who did not want change (110). Lerner’s theory is that protestors can easily change altered streetscapes back to their original designs, but that the community needs to see the finished result before anyone can judge. Lerner uses the term “urban acupuncture” (3), as changes such as these need to be done quickly to forestall some of politics that can prevent projects from occurring. Lerner promotes urban acupuncture as a way to encourage healthy urban activities and as a method to provide venues for social functions central to human life that are missing within a city, such as designated meeting spaces (37). This approach is also supported by Burden.

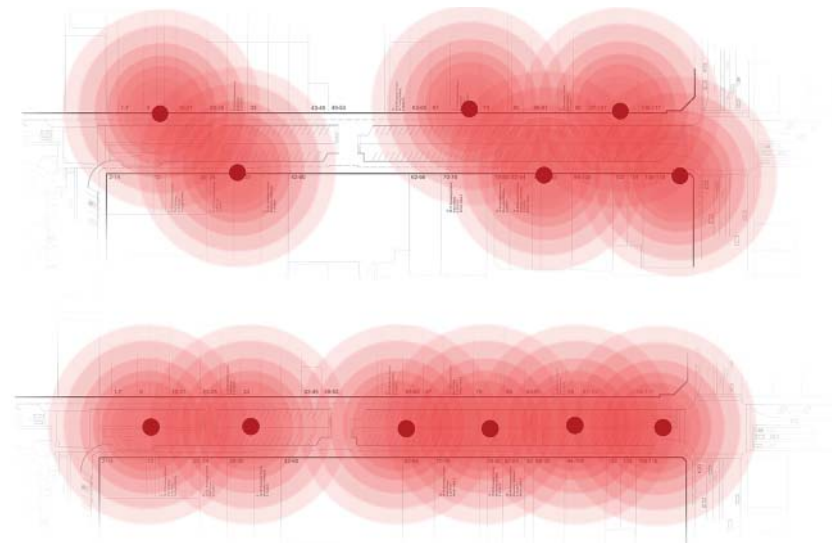


Image 2: UrbanAcupuncture on Broadway Avenue

Furthermore — in agreement with Florida and — Lerner points out that “getting students into the streets is hugely important” (48). Interestingly, Lerner sees ‘urban acupuncture’ as a way to help create identity and belonging through sharing the history of a city with young people, and notes that sharing history helps the process of “preserving or restoring the cultural identity of a place or a community ... healing wounds that man has inflicted upon nature” (9).

Furthering Lerner’s theories on how to create a cultural identity, Sophie Wolfrum, a professor at the Technical University of Munich, explores performative landscape design as a way of experiencing a space in which “architecture and urbanism are in charge of adding the spatial aspect” (2). Wolfrum believes that a combination of architecture and urbanism has the ability to create spaces that change over time as social habits change (2). Wolfrum also explains how urban spaces are “spatial intersection points of individual behaviour and as an expression of collective attitude must be capable of accommodating constant shifts” (3). It is clear from the present analysis that these ideas relate back to Rittel and Webber’s ‘wicked problem’ theory. Indeed,

while Lerner proposes a quick installation of new architectural works to avoid ‘wicked problem’ politics (110), Wolfrum proposes that the urban space itself must be able to deal with these political shifts (2).

Place-making is something that can currently be seen on Broadway Avenue, Palmerston North, but it is not as successful as the city council would have hoped. An article written by Elif Kutay Karacor and published in the European Journal of Sustainable Development in 2014 discusses place-making and how it can be used to encourage social sustainability, which in turn, can support practical applications of ‘urban acupuncture’ (255). Place-making is a concept that embraces various approaches: one approach is to create spaces in the street that encourage people to interact and spend time socialising on the street. Jacobs states that by having more people in the streets, the cityscape is made safer (45). Kutay Karacor agrees: people in the streets allow a city to develop a real presence, as “place-making cares about human scale and focus on sustainability and life quality ... contributing to social and economic developments” (254).

Conclusion

The idea of place-making combines many theories, but also suggests that when the community is involved in the place-making process, such involvement increases both environmental and social awareness. “It [place-making] draws on the assets and skills of a community rather than professional expert’s decisions; so individual differences could be regarded” (Kutay Karacor 256). By getting the community involved in the rejuvenation process thru place-making, an urban space can be made able to accommodate social shifts without leaching the ‘creative class’. Although Kutay Karacor praises place-making as a workable, practical concept that lowers crime and increases property values, this is not currently the case on Broadway Avenue; Broadway is currently struggling with empty stores and homeless.

Through analysing current urban theories, it is apparent that urban spaces should enable flexibility and encourage adaptation for their communities in turn keeping people interested. It is also clear that it is important to create urban spaces that are welcoming and that provide a sense of belonging. One major factor influencing Palmerston North’s future success, for example, is the need to create a city that is appealing to not only its permanent residents but also to younger students studying and to the workers of service or military industries. Indeed, a design intervention can be developed from the findings of this research aiming to target Palmerston North’s ‘creative class’, which enable Broadway Avenues’ history and streetscape to become interactive and appealing that therefore its ‘creative class’ retains in situ.

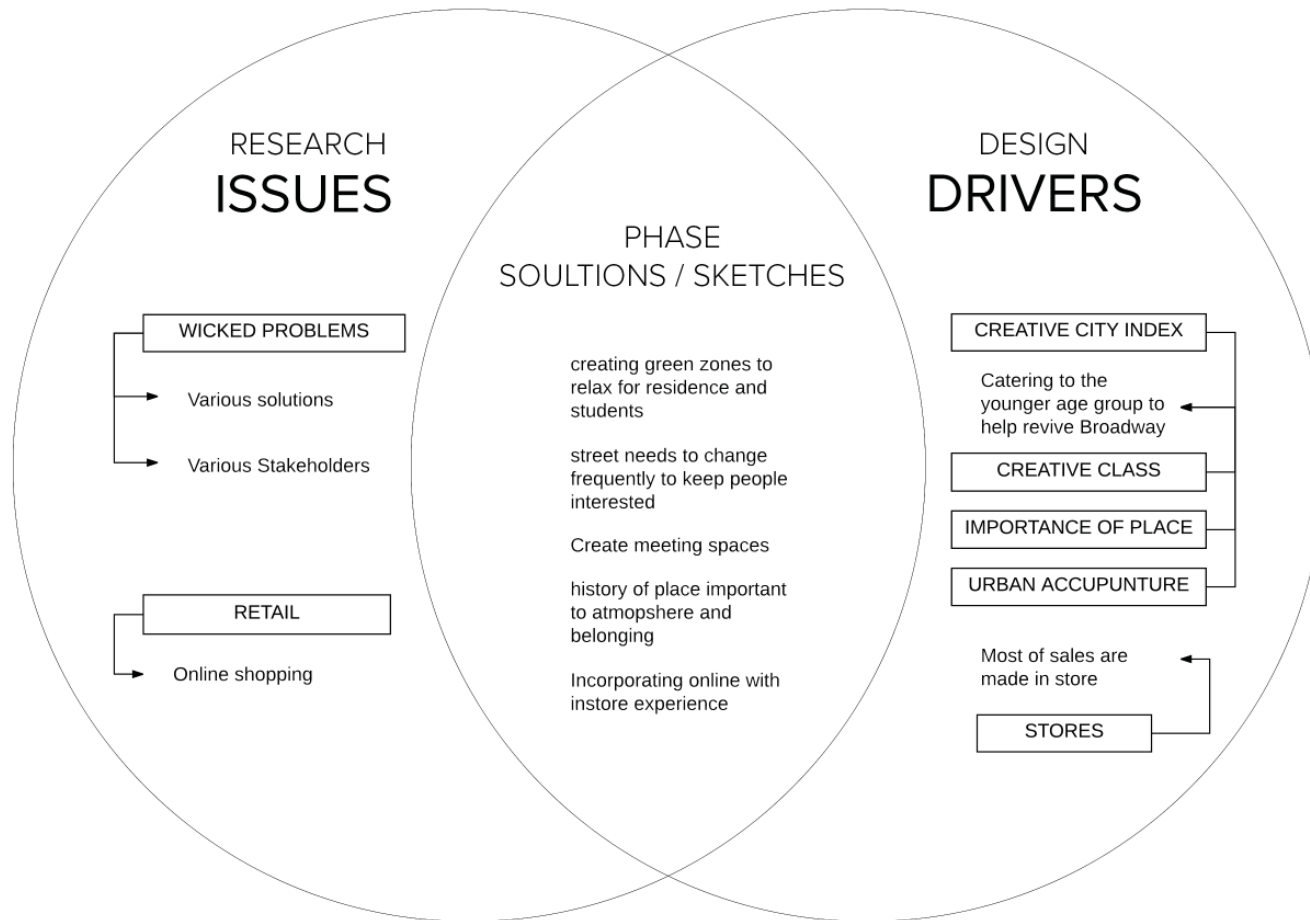


Figure 5.5: Mind map of Literature Review

6

THE PLOT

CASE STUDIES

Case Studies

This chapter investigates case studies that further the knowledge gained in the literature review and aid with addressing the history, culture and overall design of 1-35 Broadway Avenue, Palmerston North. This project review begins with an assessment of how community based projects can benefit the urban streetscape and help find solutions for the ‘wicked problem’ theory while expanding Jamie Lerner’s “Urban Acupuncture” theory of quick insertions to avoid a community’s interference.

Splash Adelaide

Peter Smith, former Chief Executive of Adelaide City Council, developed Splash Adelaide to create city wide interventions that are “lighter, quicker, cheaper” (Smith). Smith furthers Jaime Lerner’s ‘Urban Acupuncture’ theory through creating events within the city. These series of events are described as ‘activations’ encouraging the community to interact with the city to foster creativity, facilitate growth and enable entrepreneurship facilitates in the city (Adelaide). The aims of Splash Adelaide, are important to this study and show how theoretical approaches such as ‘Urban Acupuncture’ and ‘Wicked Problems’ can be developed further by thriving off the negative effects. Splash Adelaide has been set up alongside the council, one of the major contributors for activations not occurring in cities due to fees and policies (Smith). Through collaboration with the council and businesses stakeholders events are now more financially feasible, in this instance “council waive fees where applicable...to help support Splash Adelaide projects (Adelaide, Splash Adelaide Project Guidelines). This concept of the council working alongside the community and businesses to reduce fees is something that could prove to be largely effective with Palmerston North, encouraging ‘activations’ that are financially viable for the community due to age group and average incomes

(Statistics). Splash Adelaide furthers the design driver “interior architecture as a lens” showing that community based activations are successful with encouraging the community to interact with spaces for small periods of time with the possibility of growing into more frequent events. The following case studies develop Splash Adelaide further.



Figure 6.1: Splash Events

STQRY

While Splash Adelaide discusses points of 'activation' "STQRY Interactive is a mobile storytelling platform ... that helps visitors explore further, engage deeper, and discover more" (Stqry). STQRY was founded by entrepreneur Chris Smith in 2012 (Innovation). Smith challenged and combined traditional story telling with media and digital technologies to create a revolutionary new story telling platform through indoor and outdoor spaces. The STQRY Interactive platform was created to help visitors in particular environments such as museums, airports and cities find their way around and become a part of a self-guided adventure. This journey is realised through a smart phone application that enables the devices location & Bluetooth services to connect with wireless beacons throughout indoor and outdoor space (Innovation). This concept could be compared to google maps but on an interior or smaller scale. This form of technology could be extremely useful in the rejuvenation of Broadway Avenue and creating a journey of understanding. This case study would encourage occupants to interact with events occurring in the street. STQRY could be incorporated into an intervention to educate the

occupants about the history of the environment and also connect them with store websites and upcoming events in the area.



Figure 6.2: Stqry Logo (Stqry)



Figure 6.3: Stqry at Wellington Zoo (Innovation)

Renew Newcastle

Renew Newcastle began in 2008 with the young and ambitious Marcus Westbury began “borrowing spaces while they were empty”(Newcastle, Renew Newcastle (NSW, Australia)). His thinking was simple, empty spaces in town created unappealing areas, so why not let these spaces out to creatives, “trading(es) lack of security in a property for lack of rent” (Newcastle.). Westbury’s proposal was accepted by various property owners and is still running today. Renew Newcastle is based solely on the occupant, they are responsible for making changes to the space, under the condition that they are to return the interior how they found it or in a better condition; this aims to nurture projects and to keep costs down for building owners as an incentive (Newcastle.). In saying that, “many sites are boarded up, falling apart, vandalised or decaying because there is no short term use for them and no one is taking responsibility” (Newcastle.). This is an example of how there is no quick fix solutions, as Horst Rittel explains, and that these initiatives need to be kept up to date to prevent falling back to their previous states. The Renew Newcastle case study could be applied to Broadway to see if an occupied street could

help bring back the atmosphere and reduce the beggars. This however, would be on the condition that the building owners would accept the initiative, based on the findings of Laundrys’ and this studies survey, it could be declined before it even began.



Figure 6.4: Renew Newcastle partners (Newcastle)

Hans Monderman

Drawing from the parking issues found in site and programme analysis phases, Hans Monderman, was a Dutch road traffic engineer and innovator enabled the concept of 'shared space' (Spaces). Monderman altered streets as we know them, removing street signs and making streets all on one level, creating the direct interaction of pedestrian and motorist. While this sounds dangerous, Monderman managed to reduce the speed and traffic flow as motorists were a lot more aware of the surroundings (Spaces). This concept can be compared to Napier, New Zealand. Monderman is highly influential to this study, providing built proof that streets do not have to consist of the traditional kerb and roadway layout; and developing further Splash Adelaide and Jaime Lerner by creating streets that are already feasible for their particular interventions.



Figure 6.5: Napier New Zealand (Limited)

Case Studies Conclusion

Splash Adelaide, STQRY, Hans Monderman and Renew Newcastle, all provide insight into the urban environment from design and programmatic perspective. With Splash Adelaide and Renew Newcastle acknowledging Horsts “Wicked Problem” theory, they both choose to find solutions that encouraging stakeholders to work together and acknowledge each other’s requirements through incentive schemes. Adelaide council gains through people interacting with the community by waiving fees for event organisers; While Newcastle’s building owners gain security and potential residence from leasing out empty spaces for minimal rent, both of these schemes in turn help with creating inviting atmospheres and cities people want to be apart of. Hans Modernman defines a space that is mainly pedestrian traffic with minimal car access, enabling more interaction with the urban environment. These case studies provide an insight to urban environments and that an intervention cannot revitalise a desolate urban environment on its own, this then encourages the discussion of stages again. If an urban environment was rejuvenated in stages would this keep people interested and help create more inviting and entertaining environments?

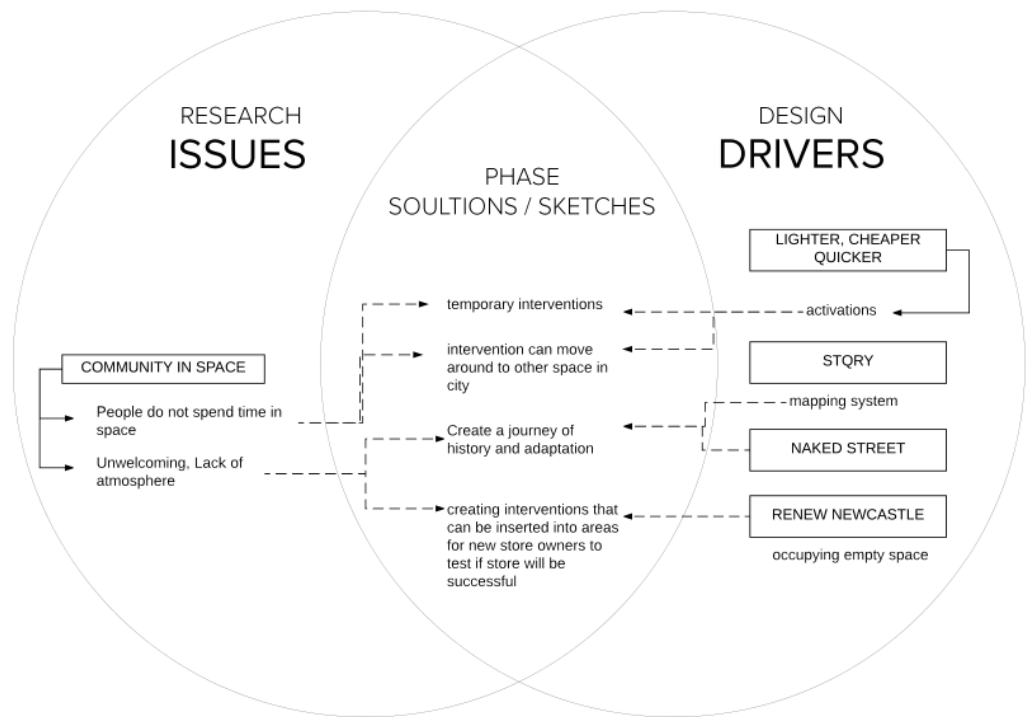


Figure 6.6: Mind map of Case Studies

Design Case Study - TKTS Times Square

TKTS Times Square was opened in 2008, designed by architects Choi Ropiha, Perkins Eastman and PKSB Architects (CHROFI). This intervention was a design competition briefing a concept redesign for the existing TKTS ticketing booth in Times Square New York (CHROFI). This urban intervention is a highly successful landmark (CHROFI) and provides insight into how societies needs have changed. Through this upgrade architects were able to create a building that not only represented the product of sale, but also created a place of meeting and interaction for purchasers and visitors. Through creating a place of pause or reflection, this intervention allows an unrestricted view of the architectural framework in which it resides. TKTS is highly influential to this research, expressing how something so simple yet complex can provide solutions to various urban issues that have been discovered throughout this study.

