

If Walls Could Speak

Volume 1

Designing a satellite creative campus
through a combination of adaptive reuse
strategies and artistic manoeuvres
generated from music video to enhance a
repurposed building's identity

Morgan Taylor

*I can't remember what it's like
To never wanna let go
It's all good though ...*

*I will turn around for you
I will straighten up for your girl
Just put your hand on my shoulder
We could be friends, for you
We could be friends, for you
I will make this promise to you
After all these promises
I'm looking at you now
Still looking for you, still waiting for you
I told you, I'm sorry
I was waiting on a different story ...*

— Francis and the Lights, lyrics from music video “Friends”, 2016



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Designing a satellite creative campus through a combination of adaptive reuse strategies and artistic manoeuvres generated from music video to enhance a repurposed building's identity

Volume 1

Morgan Lawrence Taylor

A 120-point thesis
submitted to the Victoria University of Wellington
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is.

*I would like to dedicate this to my late friend and mentor, Nic Magdalinos;
you lit the fire inside me and even though you are gone I will continue
to make you proud.*



Abstract

In many examples of adaptive reuse, the original identity of a work of architecture becomes lost or obscured when the new interior program is no longer represented by the meaning inherent in the exterior facades. This design research investigation explores how active incorporation of memory into an architectural design concept can enable a repurposed building to tell a meaningful story over time. Most contemporary architectural design relating to adaptive reuse does not take advantage of this important opportunity.

This thesis looks at a site that is currently home to NIWA, the National Institute of Water and Atmospheric Research facility, at Greta Point, on Evans Bay outside of Wellington. This research site and the surrounding area have many layers of history and inherent narrative associated with it, making this a strong site for this adaptive reuse design research experiment.

This thesis argues that new architecture and old architecture in adaptive reuse projects can maintain strong meaningful identities while co-existing in harmony with one another and their new programmes. one principal goal of this investigation is to avoid facadism where an original facade becomes a meaningless mask for what is happening inside a repurposed building. This thesis investigates how this can be achieved by: analysing contemporary narrative, memory-based music videos to explore how the application of similar techniques might enable

adaptive reuse projects to enhance a building's identity; investigating how these design techniques can help provide meaningful identity to the architectural components while establishing relationships between old and new, inside and outside; enhancing the greater history and narrative of the site; and by adding meaning to the conflicting grids that may have arisen over time in relation to the wider history of the site.

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Firstly, thank you to my supervisor Daniel K. Brown for reinvigorating my briefly lost spirit as well as really finding out who I am and using that to drive this project forward every step. My frame of mind and my work have been elevated to another level due to your endless passion you bring to your profession and your students. Part-time life coach, part-time supervisor but full-time mentor and friend, thank you.

I would also like to thank my fellow students and friends that have been on this crazy ride with me. To one person in particular, you helped me through my toughest times, you instilled hope and inspiration within me, you cooked amazing meals for us, you were always there for a vent, you were always organising activities for us and most of all you were just there, and that in itself is enough. I thank you for that.

To my sisters, Jessica and Madeline, you have both always inspired me growing up and I always want to make you proud of your little brother. Jessica, thank you for always being the creative help and input I have needed these past five years. To my late brother Alex, in that emptiness there is love and your soul will always be with me. To Mum and Dad, you have helped me so much along this five year journey and been there for me the whole way. You have supported me emotionally through some of my hardest days and made some of my best days too. I will be forever thankful for what you have done for me. This is for you.

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Preface

I will not make a pavilion for you but an Electronic Poem and a vessel containing the poem; light, color image, rhythm and sound joined together in an organic synthesis. — Le Corbusier

Preface

The idea of adaptive reuse of architecture has been a long standing passion of mine throughout university and working life. Music is another one of my passions. It was when I watched Francis and the Lights’ music video for “Friends” and Dustin Tebbutt’s music video for “Love Is Blind” with true critical reflection that I found a number of meaningful artistic manoeuvres made in this video that had relevance for architectural narrative applications for adaptive reuse.

For this thesis, I proposed to explore how certain relevant narrative attributes of contemporary music videos might be translated into architectural applications for adaptive reuse, in ways that enable the identity of the architecture to be better established and the experiential journey through architecture to be more meaningful. One of the most interesting aspects of the Francis and the Lights video was his clear separation between how he presents his public persona and his private persona within his videos, thereby enabling the viewer to witness both aspects of his identity.