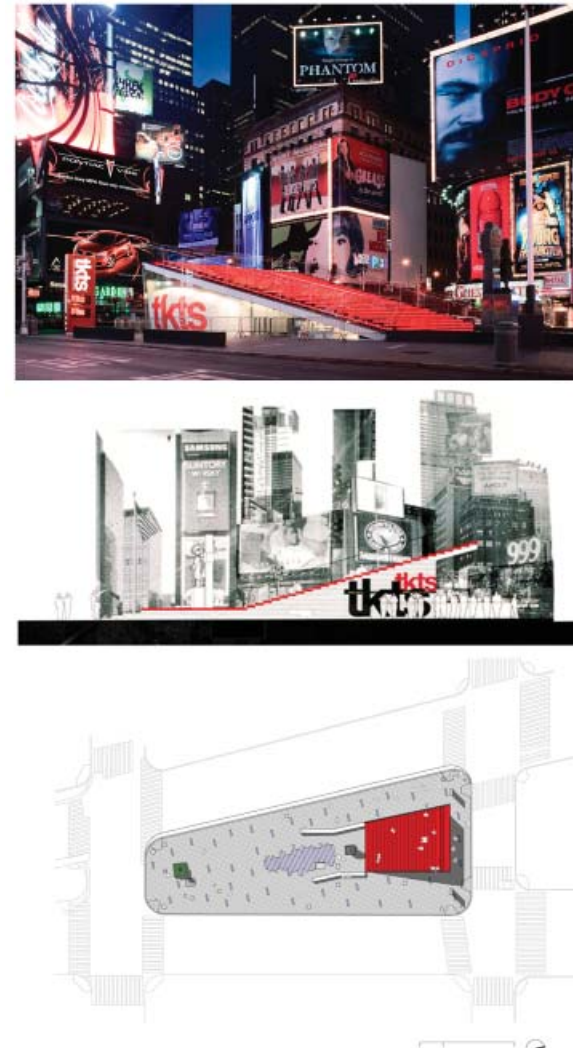


Figure 6.7: TKTS Time Square (Saeyong Ra, Wamsteker and Burling)

Les Grandes Tables de l'île

Les Grandes Tables de l'île is a restaurant/bar and café designed by 1024 Architects in 2011 (Architecture). This project was inspired by the concept of a green house, and with its 300 square meters it is solely constructed from scaffolding, containers and wood panels. Due to the restaurants construction it has the ability to be altered for certain events and expanded to hold larger groups (Architecture). This design case study was found late in this research, and highly influential to this study providing a built and successful example of temporary components been used to house a more permanent function. This case confirmed and enabled the design of this research to follow the path of adaptation that theatre and retail can be attributed to. Based on previous phases findings this study has concluded how important it is for adaption to occur within an urban context, this case study created a different perspective while addressing various building and enabled temporary requirements to be developed.

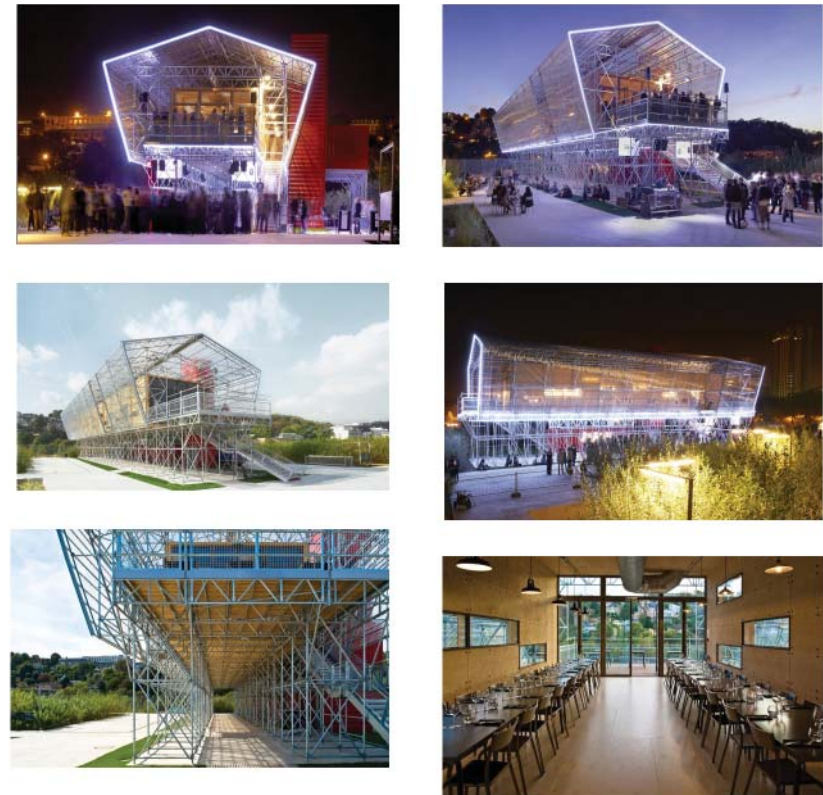


Figure 6.7: Les Grandes Tables de l'île (Architecture, Les Grandes Tables de l'île)

7

THE FALLING
ACTION

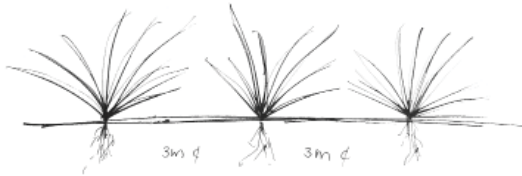
PRELIMINARY DESIGN

Preliminary Design

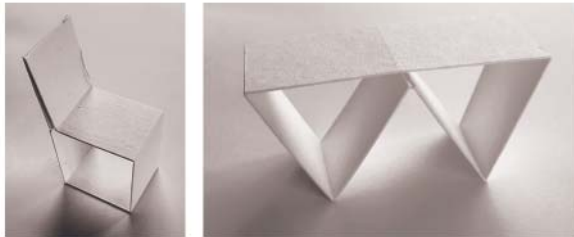
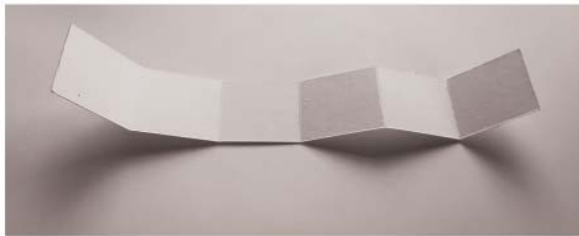
Based on the findings from the previous phases it can be concluded that as an urban planner, theorist or an interior architect, the history of a site and its framework in which it resides is important a city, its cultural identity and creation of an attractive environment. James Kerr, the author of “The Conservation Plan”, like Jane Jacobs, compares a city to an organic matter showing a timespan, just like buildings “they can grow and die and must be replanted” (Kerr 41). This research study compares replanting with an interior intervention enabling change within an existing built environment, just like in a garden. This concept encourages a space to be continuously used. Peter Bullen, author of “Adaptive reuse and sustainability of commercial buildings” states that adaptation is an important player in a sustainable built environment.

Due to Broadway Avenues decline over the years, this design led research has proven through urban theorists that it is important for an urban environment to become adaptable for it community’s needs. To achieve that, this study believes that the creation of an adaptive intervention may encourage desolate urban environments to begin thrive again within their existing frameworks. Based on each phases mind map, this phase will critically reflect on the strengths and weaknesses from each phases sketch experiments and explain how each element has developed through an iterative process to contribute towards the final intervention.

Screens



Sketch 7.1 : Flax was set out every 3 metres



Sketch 7.2 : One continuous element



Sketch 7.3 : One continuous element

This phase begins with design drivers derived from Palmerston North's history. These sketch experiments were inspired from the thriving flax trade and the intertwining of two cultures to create a product that was highly sought after. This historical reference encouraged the development of an individual element. The sketch experiments begin the growth patterns of flax, refer sketch 7.1. This was then developed into how a single piece of flax (or element) could be repeated to create whole new element. This enabled the discovery of screening and moveable elements. The concept of screening provided protection for the empty stores but also aimed to create a cleaner more inviting environment, one with less signs and empty spaces in view, this was also found to be unappealing in Newcastle.



Sketch 7.5 : Weaving of cultures to create growth

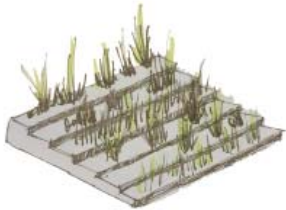


Sketch 7.6: Development of screens to cover empty stores, help with security and create appealing empty shop fronts

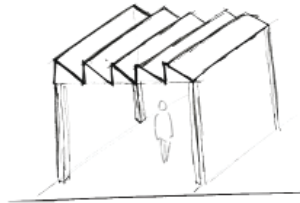


Sketch 7.4 : Movement

Green Areas



Sketch 77 : Development of plant canopy One



Sketch 7.8 : Development of plant canopy Two - compressible

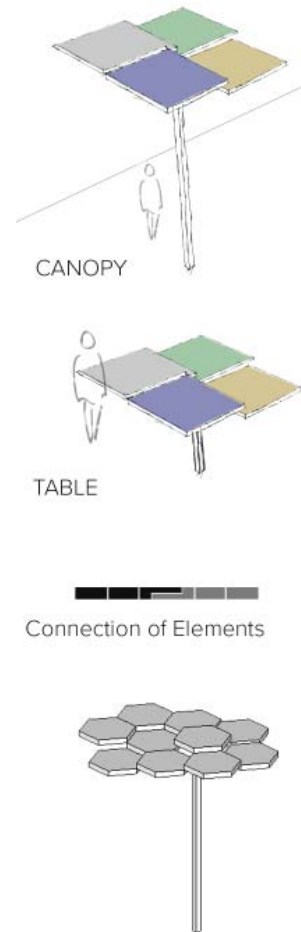


Sketch 7.9 : Plant screens, easily accessible for community

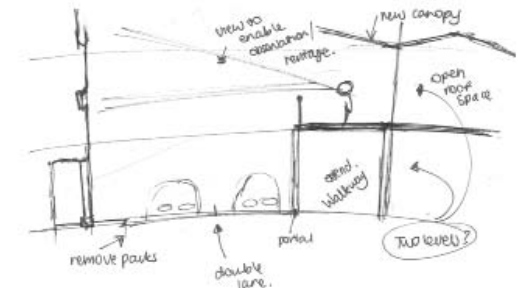
Palmerston North's 2013 survey results became a design driver after the discovery of the lower average income and average age group. The screens were adapted to become a garden within the street to make it more appealing. These screens / canopy's were to be used to grow vegetables or flowers that could be sold at fundraisers occurring on the street as markets or community events. Refer sketch 7.9-. The aim was to create something that the community had to be continually involved in, encouraging interaction. The concept of getting the community involved was expressed with the New York Highline and Place-making approaches as been successful and needing to occur more. These sketch designs would require further development in regards to structure, bracing and accessibility.

Levels and Perspectives

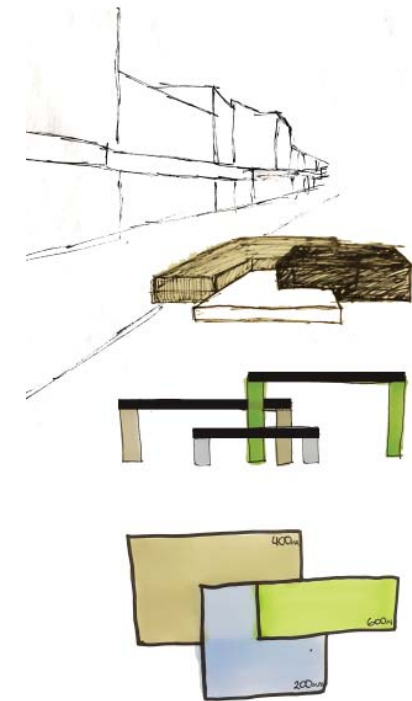
Using interior architecture as a lens it allowed Broadway Avenue to be analysed as an interior space questioning its more permanent elements and services as though it was an internal refit. This created a discussion about why certain urban elements, such as canopy's, could not be altered easily like ceilings within internal spaces. Phase two of this study acknowledged three elements within the streetscape that could be attributing to the deterioration of Broadway Avenue; canopies, parking and empty buildings. The canopies and tress within Broadway Avenue were obstructing occupants view paths enabling them to only see within the path they were on and across the street at the same level. Since the removal of the trees people are now able to view the buildings, but the street lost its appeal. This encouraged the development of levels and adaptable canopy's. The creation of an adaptable canopy can also be connected back to the screening. Through working at different levels, each level provides a different perspective of history and a way of viewing a space. The occupants of the street become a part of the stage set, while the buildings are the audience what helps create the atmosphere, just like sitting inside the Regent Theatre on Broadway for a show; the interior itself has a character and impacts how the audience feel prior to the show beginning.



Sketch 7.10: Canopy / Table



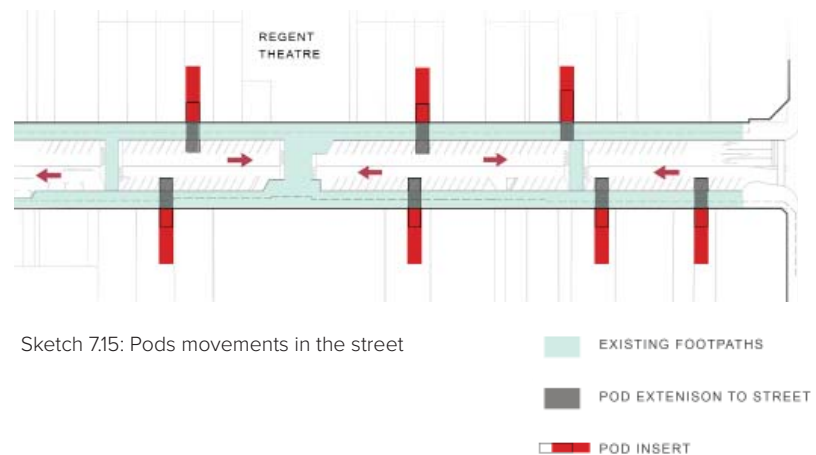
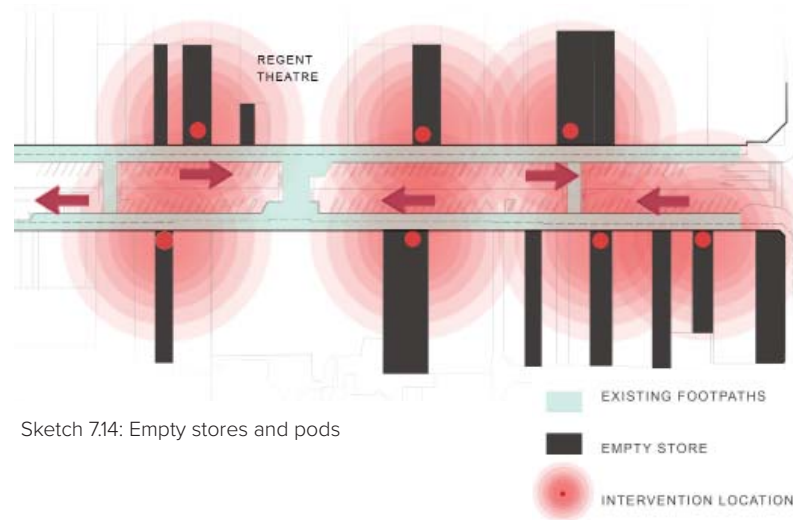
Sketch 7.12: Platforms for views

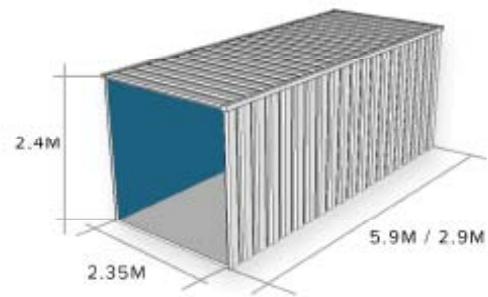


Sketch 7.13: Platforms to adjust perspectives

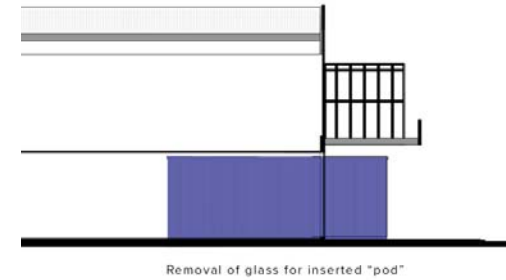
Adaptable Pods

Phase Two's empty buildings and parking issues became heavily influenced by Jaime Lerner's 'Urban Acupuncture' theory and Renew Newcastle. Through questioning the importance of parking spaces, sketch designs changed the direction of this research slightly and began to look at inserting pre-programmed pods into empty internal and urban spaces. The idea was, when stores were vacant there would be empty parks in front allowing a 'pod' like intervention to interact with the interior, pathway and parking space. These pods could also be changed when the service was no longer required, for example where there is mostly retail, a café pod could be inserted. The 'pod' concept was partially driven by the 2013 census and the need for Palmerston North to create spaces out of university campuses for students or for small businesses to have a space to trial business ventures. While this concept could have been feasible and successful; Who would fund it? and How would the thresholds be dealt with once the 'pod' was removed? These pods provided a stage of adaptation yet required trucks and various experts to adapt these spaces frequently.