I proposed to investigate how these underlying ideas could be applied programmatically to an educational facility because students have to live in essentially two different environments throughout their education: one is the persona we show in class and to our teachers and fellow students and the other is the persona off stage where we are not architecture students in a public setting, but instead private human beings with a

different kind of life, different conflicts or stresses.

Victoria University of Wellington (VUW) is in a situation at the moment where it desperately needs another satellite campus to enable the substantial expansion of the School of Design, particularly in the new combined fields of animation, film and music. I selected a research site in Greta Point, situated midway between VUW’s Te Aro campus and its Miramar Creative Centre, that was suitable for an adaptive reuse project at the scale of such a satellite campus, where this investigation could be interrogated.

This thesis was originally inspired by the following two music videos: Dustin Tebbutt’s “Love Is Blind”; and Francis and the Lights’ “Friends”. A brief discussion of these two music videos is included in this Preface on the following pages.

Having never been the subject of formal written critique by peer reviewed researchers, the music videos could only be interpreted by me in relation to my own personal reflections informed by similar music videos. The ideas that these music videos inspired at the start of the thesis were formally explored during the actual thesis investigation through traditional research approaches — using architectural theorists and architectural case studies relating to similar ideas to those that inspired me in these two music videos.

Dustin Tebbutt — Love Is Blind

Dustin Tebbutt, an Australian singer songwriter, first came to light in 2013 when he released his hit song “The Breach” that had indie fans wanting more. Much of Tebbutt’s music, even through his back catalogue, seems to revolve around human connection and different facets of that. He said in an interview with Rearview Mirror’s Robert Horvat on the topic of human connection, “it’s something I find endlessly fascinating as there are so many different versions, definitions and stages of love” (Horvat).

The song “Love Is Blind” was released as a single June 13, 2018 and captivated fans once again. Tebbutt was able to marry evocative poetry with emotional music while still creating a playful song about the lessons people can teach us through love (Mosk). Within this song the listeners are drawn to themes of intimacy and vulnerability where it reflects on the challenge and the ultimate beauty of letting your defences down and surrendering yourself fully to someone else.

The basis of my evaluation and critical reflection of this particular music video is from a personal standpoint where I could entirely relate to what was happening and the ideas of vulnerability when love takes over. I also believe my interpretation is reasonable for many viewers in the sense that I am a student myself but also have a much different personal life outside of my study and university life. This is why I felt I was able to relate these ideas of multiple perspectives of oneself to the life of a student and not just myself.

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Fig 1. Album artwork for Dustin Tebbutt’s “Love Is Blind” hit single

Dustin Tebbutt — Love Is Blind

To watch this music video, see: <https://youtu.be/cdjustwnazU>

*The sweetest lie
No complications
We're both changing
Side by side*

The opening scene of this music video sees Dustin sitting in front of this piece of art in the centre of a clean white wall. We appreciate the art for how simple it is. This seems to represent the facade that he puts up when he is around his partner: simple, non-confronting but with slightly darkened edges. This facade is a lie but it is a sweet lie because everyone does it — it is part of us. When he says “We’re both changing” he may be referring to these dark edges starting to become clearer to both of them.

*Though my disguise
Won't let me be shy
Won't let you inside
I know you tried*

Dustin then turns around to face the camera, which can be seen as a precursor to letting us inside him to see where those dark edges originated. Yet the lyrics he sings “Though my disguise ... won't let you inside” illustrate the complexity of the situation where you want to let someone in, to see the real you, but your disguise is still on and you need to make that choice of what to do. Everyone is different, everyone acts different and everyone handles situations in their own way, which is why for some people it is easy to let others in; they may not see it as becoming vulnerable. This is what Dustin seems to be alluding to when he finishes this verse with “I know you tried”.

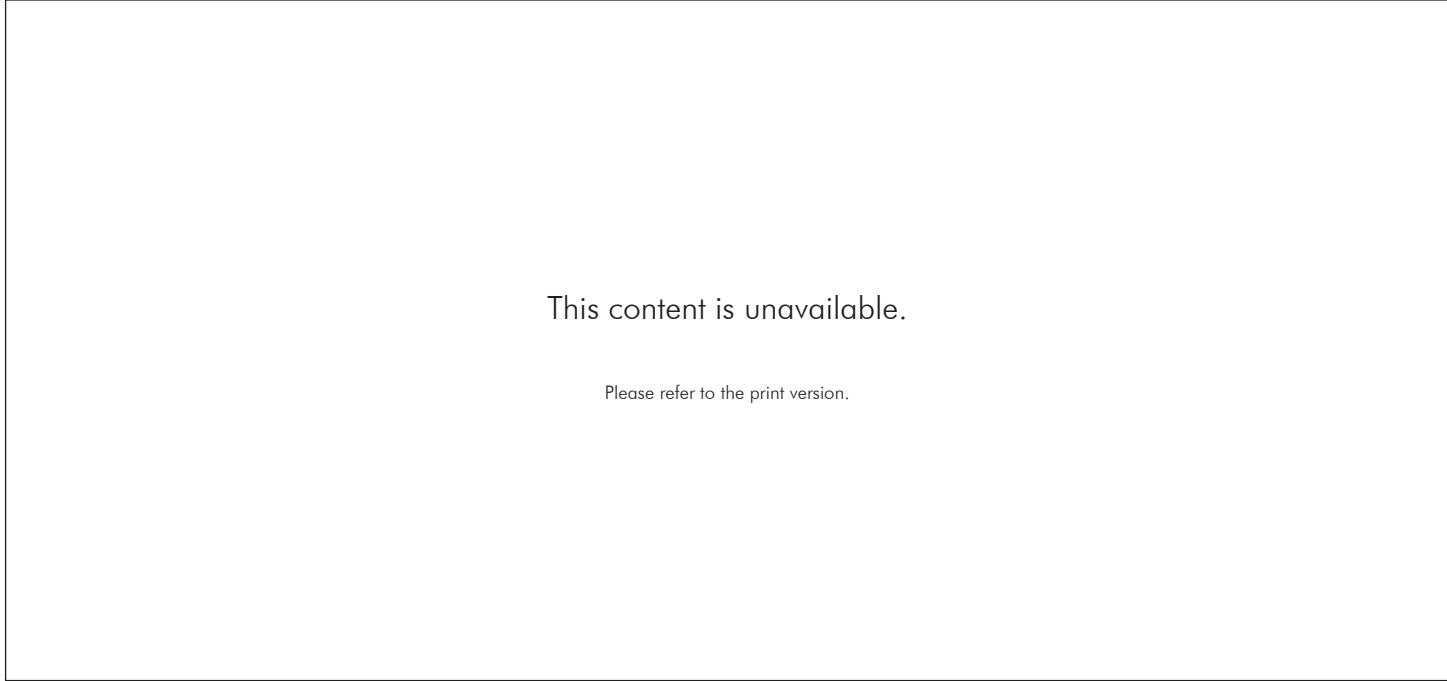
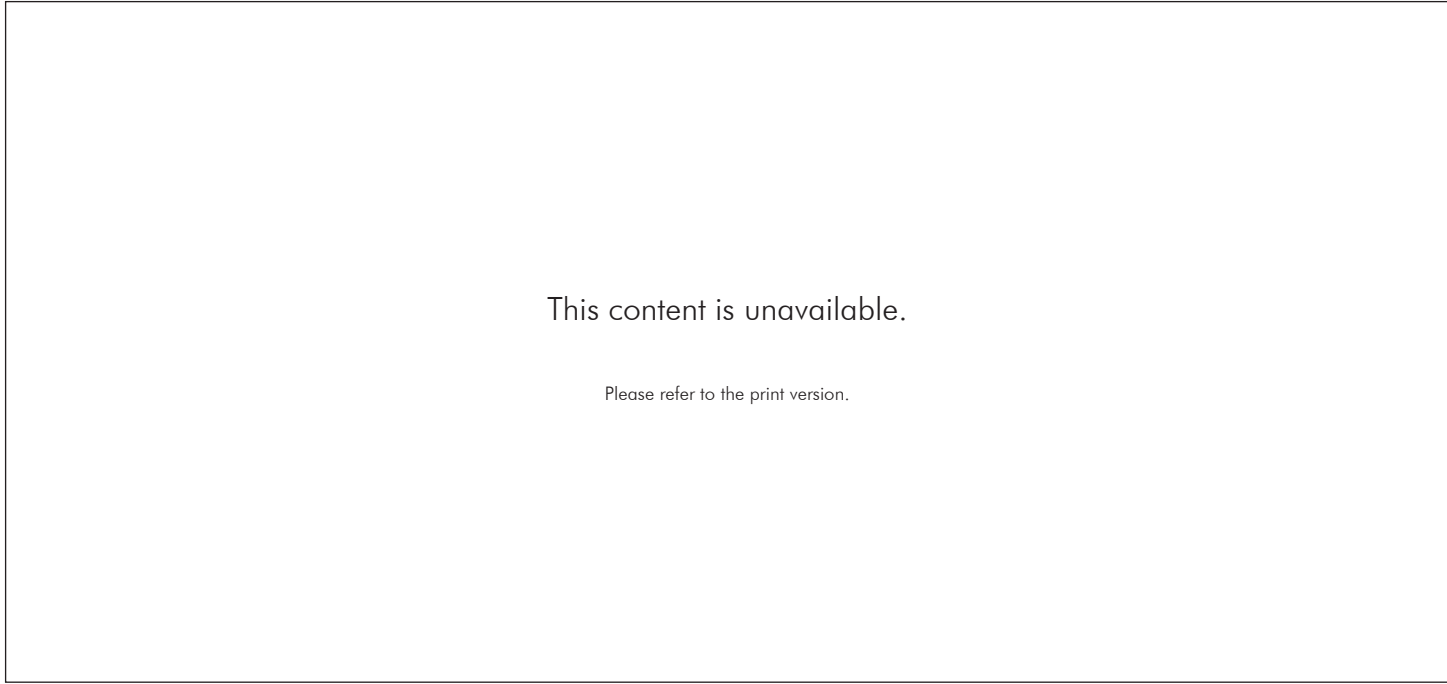
His private life, his vulnerability and his intimacy are all hidden by this public mask he wears as a disguise even around someone he knows he should not have to.