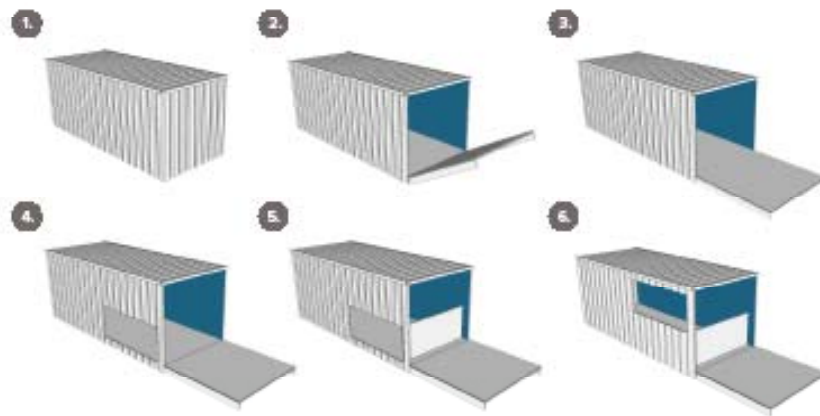




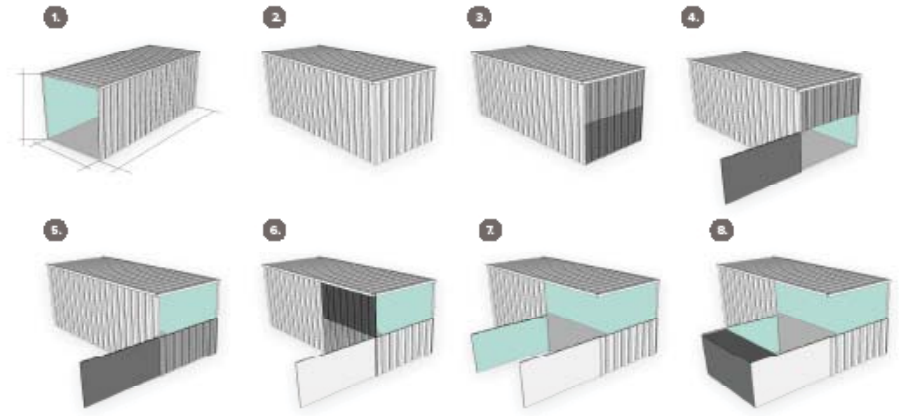
Model 7.1: Container Requirements



Model 7.2: Section - showing container moving in and out of interior

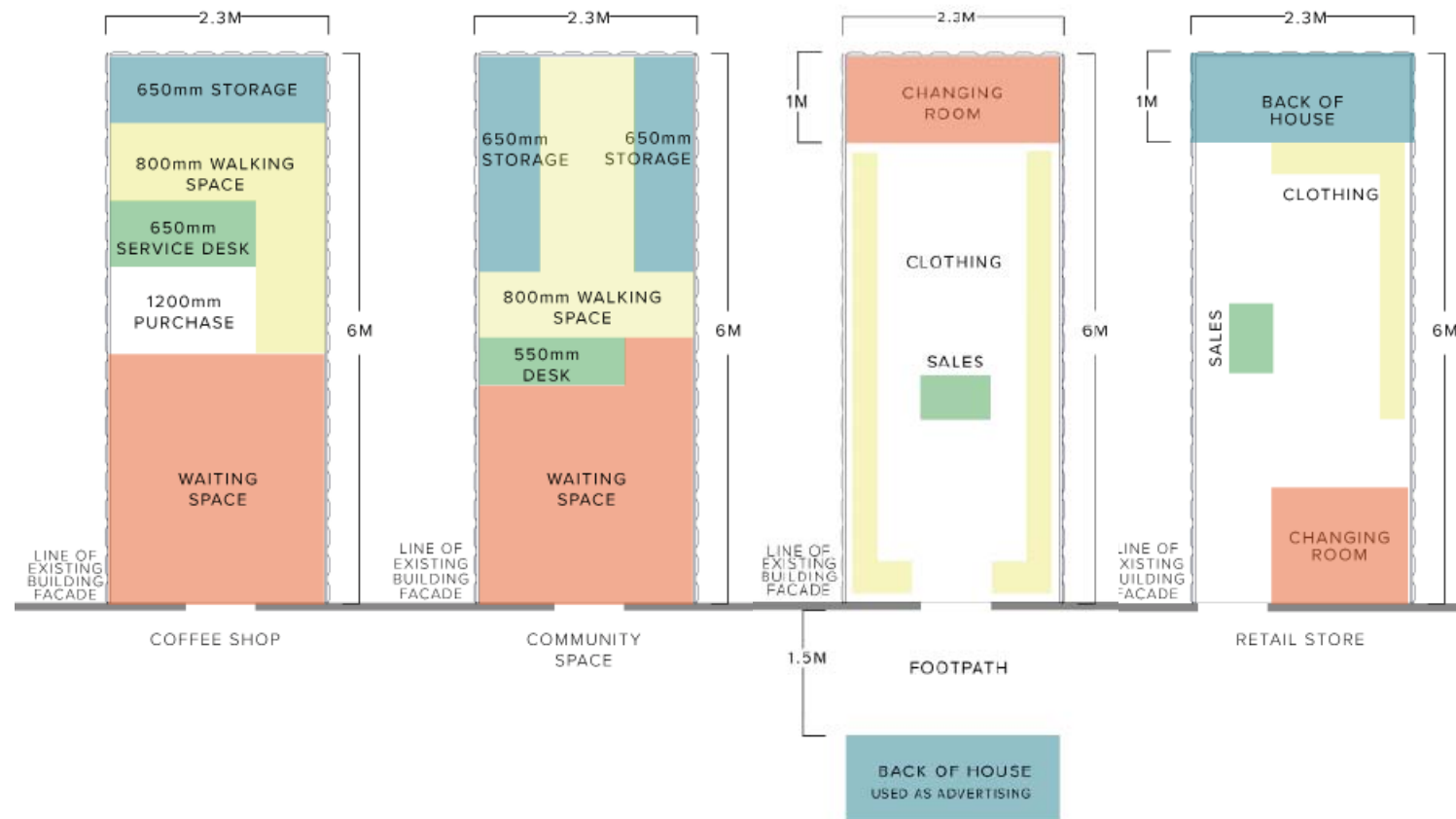


Model 7.3: Container server one



Model 7.4: Container server two

Adaptable Pods - Floor Plans

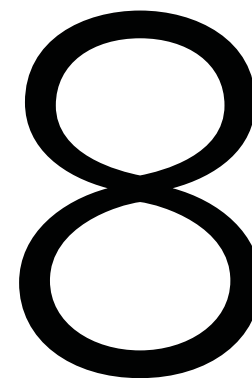


Model 7.5: Container layouts

Conclusion

Sketch experiments, design research, theories and findings have presented various ways to encourage rejuvenation based on urban theorists. This study was unable to create something where the community had the ability to play a role in the process of altering the urban space to their needs. This study has found through research and case studies that an urban space should become more like a theatre or a store; that adapting to a community's needs and that creating an attractive space was key to its rejuvenation. Further design research was undertaken when this study came across the TKTS in Times Square New York and Les Grandes Tables de l'île in Paris. These designs provided built evidence that through the use of temporary a structure a permanent internal function could reside. This design research brought new life to this study and encouraged the proposed intervention to be reviewed from a new perspective.

Acknowledging what had been achieved and the struggles that had occurred within this study from the perspective of interior architecture within and urban context, this study chose to look at the intervention as though it was a piece of furniture. This piece of furniture could be referred to as a couch in an office. A couch has various functions, it can provide a place to relax, a haven away from the desk or a place of conversation; although this couch may affect the internal layout it does not have any implications on the building or interior itself. This study, through design and research iterations that has found; for interior architecture to be used as a design driver to create an intervention that challenges Broadway Avenue to thrive and become adaptable to its surroundings; it must be able to be easily adaptable itself by the community and for the community. Therefore; this design led research will propose the developed design an intervention is to be like a piece of furniture driving a programmatic change, after all "Heritage is what we inherit" (Kerr 42) and acknowledging it is important for the younger generations and this is something that is a part of creating a city's culture



THE
RESOLUTION
DEVELOPED DESIGN

Findings through design

The iterative process of this design led research began a conversation that enabled aspects of design and theories to be challenged; to gain new knowledge and to help contribute to the discipline of interior architecture. To achieve this interior architecture was used as a design driver to create an urban intervention that challenged an underutilised environment to thrive by becoming adaptable to its community's changing needs. This intervention is inserted into an urban space like a couch in an office space, it does not have any impact of the physical elements, such as paving and canopy's, within the environment but it begins a conversation of change and adaptation of the sites programme. Adaptation can be for a few hours, days or even a few months, progressing onto something that can be applied city wide and possibly permanent. This intervention is to be used as a talking point or a feasibility study, it can be used to test spaces before money and valuable time is spent converting streets or pavements for something that is only successful for a short amount of time or in six months becomes out of date.

Based on case studies and theory, it became apparent that connection between a community and its urban environment was extremely valuable for a successful intervention. Splash Adelaide, Richard Florida and Charles Landry discuss the importance of place which began to speak of Amanda Burdens New York High-line revitalisation project. The High-line encourages community based organisations maintain the gardens while Renew Newcastle has created incentives to attract the various stakeholders to help encourage all groups to be a part of the rejuvenation process. Lerner, Rittle and Splash Adelaide all discuss the need to insert quickly to prevent a community's rejection during installation; Kutay Karacor on the other hand states that getting the community involved with these 'Place-making' schemes creates a more successful rejuvenation. Therefore, the concept of creating an intervention that can be altered by the community, for the community is extremely important to this study. Therefore, the proposed intervention looks at the following design features to enable an easy install with minimal specialist input.

How it would work

This intervention is a 'Kit-of-parts', it is looked at like a Troupers for the environment where it is going to be inserted. Its job is to attract residents to engage in the urban environment. Palmerston Norths census results show that for this scheme to be viable it is important for the local body such as the council to be involved from the outset and are intern responsible for the 'Kit or Parts'. Just like Splash Adelaide, by working alongside the council events and installations are more likely to occur and will be used to test certain areas of town for feasibility as discussed previously.

The Kit-of-Parts

For this intervention to be altered by the community, it needs to be somewhat flat packable but still editable. Beginning with the overall structure, scaffolding has been selected; scaffolding is hard wearing and comes in a range of sizes to ensure most needs will be met.

Changing the streetscape

For this intervention to begin a site has been selected as per phase two, see figure 3.14. Figure displays graphically how the intervention resides within the streetscape, although it alters the flow of traffic and parking it does not require anything physically to be removed or altered. This intervention proposes the removal of 25 car parks, but based on appendix four, these parking spaces can be found around the centre of 'The Square'.

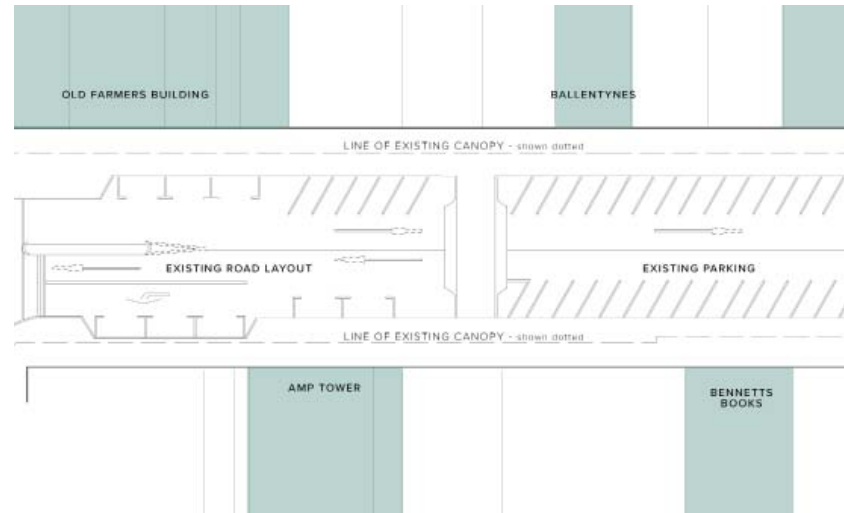


Figure 8.1 : Existing Site Plan

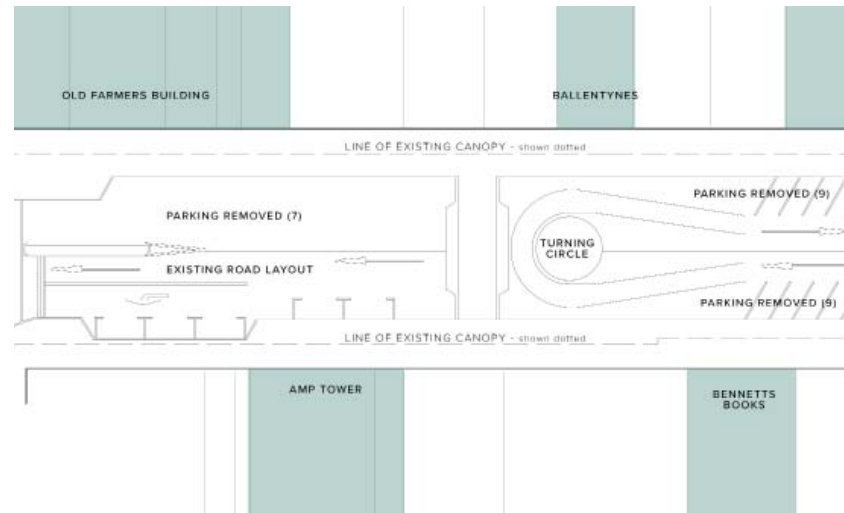


Figure 8.2 : Proposed Site Plan

The Carbarets Troupers

The selected location is the closest to Broadway Avenue's original state, consisting of mainly retail and commercial space. The location of Collingson and Cuninghams / Farmers to the left and Bennett's Books and The Square all within view of one another make this chosen site historically valuable. Based on Splash Adelaide and STQRY, this research believes that through incorporating technology such as apps and websites for events or sales can contribute to the number of users in a space.

This intervention creates a coffee shop, viewing platform and outdoor movie facility; hoping to be popular with workers, students and those visiting. The construction of this intervention aims to create a place of meeting and interaction, a place for all generations and a place for the community to be proud of and begin to question their surroundings and how they can be altered to benefit their needs.