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Dustin Tebbutt — Love Is Blind

To watch this music video, see: <https://youtu.be/cdjustwnazU>

*I'm on an island
Past your silence
Past the trying
To hold the sail*

Dustin now starts to dance. His movements could be interpreted as rather awkward but this represents him being himself, not caring what people see; this is him behind the disguise. He is showing visually what vulnerability looks like.

Being musical, people have always expected me to have a really good sense of rhythm ... but I usually just get some kinda laugh ... for the clip I wanted to do something fun and playful ... I didn't really anticipate being uncomfortable in front of the camera ... but it adds a really nice layer of vulnerability to the narrative.
(Dustin Tebbutt, as quoted in Horvat)

These background dancers dressed in red moving in synchronisation represent the rest of his 'inside' and even the feeling that maybe he is not alone in there; he is very comfortable. All throughout this scene the red art piece still remains in the background to allude to the simplicity still being there and not moving.

*My oh my
This love is blind, colourful and wild
My oh my, you show me
My oh my
When all you seek is buried deep inside
My oh my, you show me*

The closing scene is of Dustin and someone who appears to be his partner who he has struggled to let in throughout the relationship, even though she tried.

They stand still at first but then dance together in synchronisation alluding to the possibility of finding each other's inner self. All throughout the song, the lyrics and the visual narrative communicate that he cannot decide whether to let himself become vulnerable to his partner by letting her in. So this scene is very important for a closing scene of the video as he is seen to be letting his partner in. By them dancing together in synchronisation it shows that it was worth the risk in the end.

The lyrics talk about seeking what is buried deep inside but also asking his partner to show him as well; let's do this together so we are both not alone, so that our love can be colourful and wild like he talks about wanting all throughout.

Fig III. Screenshots from Tebbutt's music video for "Love Is Blind"

Francis and the Lights — Friends

The face, voice and creative genius behind the alias Francis and the Lights is Oakland born, Berkeley raised, Francis Farewell Starlite. He attended Wesleyan University before dropping out and, following the likes of many other American musicians, road tripped around the country to write music. Eventually he ended up back in Oakland to record his music at Soundwave studio for an entire year. The material that eventuated from this year-long recording session was able to lock him in as a supporting artist alongside Toronto rapper, Drake on his *Away from Home Tour* back in 2010.

Starlite has been producing music for years, releasing several EPs under his name but it was not until July 2016 when he released his hit single “Friends” that he really restarted his career. This hit single featured artist and friend Justin Vernon as well as contributions from Kanye West.

It was the accompanying music video for this particular song that turned people’s attention to the friendship and relationship that these artists actually shared and provoked interest in their history and connections. Longtime childhood friend Jake Schreier (Paper Towns and Robot & Frank) directed the minimal, single-take music video for “Friends” with the intention of making them feel like themselves, whether that was through how they are dressed individually or how the self-choreographed (from Starlite) dance moves evolved (Hogan). When asked about the involvement of artists such as West, Schreier said:

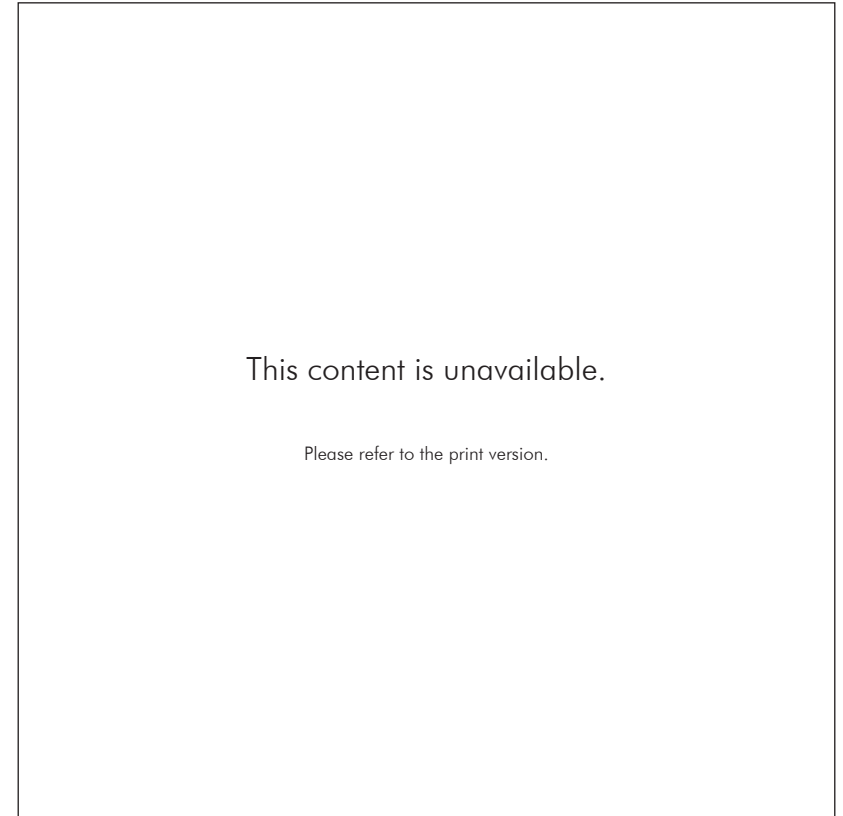


Fig IV. Album artwork for Francis and the Lights’ debut album *Farewell, Starlite*

He heard the song and he liked it. The video’s called “Friends,” and it’s about friends. He and Justin are friends, and me and Francis are friends, and Justin and Francis are friends. It just felt right. — (Jake Schreier, as quoted by Hogan)

Francis and the Lights — Friends

To watch this music video, see: <https://youtu.be/wScYn10D2vo>

*Still dreamin' of a glory
Of somethin' new
I can't remember what it's like
To never wanna let go
It's all good though*

During the beginning of the video Francis Starlite is seen to be acting very reserved, while walking around, against the white studio background as if he is in the public eye with his public disguise on. The white background appears to put Starlite 'on stage' within the frame, yet he is not actually 'on the stage' as the white plinth in the middle stays vacant throughout the scene as he wanders around.

This lyrical verse is quite powerful alongside the visual narrative of the music video as it seems like Starlite is making a heartbreaking realisation of accepting something less than what his heart wants, especially rounding it off with "It's all good though" when his heart knows it is not. This acceptance appears to be about not being able to be with someone you love but to have them in your life you need to accept that being friends may be the only option.

*We could be friends
We could be friends
Just put your head on my shoulders*

Starlite leaves the white studio background off the set into the behind the scenes. This is where he dances emphatically as if no one is watching in the darkness; he has pulled off his 'mask' and shows the audience his more private side, the potentially vulnerable side of himself. This scene shows the direct dichotomy between public and private sides of human beings and how different our actions are within each setting.