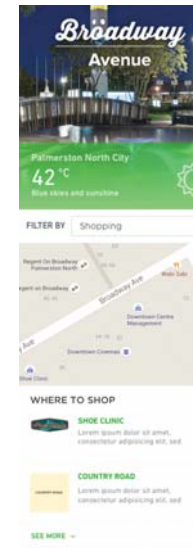


Image 8.1: Street interaction app

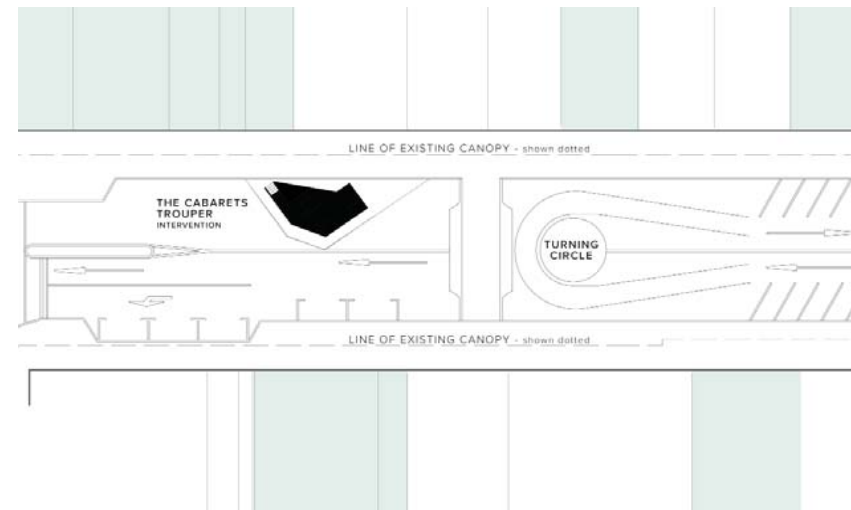


Figure 8.3 : Altered Plan

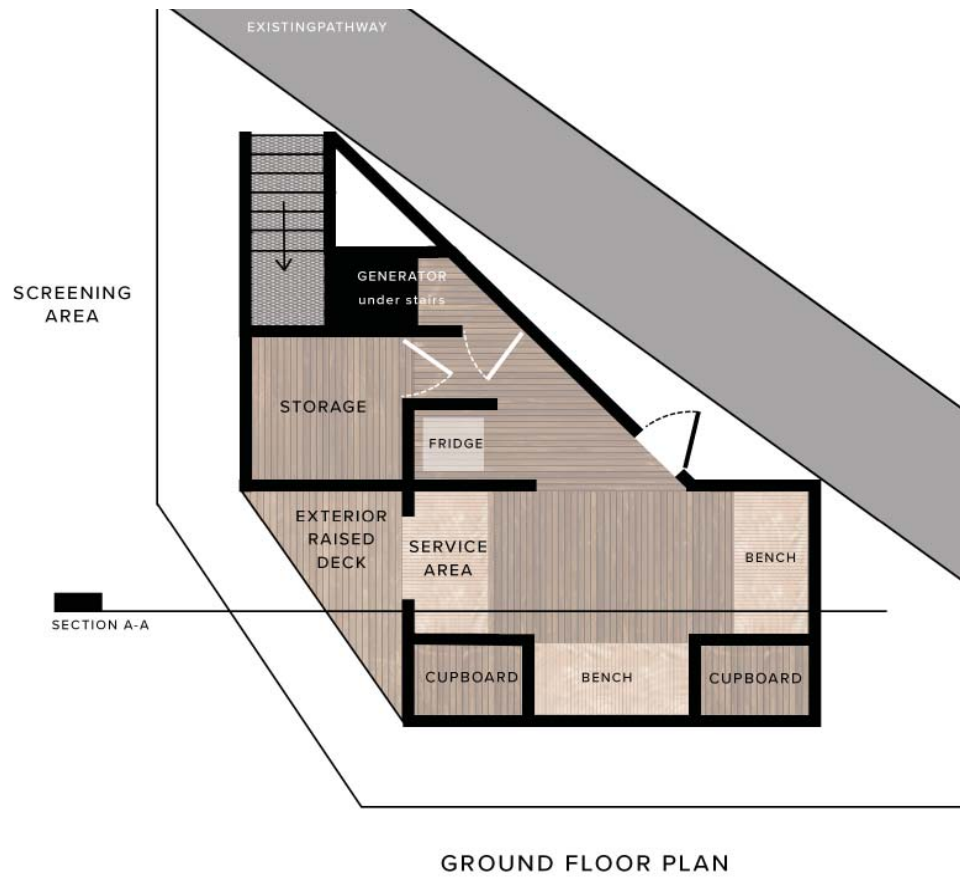


Figure 8.4 : Proposed Ground Floor Plan

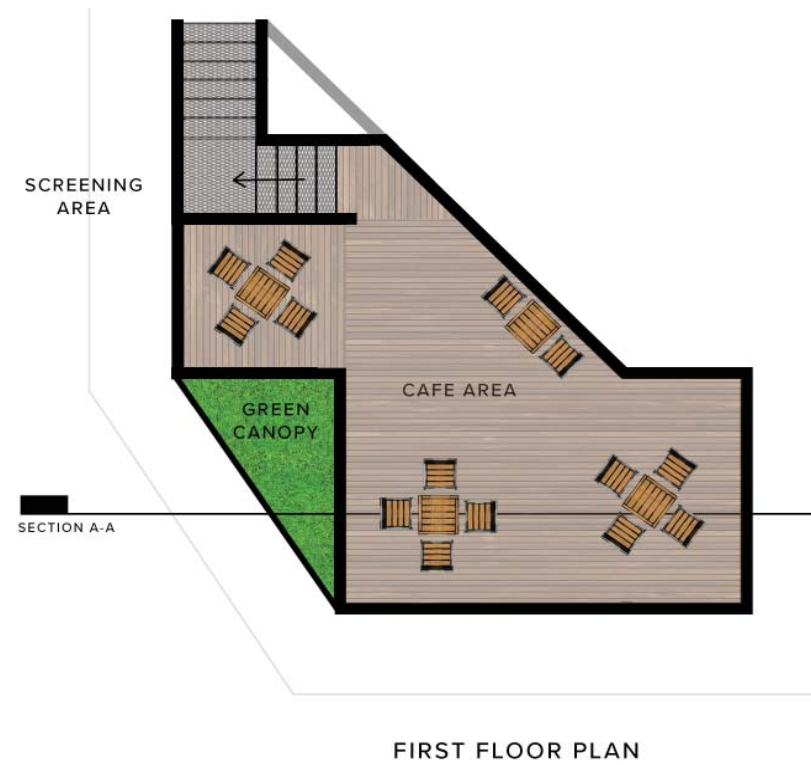


Figure 8.5 : Proposed First Floor Plan

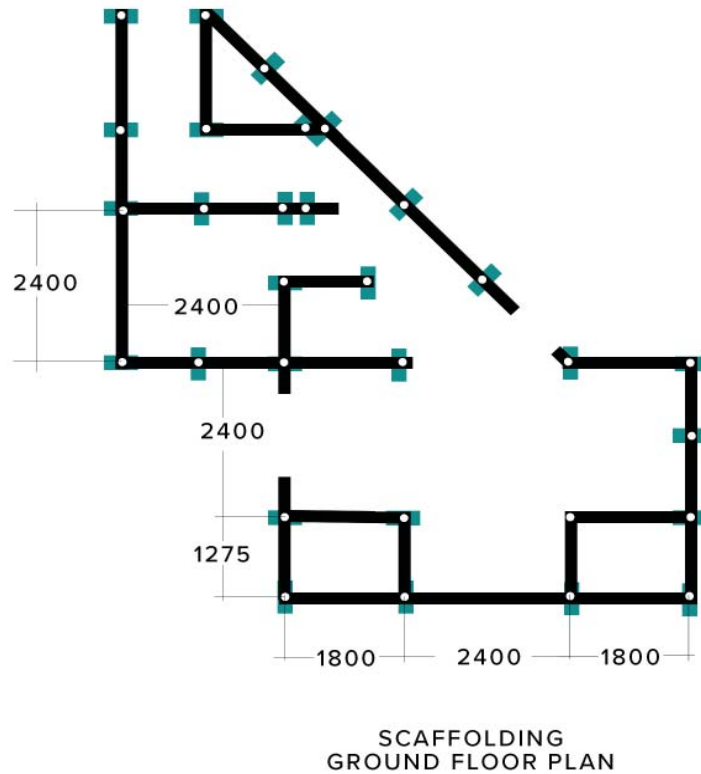


Figure 8.6 : Proposed Ground Floor Plan- Scaffolding set out

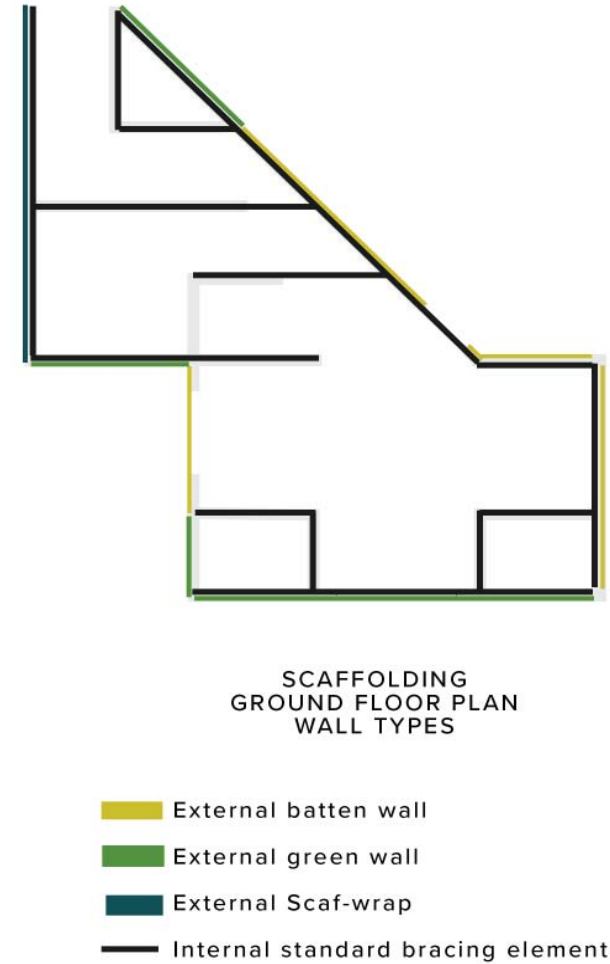


Figure 8.7 : Proposed Ground Floor Plan- Wall types

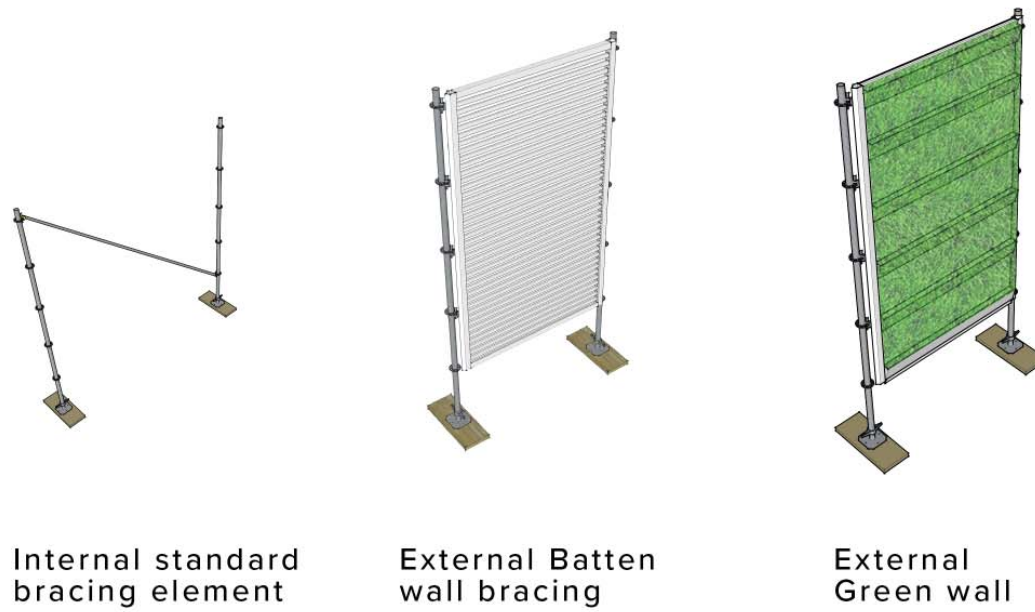


Figure 8.8 : Bracing and wall types

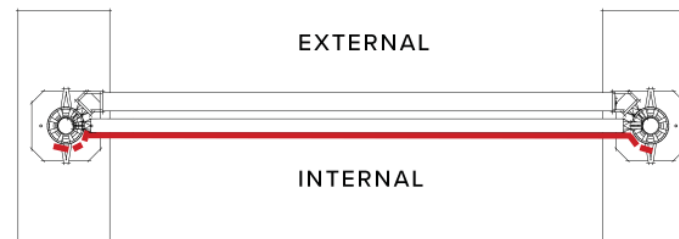


Figure 8.9 : Wall construction with scaf wrap internally to ensure water is kept out

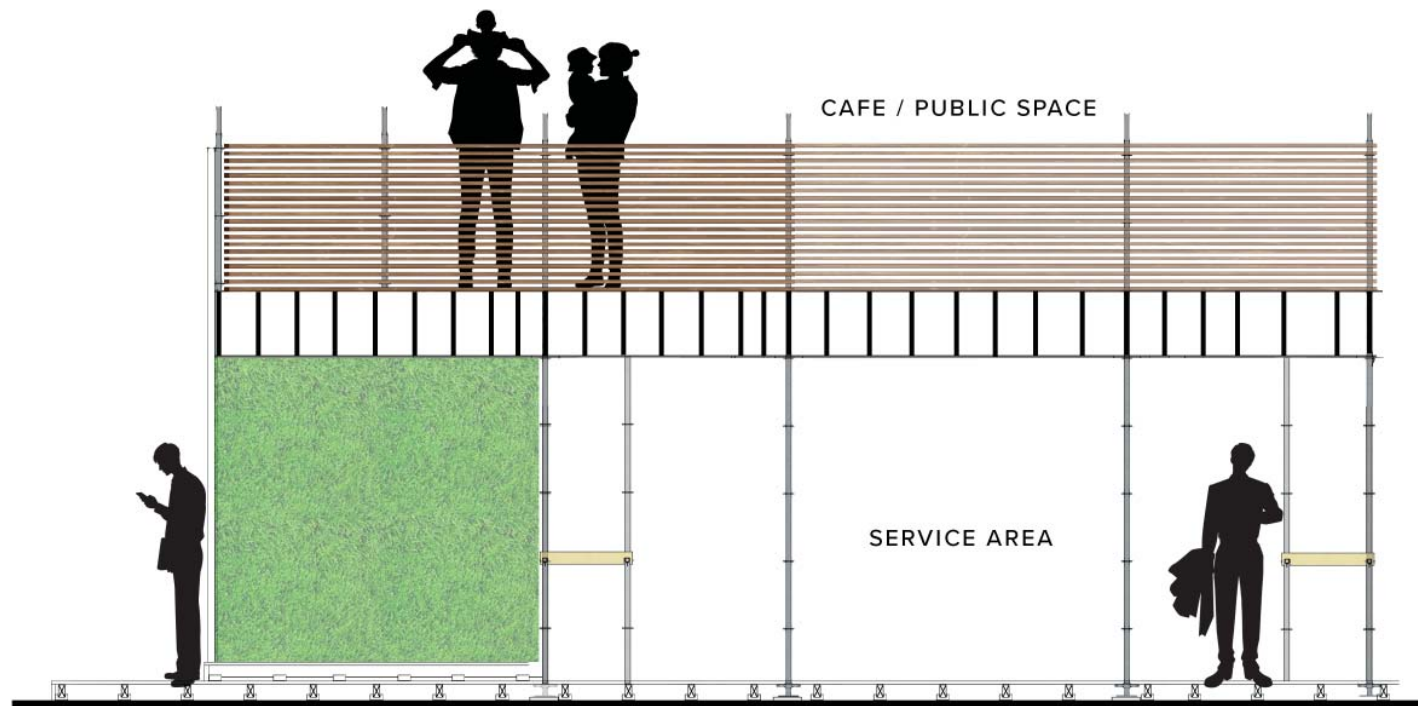


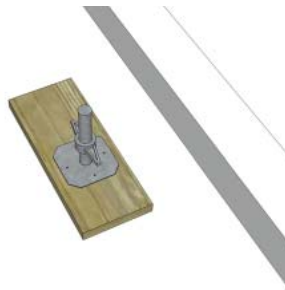
Figure 8.10 : Broadways Cabarets Troupeur - Section

The Construction

Each item of the kit is easily constructible and moveable for occupants and installers. Depending on the chosen installation and intervention scaffolding certification will be required, this is something that the council would help with certifying. The 'kit of parts' construction requires minimal specialist help and its parts each have a variety of uses due to size and bay selections of the scaffolding.