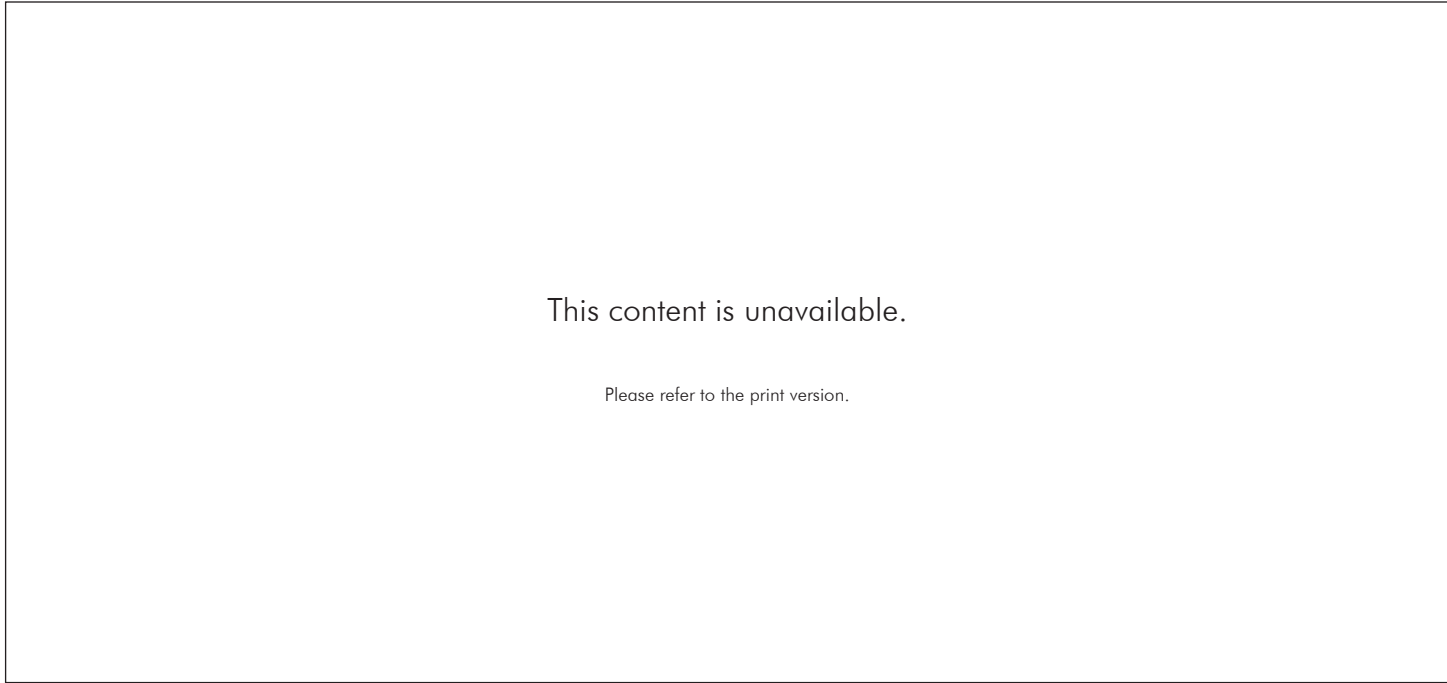
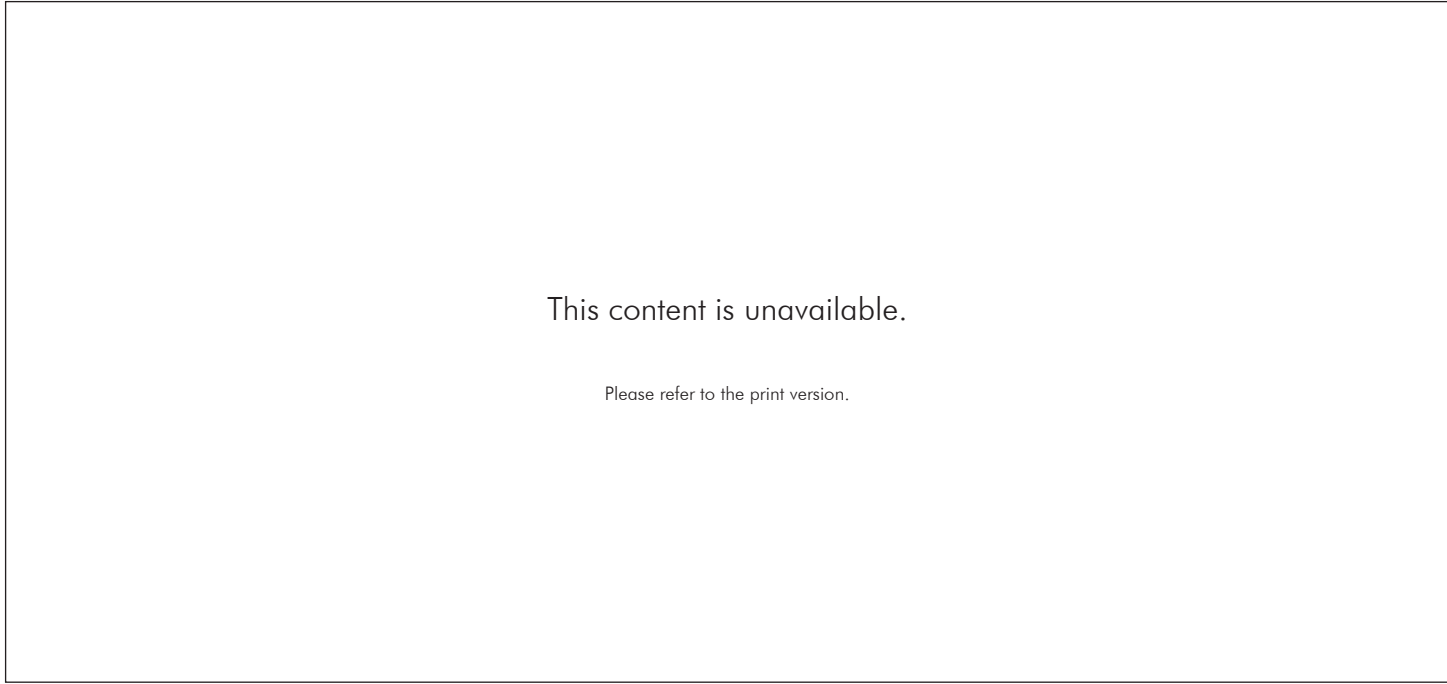
He sings, "We could be friends" as he dances in the darkness as if his lyrics have now swapped and become the mask themselves. His dancing could be viewed as a reaction against the acceptance of being only friends with someone to save the friendship.

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Francis and the Lights — Friends

To watch this music video, see: <https://youtu.be/wScYn10D2vo>

*I will straighten out, for you
Don't wanna know if you made mistakes
I'm still waiting on your sunshine*

This scene captures the moment Starlite crosses the threshold between off set back to on set and how his actions change accordingly. The viewers have just witnessed how he is feeling within, his vulnerability pushed aside, through his dance moves in the previous frames and now they witness him re-entering back into the public side of oneself.

However, his stride is different from when he was on set at the beginning of the music video. This time he seems to have more self-confidence and awareness stemming from the realisation that being just friends with someone whom you want to love is potentially the right thing in order to keep them in your life. Everything he is doing is for them; he is turning off his feelings of love, for them; he is straightening out, for them.

Visually, this frame and the previous, reveal that revelations and impacting choices, such as acceptance, are often made within our private lives where we are able to take off any masks and disguises we may wear, push away any vulnerability and let our minds speak openly and honestly — in turn, helping us move forward within our public life.

*We could be friends, for you
I will make this promise to you
After all these promises
I'm looking at you now
Still looking for you, still waiting for you
I told you, I'm sorry...I was waiting on a different story*

Starlite is now confident enough to stand on the plinth alongside his friend Justin Vernon (Bon Iver). He has gone through the realisation process, through the acceptance stage and now he seems to have a different outlook and approach to the public side of his life. Starlite and Vernon begin to dance in synchronisation, signalling they have an understanding of each other and they can move forward together. They still have their own unique approach and style to the same self-choreographed dance moves as well as dressing as themselves (Hogan).

The closing lines of this final verse strongly manifest the narrative of the journey Starlite has just been through. He sings, "still looking for you, still waiting for you" to remind them that he is still there if they are willing to love him back but if they can't he can accept a friendship and move forward. This is followed by, "I told you, I'm sorry ... I was waiting on a different story" to clear up the confusion about why he needed to seek acceptance; he was waiting on a different outcome but now he can accept the current outcome and move on, together, for them.

Fig VI. Screenshots from Francis and the Lights’ music video for “Friends”

Music Video Summary

These music videos offered narrative attributes that I felt might be successfully translated into architectural applications for adaptive reuse. Like the narrative themes of these videos, buildings that need to be re-adapted to a new purpose wear two masks, both of which need to be understood in order for the building's real identity to be recognised. The new 'public' persona of the repurposed architecture should not totally hide the original underlying persona from the past. By recognising both, the identity of the architecture can be better established and the experiential journey through the architecture can be more meaningful.