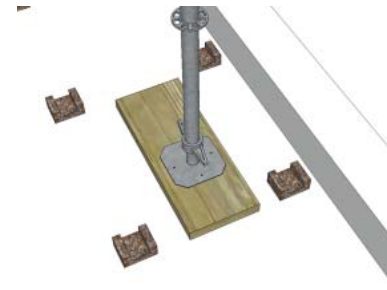
Soleboard
200mm wide x 500mm long
x 38mm deep



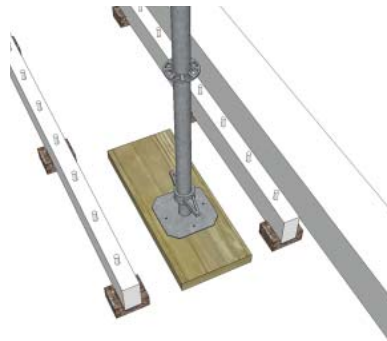
Adjustable Basejack



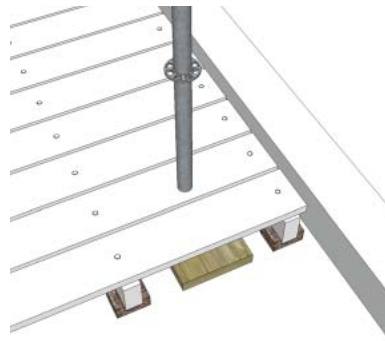
Scaffolding tubing



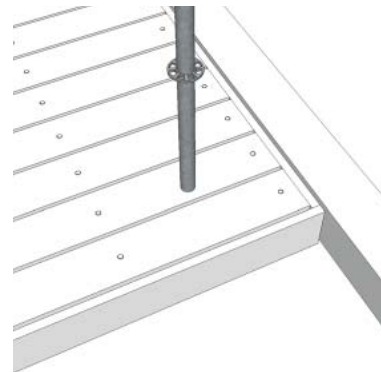
Dek Cradle
Timber support



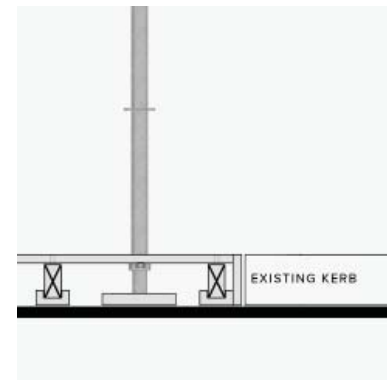
SG8 H5 90x45 Laminated Timber Joists
with plugs



137mmx24mm high Permadeck
pre drilled fixed at plugs



137mmx24mm high Permadeck
fixed to sides where required



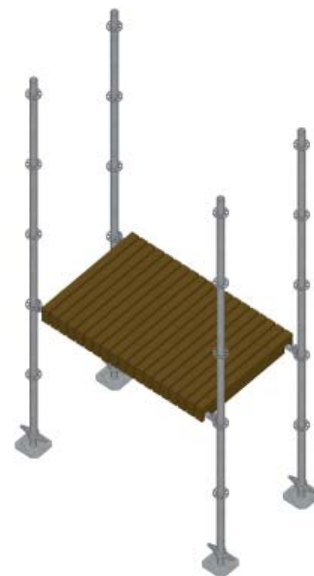
Ensures a flush finish with kerb and
intervention



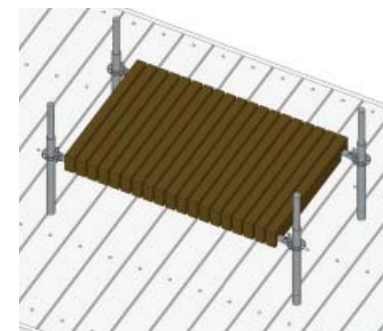
Standard Scaffolding system
Each connection point is located at 500mm centres



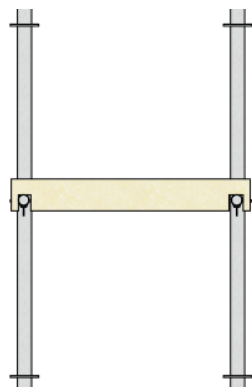
Ledger - standard hori



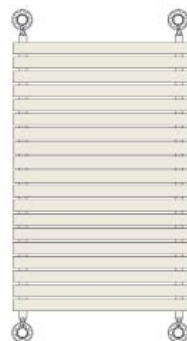
Bench arrangement



Possible seating arrangement



90x45 SG8 H5 Laminated timber beams
with notches cut out to allow for ledger
to pass through



Plan of bench / seat set up



Figure 8.11: Broadway Avenues Cabarets Trouper

Starting from the ground up, this intervention has worked within the Work Safe New Zealand “Best practice for scaffolding in New Zealand” alongside the “New Zealand Timber framed building standard NZ3604:2011” and the “New Zealand building Code D1”, refer to appendix six. This scheme looks at scaffolding as a facilitator that creates a temporary intervention which could become permanent with further detailing as the commonly used scaf-wrap (Scafwrap) system enables work to occur internally without weather constraints. Refer to figure 8.9 for brief breakdown of how it is applied in this intervention.



Figure 8.12: Art gallery installtion

This proposed installation has been derived from creating a place of meeting and encouraging the occupants to acknowledge the historical value in Broadway Avenue. This study has realised that as an interior student taking on an urban environment there are a wide range of attributes that contribute to an urban environments decline. The creation of an intervention using scaffolding needs to be detailed further if it were to become a viable project for water tightness and security reasons. Figure 8.12 displays how the elements in this external intervention can also be used internally.

9

THE
CONCLUSION

Creativity, they argue, emerges in cultural improvisation. This process is different from the familiar way of thinking of creativity as innovation. It also contrasts with the notion that what people do is organised through a fixed plane of routine procedures: there is, instead, opportunity and imaginative possibility. Our cultural life does not operate to a given script, nor is one available.

(Crouch)

This study began with an assumption that Big Box developments were the main culprit for Broadway Avenue's decline. This assumption was investigated further through site and programme analysis where it became apparent how complex this urban environment is by displaying the various scenarios of Broadway's lack of atmosphere that contributed to its decline over the last decade. This research used interior architecture as a lens to create a design driver, and through this lens, the study explored the attributes of retail and theatre to activate urban space. Interior architecture as a design driver created a conversation through design that encouraged the development of temporary structures that have the ability to adapt, grow and alter like a stage or a retail store, which in turn this could foster the development of an adaptive urban environment.

Case studies and theoretical research provided insight into how important culture and history is to the rejuvenation of an urban space. These studies also found that when a scheme is put in place, months or even years later, some of the original issues returned, therefore a strategy of an intervention became important to keep occupants interested. These findings encouraged the creation of an intervention scheme that is adaptable by the community helping to create a sense of place while highlighting the city's history. This has been achieved through acknowledging and highlighting the historical buildings that played a role in the development of the city and Broadway Avenue. This design led research project began by creating a conversation, this used an iterative design process aiming to advance new design and knowledge for interior architecture as a discipline. While this study aimed to contribute to the disciplinary body of knowledge; it acknowledges that it has only brushed the surface of understanding how interior architecture can be used to revive an urban environment due to its complexity of the site. Further research is required to gain a full understanding of urban environments and how they function before they can be integrated with interior architecture and into a body of knowledge.

This research has given me a greater understanding of how complicated urban environments are, even at a reduced scale, and that there is such a limited disciplinary knowledge and definition of interior architecture. In saying that, this study has shown through design how the aspects of its kit of parts can be applied and rolled out to other scenarios, such as in the Re-new Newcastle case study. These elements could be used internally, be for hire, or to test out a space's suitability in certain areas of the street. Refer to figure 9.1 for how the traditional scaffolding system could also be made more attractive during the construction process.



Figure 9.1 : Batten bracing

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Figure 0.01 : Title Page – edited by author original image

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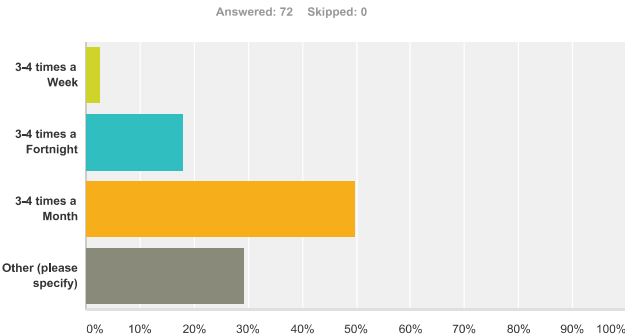
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APPENDIX ONE

Survey Results - Shoppers

Smith, Connie. “The Rejuvenation of urban retail environments.”
Palmerston North , 05 January 2015. Survey.

Q1 How often do you visit (77-145)
Broadway Avenue, Palmerston North?

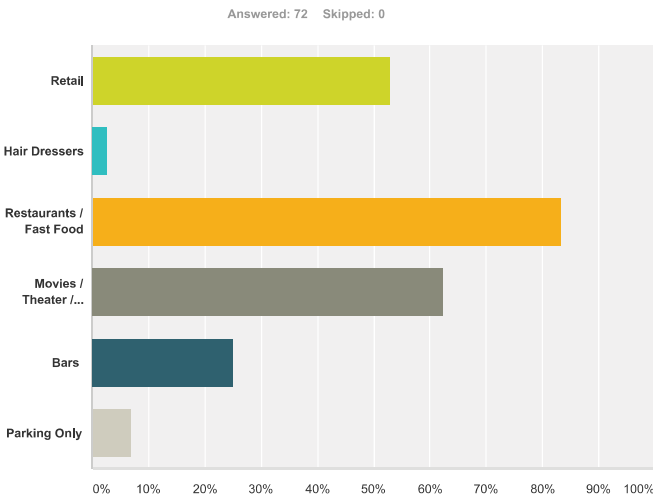


Answer Choices	Responses
3-4 times a Week	2.78% 2
3-4 times a Fortnight	18.06% 13
3-4 times a Month	50.00% 36
Other (please specify)	29.17% 21
Total	72

#	Other (please specify)	Date
1	When in town visiting family monthly	1/7/2016 6:44 AM
2	Once per month	1/6/2016 9:09 PM
3	Once a month perhaps	1/6/2016 7:49 PM
4	Once every 6 months	1/6/2016 6:38 PM
5	Once or twice a month	1/6/2016 5:28 PM
6	When I need to	1/6/2016 3:38 PM
7	1-2 times a month	1/6/2016 2:43 PM
8	Maybe once every few months	1/5/2016 10:03 PM
9	1 a month	1/5/2016 9:16 PM
10	1-2 times a month	1/5/2016 9:09 PM
11	Maybe once a month	1/5/2016 9:03 PM
12	Once a month	1/5/2016 7:50 PM

13	1 every 4 months	1/5/2016 7:36 PM
14	Not often	1/5/2016 7:35 PM
15	once or twice a year	1/5/2016 7:34 PM
16	2 times every 6 months	1/5/2016 7:14 PM
17	3 times a year max	1/5/2016 7:12 PM
18	twice a month	1/5/2016 6:55 PM
19	twice a month	1/5/2016 6:55 PM
20	2 times a month	1/5/2016 6:21 PM
21	I don't live in Palmerston anymore so I don't visit Broadway very often. When I am home I will probably go once or twice?	1/5/2016 5:54 PM

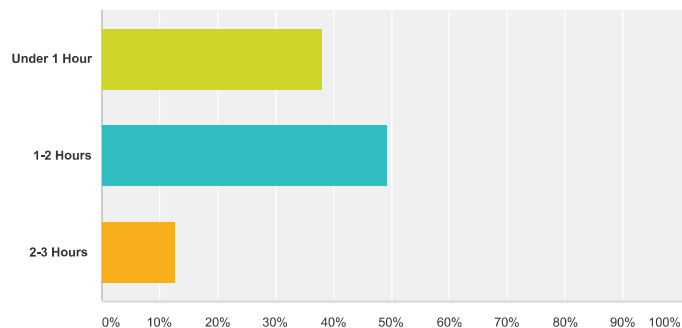
Q2 When you visit Broadway Avenue (77-145), What type of stores do you use?



Answer Choices	Responses
Retail	52.78% 38
Hair Dressers	2.78% 2
Restaurants / Fast Food	83.33% 60
Movies / Theater / Entertainment	62.50% 45
Bars	25.00% 18
Parking Only	6.94% 5
Total Respondents: 72	

Q3 When you visit (77-145) Broadway Avenue, How long do you stay?

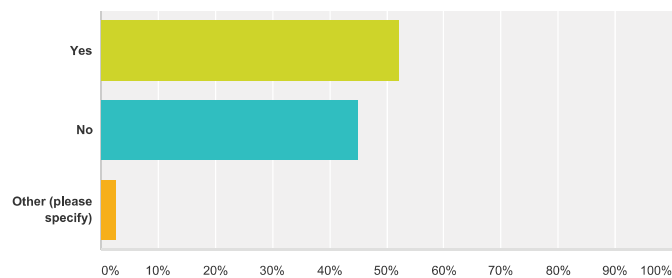
Answered: 71 Skipped: 1



Answer Choices	Responses	
Under 1 Hour	38.03%	27
1-2 Hours	49.30%	35
2-3 Hours	12.68%	9
Total		71

Q4 Does the parking impact the amount of time you stay on Broadway Avenue (77-145)?

Answered: 71 Skipped: 1



Answer Choices	Responses	
Yes	52.11%	37
No	45.07%	32
Other (please specify)	2.82%	2
Total		71

#	Other (please specify)	Date
1	Got a ticket last time i was there 5 minutes over	1/5/2016 9:03 PM
2	No not usually as I usually park there after 5,30pm for the restaurants	1/5/2016 8:49 PM

Q5 List one positive and one negative thing about your experience on Broadway Avenue (77-145)?

Answered: 71 Skipped: 1

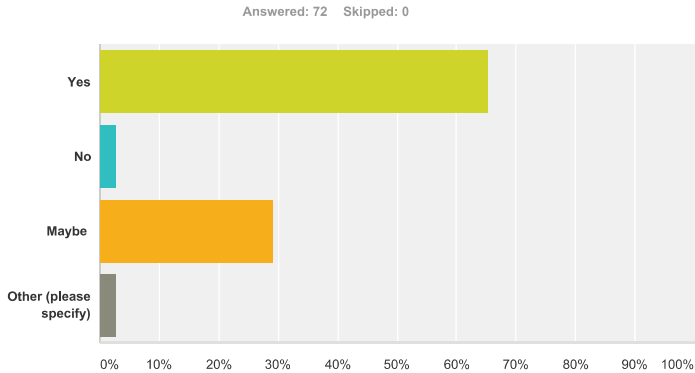
Answer Choices	Responses	
Positive	97.18%	69
Negative	98.59%	70

#	Positive	Date
1	Don't have to go into a mall, faster and can run in quickly. Lots of food options.	1/10/2016 11:39 AM
2	Good Asian restaurants	1/9/2016 9:44 PM
3	eating	1/9/2016 11:28 AM
4	Not too busy	1/9/2016 11:23 AM
5	Good shops/restaurants and atmosphere being created	1/9/2016 10:41 AM
6	Food Good variety	1/7/2016 8:04 PM
7	Can usually find a carpark	1/7/2016 6:18 PM
8	It has lots of parking	1/7/2016 4:54 PM
9	Great shopping in less crowded, less noisy environment	1/7/2016 9:53 AM
10	nice wide footpaths	1/7/2016 7:51 AM
11	has a relaxed feel as apposed ti the plaza	1/7/2016 6:47 AM
12	Easy access to shops and the rest of town	1/7/2016 6:44 AM
13	Variety of shops and food,	1/6/2016 9:42 PM
14	Independent shops	1/6/2016 9:09 PM
15	it is starting to look better	1/6/2016 8:23 PM
16	Cinema	1/6/2016 7:49 PM
17	Quality women's clothing	1/6/2016 7:01 PM
18	No birds	1/6/2016 6:38 PM
19	It has the regent	1/6/2016 6:37 PM
20	Lots of different foods nice and close to entertainment areas in town	1/6/2016 6:26 PM
21	No more bird poop on your car	1/6/2016 6:06 PM
22	Cotton on is amazing!	1/6/2016 5:28 PM
23	So many great food options	1/6/2016 5:23 PM
24	The Regent	1/6/2016 5:04 PM
25	Downtown Cinema 8	1/6/2016 2:43 PM
26	Big Cotton On and Stirling Sports lol	1/6/2016 2:01 PM
27	Great food	1/6/2016 1:53 PM
28	shops attempts to do placemaking outside to brighten up the area	1/6/2016 1:39 PM
29	It's less crowded than the plaza	1/6/2016 12:59 PM
30	Lots of places to eat, it's our 'main drag'	1/6/2016 12:57 PM
31	great when local businesses are doing well	1/6/2016 12:57 PM
32	Nice Thai takeaways and bars.	1/6/2016 12:43 PM

34	great shopping area	1/6/2016 8:04 AM	8	It looks uninviting and dead	1/7/2016 4:54 PM
35	Easy to find a park	1/6/2016 7:57 AM	9	Needs more retail shops	1/7/2016 9:53 AM
36	can usually get a park close by	1/6/2016 7:08 AM	10	lacks soul, shop windows look grubby and uninviting	1/7/2016 7:51 AM
37	Good food	1/5/2016 11:42 PM	11	would be wonderful with no cars	1/7/2016 6:47 AM
38	Good food and movies	1/5/2016 10:36 PM	12	Shopping and eating on Broadway isn't very good so we park and walk	1/7/2016 6:44 AM
39	Lots of food options	1/5/2016 10:03 PM	13	Some shops are outdated or a waste of space.	1/6/2016 9:42 PM
40	Variety of shops	1/5/2016 10:02 PM	14	2 hour parking limit	1/6/2016 9:09 PM
41	Good eateries	1/5/2016 9:27 PM	15	cant get a park	1/6/2016 8:23 PM
42	It's not the plaza	1/5/2016 9:24 PM	16	Cheap shops that sell rubbish eg coin save types	1/6/2016 7:49 PM
43	nice open space and great to be able to walk outside.	1/5/2016 9:17 PM	17	Bird poop on cars	1/6/2016 7:01 PM
44	Closer to home	1/5/2016 9:16 PM	18	Nothing I need	1/6/2016 6:38 PM
45	Not crowded - able to walk without crashing into other people	1/5/2016 9:09 PM	19	The good shops have moved to Plaza	1/6/2016 6:37 PM
46	Good theatre	1/5/2016 9:03 PM	20	Please pave it ? :) make it a thoroughfare or something, encourage more IEO	1/6/2016 6:26 PM
47	The staff at Chada Thai, Black Pearl, Thai Express and Ye Da make it worth while :)	1/5/2016 8:49 PM	21	Reduced number of shops on the street	1/6/2016 6:06 PM
48	Looks nice	1/5/2016 8:41 PM	22	Not enough retail stores/traffic is annoying	1/6/2016 5:28 PM
49	It looks more inviting with the trees chopped down	1/5/2016 7:50 PM	23	Cheap 2 dollar type shops. It ruins Broadway and our city	1/6/2016 5:23 PM
50	Great variety of food options	1/5/2016 7:49 PM	24	Its actually hard to find a park in the evening sometimes because there is so many people there, especially when there is something on at the Regent	1/6/2016 5:23 PM
51	Can get park	1/5/2016 7:47 PM	25	Looks sad negative	1/6/2016 5:04 PM
52	Good shopping	1/5/2016 7:46 PM	26	Bums/Beggars	1/6/2016 2:43 PM
53	Good food	1/5/2016 7:42 PM	27	Homeless Begging	1/6/2016 2:01 PM
54	It's empty	1/5/2016 7:36 PM	28	No more trees	1/6/2016 1:53 PM
55	Restaurants, Movies & Cotton	1/5/2016 7:35 PM	29	Too many beggars asking for handouts.	1/6/2016 1:39 PM
56	Movies	1/5/2016 7:34 PM	30	Not many good shops that interest me.	1/6/2016 1:33 PM
57	Gengies	1/5/2016 7:27 PM	31	The beggars, Big time	1/6/2016 12:59 PM
58	Easy to get a park now that it's quiet	1/5/2016 7:21 PM	32	Heaps of Homeless People begging for money. Puts you off	1/6/2016 12:57 PM
59	Food	1/5/2016 7:14 PM	33	ugly, tree stumps, empty shops, and parking tickets	1/6/2016 12:57 PM
60	Cheap cigs at pie man	1/5/2016 7:12 PM	34	Beggars.	1/6/2016 12:43 PM
61	couple of good pubs and places to eat,	1/5/2016 6:55 PM	35	parking availability	1/6/2016 12:10 PM
62	couple of good pubs and places to eat.	1/5/2016 6:55 PM	36	parking meters aint working half the time.	1/6/2016 8:04 AM
63	Restaurants/takeout	1/5/2016 6:34 PM	37	Intimidating beggars (same guys)	1/6/2016 7:57 AM
64	Lots of independent takeaway joints in the location providing the best choice in palmy	1/5/2016 6:33 PM	38	homeless people	1/6/2016 7:08 AM
65	Great place	1/5/2016 6:21 PM	39	Hard to get a park	1/5/2016 11:42 PM
66	It's great to not have bird poo all over the car	1/5/2016 6:13 PM	40	To many homeless people asking for money!	1/5/2016 10:36 PM
67	Easy to park and find places	1/5/2016 5:54 PM	41	It's ugly with out the trees now	1/5/2016 10:03 PM
68	The new movie theatres	1/5/2016 5:48 PM	42	not enough parking, shouldn't have to pay if only popping in somewhere for 5 minutes	1/5/2016 10:02 PM
69	Central location	1/5/2016 5:44 PM	43	Dull and dirty looking	1/5/2016 9:27 PM
#	Negative	Date	44	Price and availability of parking	1/5/2016 9:24 PM
1	Limited retail options.	1/10/2016 11:39 AM	45	homeless people loitering.	1/5/2016 9:17 PM
2	Cheaper run down appearance of shops	1/9/2016 9:44 PM	46	Nil	1/5/2016 9:16 PM
3	parking	1/9/2016 11:28 AM	47	Begging - with people approaching the vehicle while we are trying to get out of it	1/5/2016 9:09 PM
4	Not many good shops	1/9/2016 11:23 AM	48	Cost of parking.	1/5/2016 9:03 PM
5	Hard to get a park in peak hours for restaurants	1/9/2016 10:41 AM	49	The beggars! So intimidating and threatening	1/5/2016 8:49 PM
6	Parking	1/7/2016 8:04 PM	50	Parking wardens	1/5/2016 8:41 PM
7	Not very attractive streets cape. Visit Taupo	1/7/2016 6:18 PM			

51	It seems like every second shop is empty and the beggars make me feel uncomfortable	1/5/2016 7:50 PM
52	Not a lot of retail, more food	1/5/2016 7:49 PM
53	Physio parking wardens	1/5/2016 7:47 PM
54	The parking limits how much time is spent shopping	1/5/2016 7:46 PM
55	never find a park	1/5/2016 7:42 PM
56	Need s to be close off to cars and traffic and made a people place , crafts and stores etc , and a real note life .	1/5/2016 7:36 PM
57	Homeless people! They do my fucking head in!	1/5/2016 7:35 PM
58	No good shops anymore	1/5/2016 7:34 PM
59	Having to pay for parking	1/5/2016 7:21 PM
60	Homeless people	1/5/2016 7:14 PM
61	I hate town	1/5/2016 7:12 PM
62	better shopping elsewhere	1/5/2016 6:55 PM
63	better shopping elsewhere	1/5/2016 6:55 PM
64	No street appeal	1/5/2016 6:34 PM
65	No parks available when the regent has an event / people going to the movies on certain nights	1/5/2016 6:33 PM
66	Not a great place	1/5/2016 6:21 PM
67	Can be hard to find a park often in the evenings	1/5/2016 6:13 PM
68	Not enough decent places to visit e.g. shops, cafes, bars	1/5/2016 5:54 PM
69	The homeless people	1/5/2016 5:48 PM
70	Not enough parking spaces	1/5/2016 5:44 PM

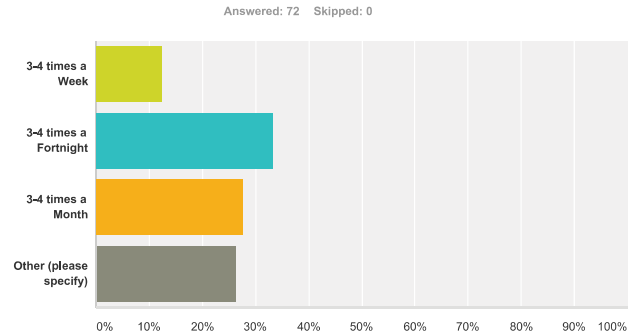
Q6 If (77-145) Broadway Avenue had more events, shops and cafes. Would you visit more often?



Answer Choices	Responses
Yes	65.28% 47
No	2.78% 2
Maybe	29.17% 21
Other (please specify)	2.78% 2
Total	72

#	Other (please specify)	Date
1	It would be cool if it were pedestrian only like Cuba street in Wellington	1/6/2016 5:28 PM
2	Depends on the type of events	1/6/2016 2:43 PM

Q7 How often do you visit the Plaza?



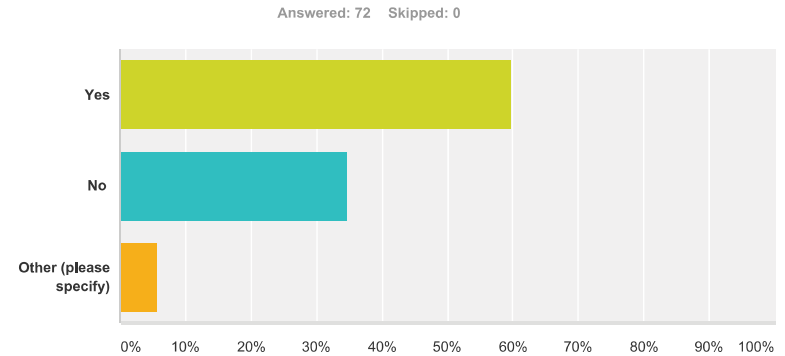
Answer Choices	Responses
3-4 times a Week	12.50% 9
3-4 times a Fortnight	33.33% 24
3-4 times a Month	27.78% 20
Other (please specify)	26.39% 19
Total	72

#	Other (please specify)	Date
1	Once a month if that	1/7/2016 6:18 PM
2	Once every 3 months - only if I have to go there.	1/7/2016 9:53 AM
3	When in town we visit daily	1/7/2016 6:44 AM
4	as little as pos hate it	1/6/2016 8:23 PM
5	Only if I have to. Christmas maybe birthday	1/6/2016 6:37 PM
6	When I need to	1/6/2016 3:38 PM
7	1-2 times a month	1/6/2016 2:43 PM
8	1x month	1/6/2016 1:53 PM
9	1-2week	1/6/2016 1:33 PM
10	1 to 2 times a month	1/6/2016 12:10 PM
11	1 a month	1/5/2016 9:16 PM
12	one every two - three months	1/5/2016 7:27 PM
13	Once every 2 months if that	1/5/2016 7:12 PM
14	3-4 times a year	1/5/2016 6:55 PM
15	3-4 times a year	1/5/2016 6:55 PM
16	Twice a year	1/5/2016 6:33 PM
17	2 times a week	1/5/2016 6:21 PM
18	As I stated above I don't live there anymore, but when I am home I would visit the mall maybe once a week if that. I tend to avoid malls, they're too hectic!!	1/5/2016 5:54 PM
19	1-2 times a month	1/5/2016 5:48 PM

Broadway Avenue Shopping

SurveyMonkey

Q8 Does the free parking time limit impact the amount of time you stay shopping in the Plaza

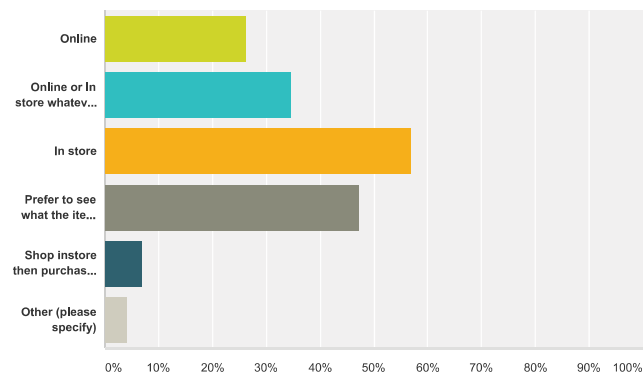


Answer Choices	Responses
Yes	59.72% 43
No	34.72% 25
Other (please specify)	5.56% 4
Total	72

#	Other (please specify)	Date
1	I like the 1 hour free	1/6/2016 5:28 PM
2	1 hour 30 mins	1/6/2016 1:33 PM
3	tight ass I hate paying for parking at the plaza, I am more likely to visit more times a week so I don't have to pay!	1/5/2016 9:17 PM
4	I like that its free parking for a certain amount of time, cause I'm usually not in there any longer than that amount of time	1/5/2016 5:54 PM

Q9 How do you shop?

Answered: 72 Skipped: 0



Answer Choices	Responses
Online	26.39% 19
Online or In store whatever is cheaper	34.72% 25
In store	56.94% 41
Prefer to see what the item is like before purchasing	47.22% 34
Shop instore then purchase online	6.94% 5
Other (please specify)	4.17% 3
Total Respondents: 72	

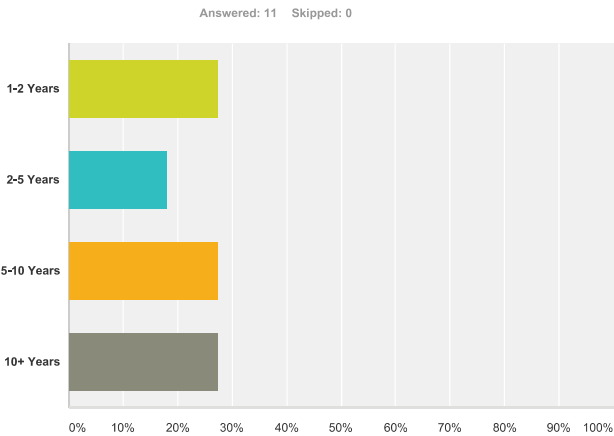
#	Other (please specify)	Date
1	impulse, window shopping	1/7/2016 6:47 AM
2	I generally just love to shop so use a variety of tools for the best deal :)	1/5/2016 9:17 PM
3	Would prefer to shop local to support local business	1/5/2016 8:49 PM

APPENDIX TWO

Survey Results - Retailers

Smith, Connie. “The Rejuvenation of urban retail environments.” Palmerston North , 05 January 2015. Survey.

Q1 How long has your company been located on Broadway Avenue for?



Answer Choices	Responses	
1-2 Years	27.27%	3
2-5 Years	18.18%	2
5-10 Years	27.27%	3
10+ Years	27.27%	3
Total		11

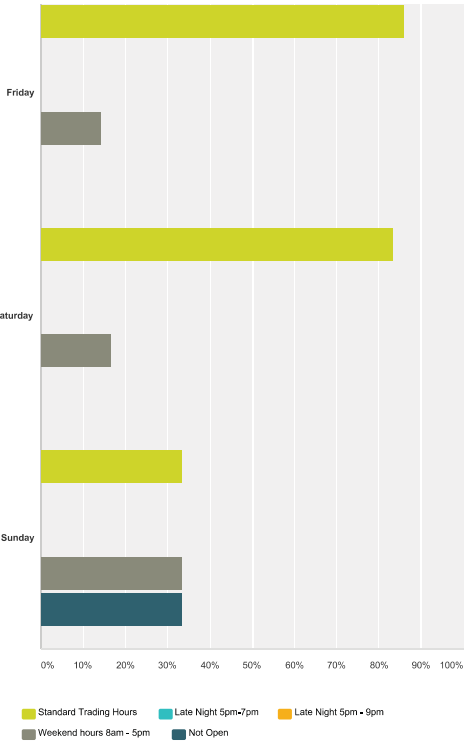
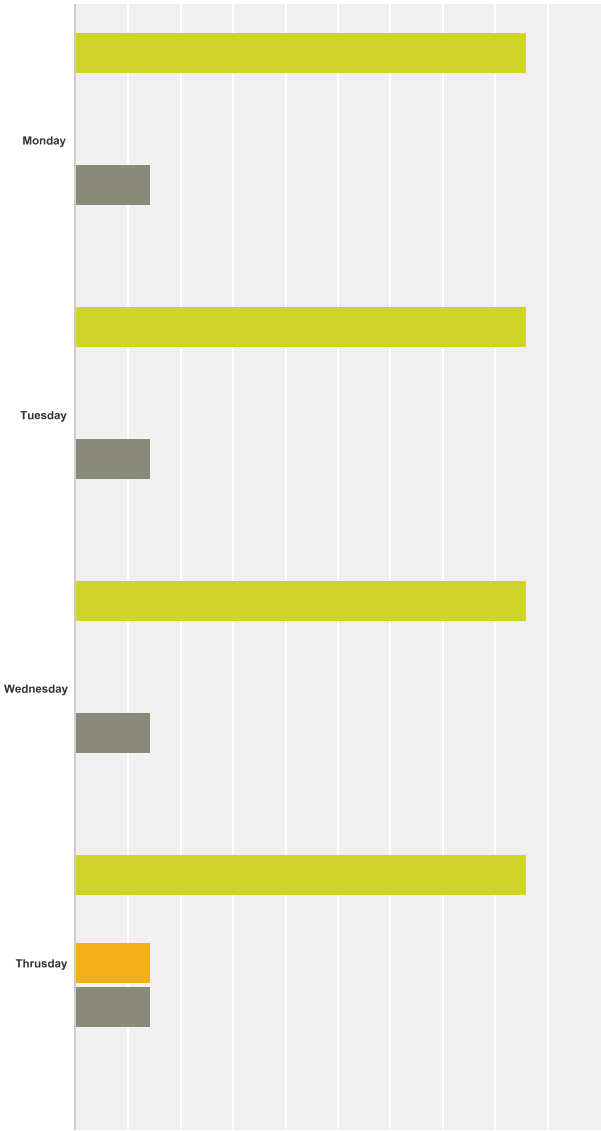
Q2 Why has your company chosen to relocate / stay on Broadway Avenue?

Answered: 11 Skipped: 0

#	Responses	Date
1	6 year lease - relocate when lease is up	1/6/2016 11:36 AM
2	Bigger space changed to mega store	1/6/2016 11:24 AM
3	Location to town	1/6/2016 11:13 AM
4	Destination	1/6/2016 11:05 AM
5	Rents - farmers was why came here for foot traffic	1/6/2016 10:57 AM
6	Company owned building	1/6/2016 10:50 AM
7	Prime spot	1/6/2016 10:34 AM
8	70 years just works people know what they getting	1/6/2016 10:25 AM
9	3 moths - more foot traffic close to downtown	1/6/2016 10:20 AM
10	Rent location to plaza	1/6/2016 10:15 AM
11	Lots of local business	1/6/2016 10:04 AM

Q3 What days and hours are you open?

Answered: 7 Skipped: 4



	Standard Trading Hours	Late Night 5pm-7pm	Late Night 5pm - 9pm	Weekend hours 8am - 5pm	Not Open	Total Respondents
Monday	85.71% 6	0.00% 0	0.00% 0	14.29% 1	0.00% 0	7
Tuesday	85.71% 6	0.00% 0	0.00% 0	14.29% 1	0.00% 0	7
Wednesday	85.71% 6	0.00% 0	0.00% 0	14.29% 1	0.00% 0	7
Thursday	85.71% 6	0.00% 0	14.29% 1	14.29% 1	0.00% 0	7
Friday	85.71% 6	0.00% 0	0.00% 0	14.29% 1	0.00% 0	7
Saturday	83.33% 5	0.00% 0	0.00% 0	16.67% 1	0.00% 0	6
Sunday	33.33% 1	0.00% 0	0.00% 0	33.33% 1	33.33% 1	3

#	Other (please specify)	Date
1	Monday 2-8 Tues wed 9-8 Thursday 9-6 Fri 9-5 sat 9-4	1/6/2016 11:13 AM
2	830 -5 Mon sat	1/6/2016 10:57 AM
3	930 4 sat	1/6/2016 10:50 AM
4	830 -5 Mon sat	1/6/2016 10:34 AM
5	8-4 Mon sat	1/6/2016 10:25 AM
6	10 -5 Tues sat	1/6/2016 10:20 AM
7	10 4 Saturday	1/6/2016 10:15 AM

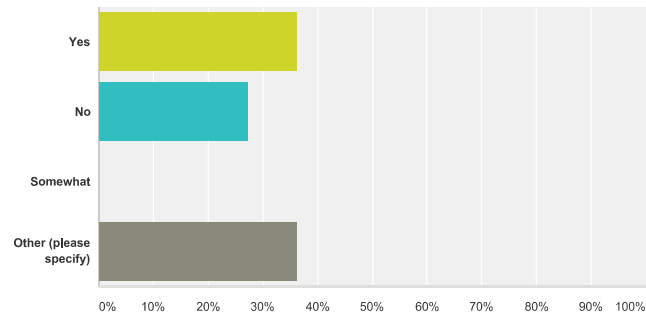
Q4 When is your busiest time of the week?

Answered: 11 Skipped: 0

#	Responses	Date
1	We'd Thursday Friday sat occur Monday	1/6/2016 11:36 AM
2	Weekends	1/6/2016 11:24 AM
3	Appointment	1/6/2016 11:13 AM
4	Appointment	1/6/2016 11:05 AM
5	Comes and goes busy Thursday Fri Saturday	1/6/2016 10:57 AM
6	Comes and goes	1/6/2016 10:50 AM
7	Unpredictable - foot traffic - regulars - shows at theatre	1/6/2016 10:34 AM
8	Lunchtimes	1/6/2016 10:25 AM
9	Friday and Saturday	1/6/2016 10:20 AM
10	Lunchtime 11 - 2	1/6/2016 10:15 AM
11	Weekend and lunchtime dinners	1/6/2016 10:04 AM

Q5 Do you think that your shops location affects the number of customers you have?

Answered: 11 Skipped: 0



Answer Choices	Responses	
Yes	36.36%	4
No	27.27%	3
Somewhat	0.00%	0
Other (please specify)	36.36%	4
Total		11

#	Other (please specify)	Date
1	Destination store foot traffic issue	1/6/2016 10:57 AM
2	Destination store - not new customers not foot traffic farmers	1/6/2016 10:50 AM
3	Destination store people know	1/6/2016 10:25 AM
4	Destination store	1/6/2016 10:15 AM

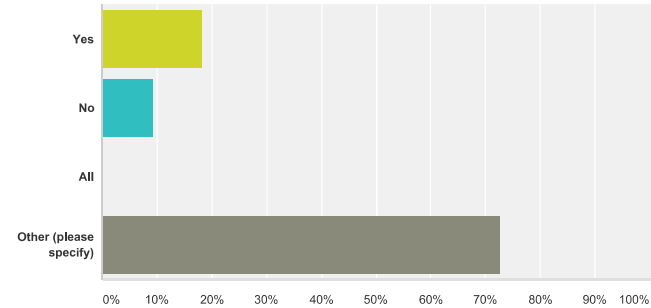
Q6 Do you find it hard to bring new customers into your shop? What do you do as a business to bring in new customers?

Answered: 11 Skipped: 0

#	Responses	Date
1	Website phone advertising email	1/6/2016 11:36 AM
2	Destination	1/6/2016 11:24 AM
3	Word and mouth regulars Facebook	1/6/2016 11:13 AM
4	Not app.	1/6/2016 11:05 AM
5	Talks community things stalls in festivals	1/6/2016 10:57 AM
6	From other shops tv adv	1/6/2016 10:50 AM
7	Lights on evening, repairs - vouchers - make jewelry	1/6/2016 10:34 AM
8	Word and mouth regulars	1/6/2016 10:25 AM
9	More custom bc of location	1/6/2016 10:20 AM
10	Mailing list developing website store outside shop	1/6/2016 10:15 AM
11	Advertising	1/6/2016 10:04 AM

Q7 Do you think your customers shop at other stores on Broadway or only visit for your services?

Answered: 11 Skipped: 0



Answer Choices	Responses	
Yes	18.18%	2
No	9.09%	1
All	0.00%	0
Other (please specify)	72.73%	8
Total		11

#	Other (please specify)	Date
1	Destination store look around	1/6/2016 11:36 AM
2	Destination	1/6/2016 11:13 AM
3	Destination store look around	1/6/2016 10:57 AM
4	Destination	1/6/2016 10:50 AM
5	Destination store look around	1/6/2016 10:34 AM
6	Just walk fast	1/6/2016 10:20 AM
7	Destination store look around	1/6/2016 10:15 AM
8	Followed from old location	1/6/2016 10:04 AM

Q8 If Broadway Avenue was a more vibrant street do you think that your business would be alot more successful?

Answered: 11 Skipped: 0

#	Responses	Date
1	Yes	1/6/2016 11:36 AM
2	Yes	1/6/2016 11:24 AM
3	Yes	1/6/2016 11:13 AM
4	Yes	1/6/2016 11:05 AM
5	More attraction for wider customers - farmers killer	1/6/2016 10:57 AM
6	Yes	1/6/2016 10:50 AM
7	Yes	1/6/2016 10:34 AM
8	Yes	1/6/2016 10:25 AM
9	Yes	1/6/2016 10:20 AM
10	Paving street limit elderly	1/6/2016 10:15 AM
11	Yes	1/6/2016 10:04 AM

Q9 What type of street do you see Broadway Avenue becoming?

Answered: 9 Skipped: 2

#	Responses	Date
1	Beggars issue more dynamic shops	1/6/2016 11:36 AM
2	Cuba street in wellington	1/6/2016 11:24 AM
3	Wider foot paths cafe feel	1/6/2016 11:13 AM
4	Walk able 1 hour free parking	1/6/2016 11:05 AM
5	Napier - walkable bare	1/6/2016 10:34 AM
6	Cafe comp. Special shopping	1/6/2016 10:25 AM
7	More clothing stores	1/6/2016 10:20 AM
8	Destination shopping	1/6/2016 10:15 AM
9	Street walk	1/6/2016 10:04 AM

Q10 As a business, does the changes in technology, such as online shopping, Impact on your business?

Answered: 11 Skipped: 0

#	Responses	Date
1	Yes	1/6/2016 11:36 AM
2	No we ae online	1/6/2016 11:24 AM
3	No used fb for advertising	1/6/2016 11:13 AM
4	Cheaper prices	1/6/2016 11:05 AM
5	Yes and no quality	1/6/2016 10:57 AM
6	Parking to comPete with plaza and sles in stores	1/6/2016 10:50 AM
7	No know where it came from texture of items	1/6/2016 10:34 AM
8	No	1/6/2016 10:25 AM
9	No	1/6/2016 10:20 AM
10	No	1/6/2016 10:15 AM
11	Oder online from website, Offer free Wi fi	1/6/2016 10:04 AM

APPENDIX THREE

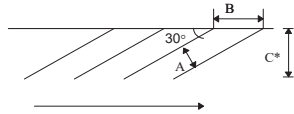
Programme Analysis - Parking

Council, Palmerston North City. "District Plan - Map 16." January 2010. Palmerston North City Council. Web. 17 May 2015.

Figure 20.2

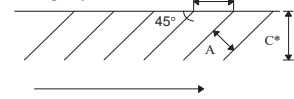
Car Park Dimensions

Parking Bays at 30°



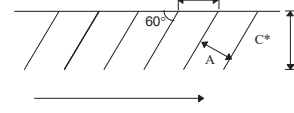
User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.1	4.2	4.4	4.1	4.5	3.1
2	2.3	4.6	4.4	4.1	4.7	3.0
3	2.5	5.0	4.4	4.1	4.9	2.9
4	3.6	6.4	4.4	4.1	5.5	2.9

Parking Bays at 45°



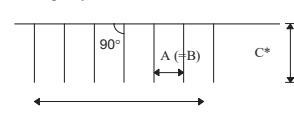
User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.4	3.4	5.2	4.8	5.5	3.9
2	2.5	3.5	5.2	4.8	5.6	3.7
3	2.6	3.7	5.2	4.8	5.7	3.5
4	3.6	5.1	5.2	4.8	6.1	3.3

Parking Bays at 60°



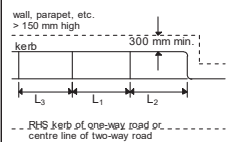
User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.4	2.8	5.7	5.1	5.9	4.9
2	2.5	2.9	5.7	5.1	6.0	4.6
3	2.6	3.0	5.7	5.1	6.0	4.3
4	3.6	4.2	5.7	5.1	6.3	4.0

Parking Bays at 90°



User Class	A	B	C ₁	C ₂	C ₃	Aisle Width
1	2.4	2.4	5.4	4.8	5.4	6.2
2	2.5	2.5	5.4	4.8	5.4	5.8
3	2.6	2.6	5.4	4.8	5.4	5.4
4	3.6	3.6	5.4	4.8	5.4	5.0

Parallel Parking Bays



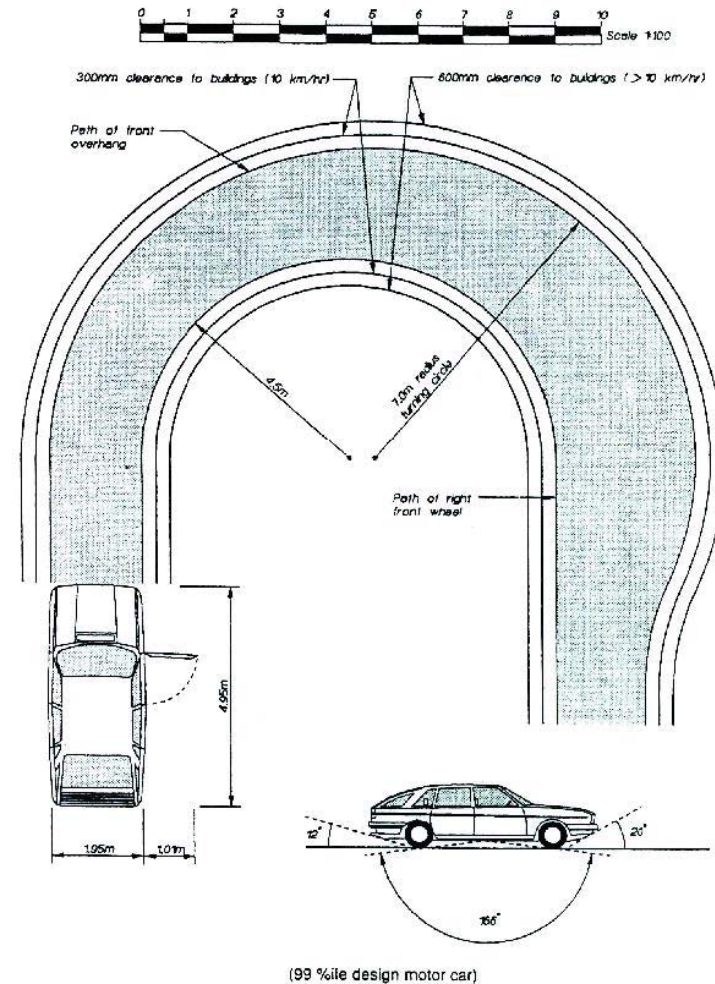
User Class	A	B	L ₁	L ₂	L ₃	Aisle Width
1, 2, 3	2.1	2.1				
4	3.6	3.6				
All			6.3	6.6	5.4	3.0
All			6.1	6.4	5.4	3.3
All			5.9	6.2	5.4	3.6

- With the exception of 90° car parks, aisle width dimensions are for manoeuvring into and out of car parks with one-way aisles.
- For parking bays at 90° with two-way aisles, the aisle width should be the greater of 5.5 metres for circulation or the manoeuvring aisle widths stated in the above table.
- For parallel parking bays with two-way aisles, aisle widths should be at least 3 metres wider than for one-way aisles.

Figure 20.1

Vehicle Dimensions and Single-Lane Turning Circles

Source: Building Industry Authority (July 1992), Acceptable Solutions D1/AS1 – Access Routes



APPENDIX FOUR

Programme Analysis - Parking

Group, Traffic Design. Draft Plan Change 1 - Central Business Zones Palmerston North. Transport Assessment Report. Palmerston North: Palmerston North City Council, 2010. Web. 13 June 2015.

20



Key
(Short Stay/Unrestricted)
Note: Short Stay 4 hour restriction or less

On-Street Public Parking Inventory



Off-Street Public Parking Inventory

Draft Plan Change 1 - Central Business Zones, Palmerston North

Public Parking Inventory

Traffic Design Group

3

SCALE: 1:12,000

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The total public parking resource within the survey area is estimated at 1,945 short stay spaces and 832 unrestricted spaces.

Table 5 and Figure 4 show the observed peak occupancies of these public carpark spaces. With the surveys having been completed in late November and early December, they represent all but the very busiest days of the year. As expected, the occupancies are highest for short stay spaces around The Square and within the blocks immediately to the east and west of The Square. The unrestricted spaces have highest occupancies where free kerbside parking is available. A reluctance to pay for all-day parking results in relatively low occupancies of central area pay and display carparks.

PARKING ZONE (As In Figure 2)	PUBLIC PARKING (On & Off-Street)			
	Short Stay <4 Hours		Unrestricted	
	Inventory	Peak Occupancy	Inventory	Peak Occupancy
The Square	291	86%	94	37%
Northeast	379	62%	0	-
East	271	79%	133	41%
Southeast	143	74%	30	100%
Southwest	115	63%	88	64%
West	414	79%	144	47%
Northwest	165	49%	108	51%
South of Ring Road	121	41%	91	107%
Church Street West	46	48%	144	83%
TOTAL	1,945	70%	832	62%

Table 5: Public Parking Inventory and Observed Peak Occupancies

The overall demand for short stay public parking within the survey area amounted to a peak occupancy of 70% with 592 vacant spaces being observed at 1:00pm.

The overall demand for unrestricted public parking within the study area amounted to a peak occupancy of 62% with 317 vacant spaces being observed at 10:00am.

A separate one-off parking survey was undertaken on the morning of Tuesday 20 April 2010 to obtain an indicative parking occupancy for public kerbside parking beyond the ring road on the periphery of the central area. The parking zones for this survey are shown in Figure 5.

Figure 6 then shows the estimated inventory and observed parking occupancies which were recorded between 10:00am and 1:00pm. As shown, the highest parking demands are to the east and south of the central area with occupancy levels of 70 to 78%. The overall observed occupancy for all the parking zones showed 60% of the almost 3,000 spaces being occupied.

22



Key
XX% - % Occupied
(XX) - Number of vacant spaces

Public Short Stay Spaces <4 Hours (1:00pm)



Public Unrestricted Spaces (10:00am)

Draft Plan Change 1 - Central Business Zones, Palmerston North

Public Parking - Peak Occupancy

Traffic Design Group

4

SCALE: 1:12,000

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APPENDIX FIVE

Programme Analysis - Weather

Council, Palmerston North City. "District Plan - Map 16." January 2016.
Palmerston North City Council. Web. 17 May 2015.

Average weather in Palmerston North, New Zealand

What's the best time to travel to Palmerston North in New Zealand? Here are some monthly facts:

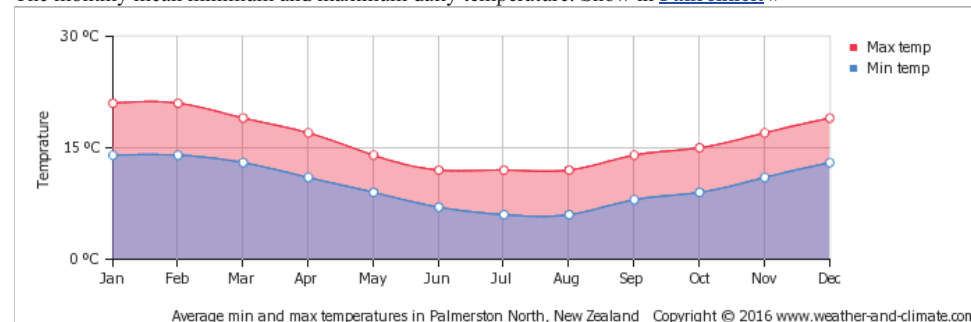
- The months January and February have a nice average temperature.
- Most rainfall (rainy season) is seen in June, July and August.
- On average, the warmest month is January.
- On average, the coolest month is August.
- June is the wettest month.
- February is the driest month.

For more information, see the weather forecast and our average climate information (in graphs) below.

* Data from nearest weather station: Wellington, New Zealand.

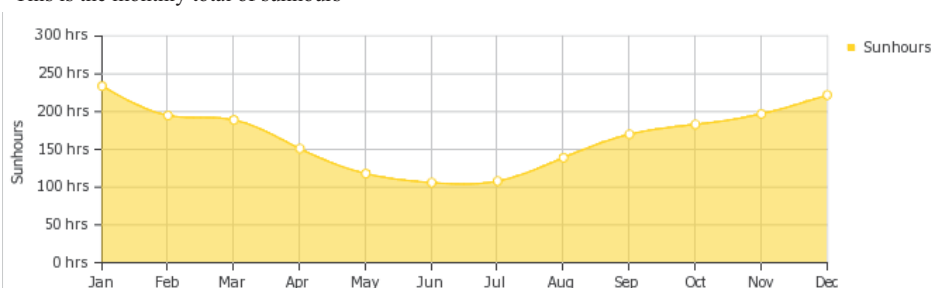
Average minimum and maximum temperature over the year

The monthly mean minimum and maximum daily temperature. Show in [Fahrenheit](#) »



Average monthly hours of sunshine over the year

This is the monthly total of sunhours



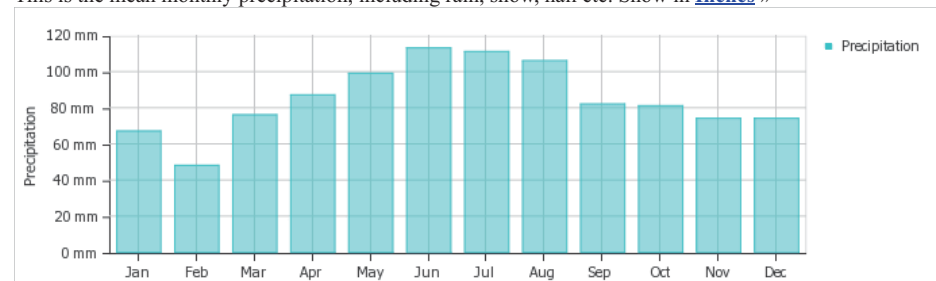
Average water temperature over the year

The monthly mean water temperature. Show in [Fahrenheit](#) »



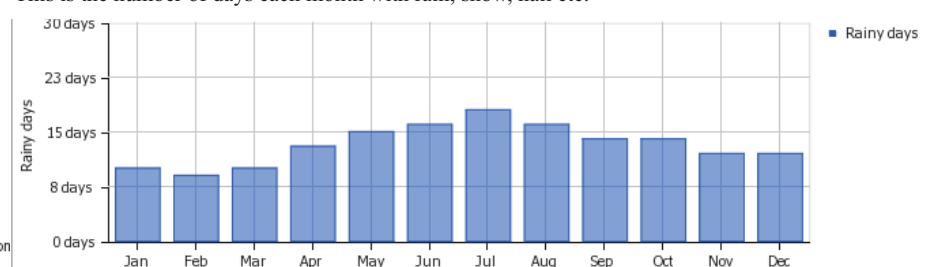
Average monthly precipitation over the year (rainfall, snow)

This is the mean monthly precipitation, including rain, snow, hail etc. Show in [Inches](#) »



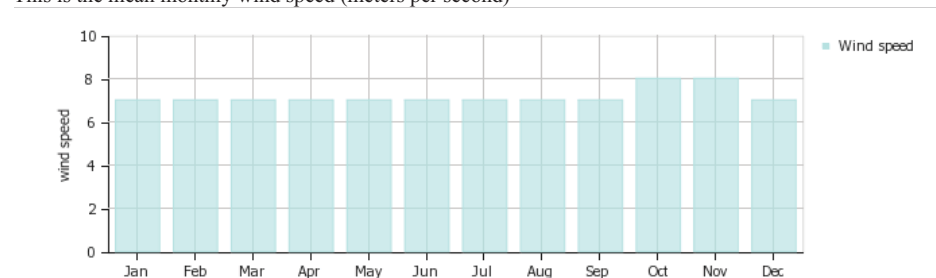
Average monthly rainy days over the year

This is the number of days each month with rain, snow, hail etc.



Average wind speed over the year

This is the mean monthly wind speed (meters per second)

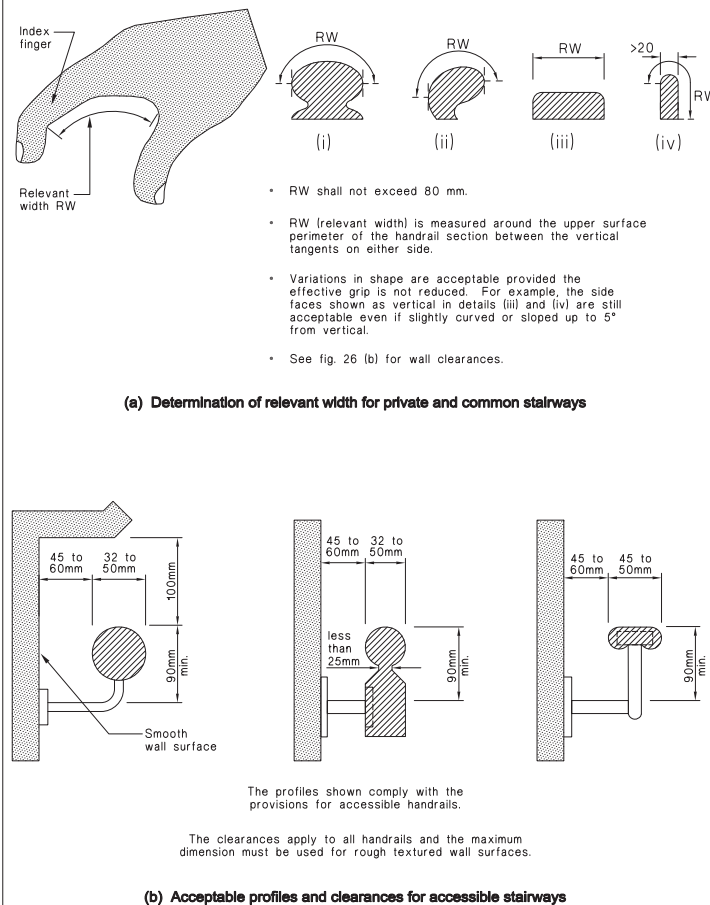


APPENDIX SIX

Developed Design

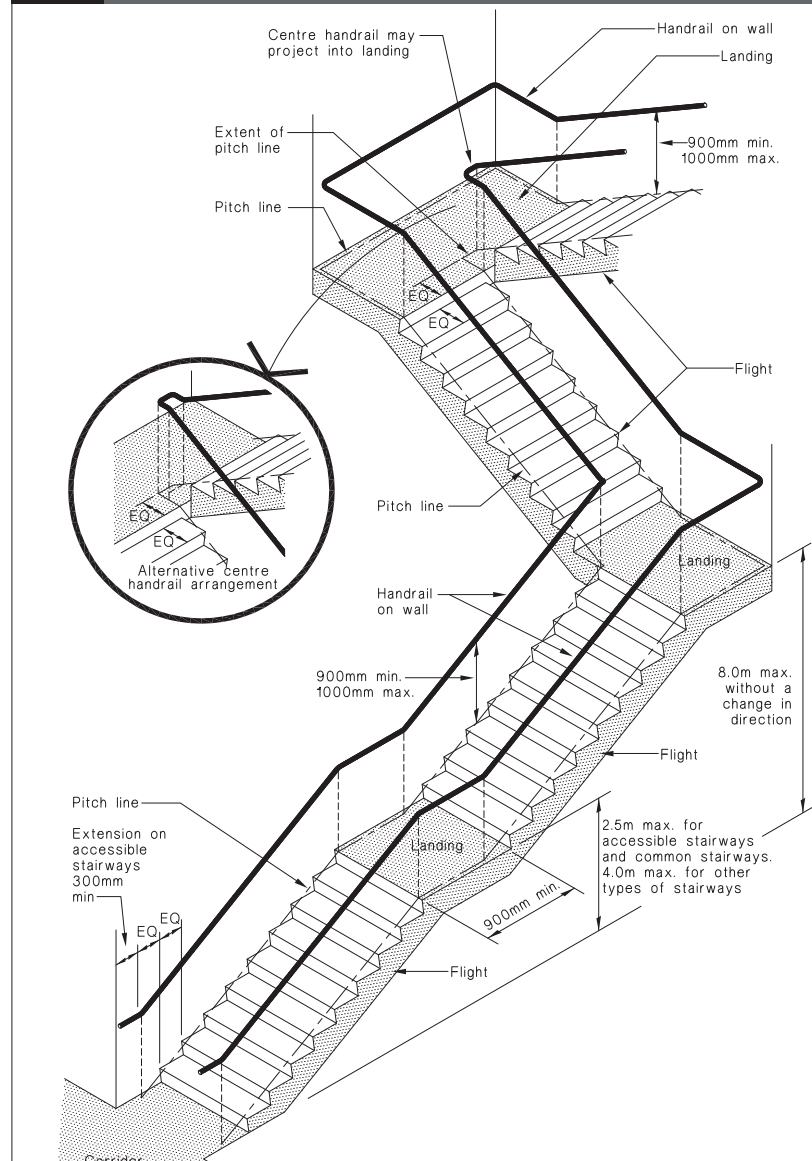
Housing, Department of Building and. "D1 Access routes." 10 October 2011.
Building Performance - Building Code Compliance. Web. 10 February 2016.

Figure 26: Handrail Profiles and Clearances
Paragraphs 6.0.8 and 6.0.9



Handrail Profiles (Housing 42)

Figure 25: Handrails and Landings for Stairways and Ramps
Paragraphs 1.5.2, 4.3.2, 6.0.2, 6.0.3, 6.0.4 and 6.0.5



Handrail Regulations (Housing 40)

Figure 12: Measurement of Rise and Tread Depth
Paragraphs 4.1.2 and 4.1.6

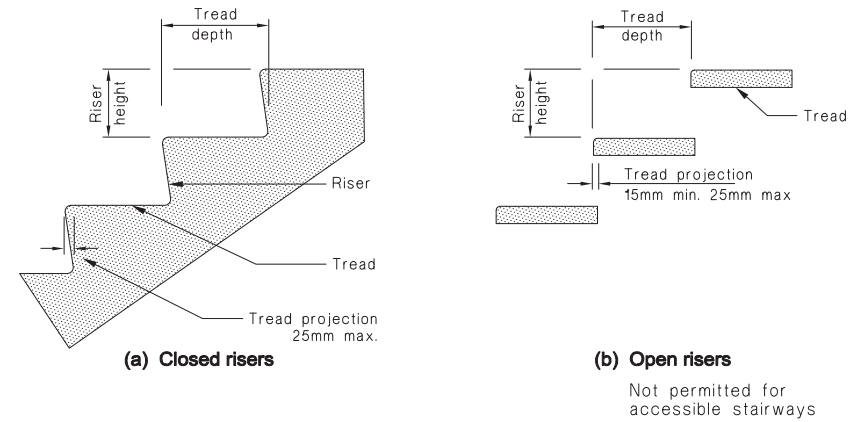
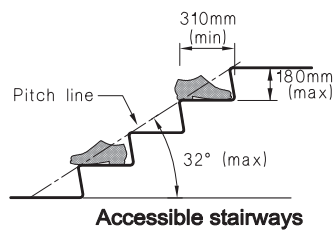
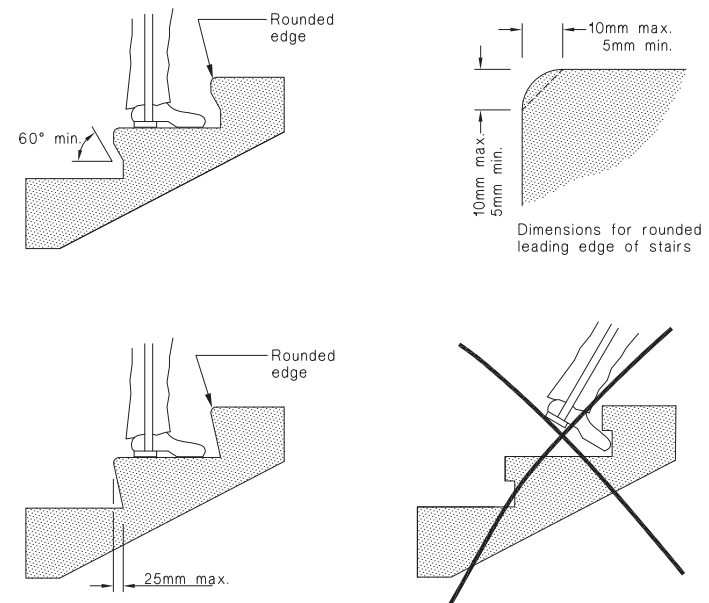


Figure 13: Accessible Stairway Projections
Paragraph 4.1.7



Stairs (Housing 28)

Stairs (Housing 29)

Scaffolding

Zealand, Work Safe New. "Scaffolding - Best practice guideline for scaffolding in New Zealand." 19 September 2013. Work Safe New Zealand. Web. 28 April 2016.

light duty working platform

The maximum duty loading per bay permitted on a light duty scaffold is 225kg (2.2 kN).

The 225kg is calculated as a Uniformly Distributed Load (UDL) over the full bay. The maximum point load or concentrated load permitted is 100kg per bay as part of the maximum 225kg.

Longitudinal standard spacing - 2400mm (bay length).

Transverse standard spacing - 1575mm (bay width).

Medium duty working platforms

The maximum duty loading per bay permitted on a medium duty scaffold is 450kg (4.4 kN).

The 450kg is calculated as a Uniformly Distributed Load (UDL) over the full bay. The maximum point load or concentrated load permitted is 150kg per bay as part of the maximum 450kg.

Longitudinal standard spacing - 2400mm (bay length).

Transverse standard spacing - 1275mm (bay width).

Heavy duty working platforms

The 675kg is calculated as a Uniformly Distributed Load (UDL) over the full bay.

The maximum point load or concentrated load permitted is 200kg per bay as part of the maximum 675kg.

Longitudinal standard spacing - 1800mm (bay length).

Transverse standard spacing - 1275mm (bay width).

4.6.1 Longitudinal bracing or face bracing

2.4m long bay x 2.0m high lift the angle of the longitudinal brace is less than 45 degrees to the horizontal.

For tube and fitting scaffolds longitudinal bracing should be spaced a maximum of every sixth set of standards

(Zealand)