One of the most interesting aspects of the Francis & the Lights video was his clear separation between how he presents his public persona and his private persona within his videos, thereby enabling the viewer to witness both aspects of his identity. I wanted to investigate how these underlying ideas might be applied programmatically to an educational facility, because students live in essentially two different environments throughout their education, one being the persona they show teachers and other students and the other being the persona 'off stage' where they are no longer architecture students real people with a unique historic past, multi-layered lives, different conflicts and unique stresses.

These music videos provided the original inspiration for my approach to adaptive reuse. Ultimately during the course of this investigation, I discovered important architectural theorists — Jennifer Hill (University

of Technology Sydney), Rachel Morris (University of Bristol), Cathy Ganoe (Central Michigan University), and Roger Trancik (Harvard Graduate School of Design) — to guide the final investigation into the architectural realm.

Introduction

Architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her. — John Ruskin

1

1.01

Research Problem

Adaptive reuse offers an important means by which a historic building whose original program is no longer needed can remain viable over the long term. But adaptive reuse can also diminish or even destroy a building's architectural identity when the new use contravenes the building's original meaning. This thesis argues that establishing new architectural narratives — built upon the building's original narratives — can help reestablish architectural identity in adaptive reuse scenarios.

The active incorporation of memory into an architectural design concept enables a work of architecture to tell a story over time. When memory is incorporated as an important aspect of the architectural design concept, for example, we remember the front facade when we venture through the spaces and ultimately witness the back facade. A story unfolds through relationships and comparative transformations that we recognise over time due to memory. Such a work of architecture acquires and transmits meaning over time as an experiential journey. But most contemporary architectural design does not take advantage of this important opportunity.

In many cases of adaptive reuse, the original identity of a work of architecture becomes lost or obscured. The interior may be totally removed, for example, leaving the facade no longer representing its original story or the new story inside: a heritage bank facade houses a restaurant; a historic post office facade houses boutiques. This thesis

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Fig 1.01. Historic restaurant repurposed as shops and inner city apartments, 108 Tory Street, Wellington

investigates how narrative memory-based design opportunities can help adaptive reuse be reconceived in such a way that the identity of a building is enhanced rather than lost or obscured when it is repurposed.

Some of the most successful contemporary music video designs are narrative memory-based; stories unfold that rely on our memory of what happened beforehand. These stories are most often unveiled through language and tonal sequences; but with music video artists like Dustin Tebbutt and Francis and the Lights, they can also unfold visually through framed views and the use of visual oppositions, even when the sound is omitted. This thesis proposes to critically analyse such music videos and explore how the application of similar techniques might enable adaptive reuse architectural projects to actually enhance a building's identity, rather than obscure or obviate it.

1.02

Research Problem, Question, Aims and Objectives

Research Problem:

In many examples of adaptive reuse, the original identity of a work of architecture becomes lost or obscured when the new interior program is no longer represented by the meaning inherent in the exterior facades.

Research Question:

How can visual, narrative, memory-based design techniques, such as those used in Dustin Tebbutt and Francis and the Lights' music videos, be applied to architecture in ways that help enable adaptive reuse architectural design to enhance a repurposed building's identity?

Research Aims: (what the thesis plans to do to address the Research Problem)

- to help enable new architecture and old architecture in adaptive reuse projects to maintain strong meaningful identities while co-existing in harmony with one another and their new programmes;
- to avoid facadism where an original facade becomes a meaningless mask for what is happening inside a repurposed building.

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Fig 1.02. Former Bank of New Zealand repurposed as a Burger King and inner city apartments, corner of Manners and Cuba Street, Wellington

Research Objectives: (how the thesis plans to address the Research Aims)

- RO1:** to recognise the original story of an adaptive reuse building as one chapter in a greater ongoing tale that involves future chapters as well, by establishing meaningful relationships between inside and outside and between the original and the new;
- RO2:** to 'curate' retained architectural elements of the original interior of an adaptive reuse building, in ways that adapt and enhance their meaning within the context of a new program;
- RO3:** to establish an experiential narrative journey for visitors through an adaptive reuse building that echoes their own daily journeys in life, so that they can relate to the building's greater narrative and understand it on a personal level;
- RO4:** to actively engage conflicting architectural geometries that have arisen over time and implicate them into the adapted building's new tale.

The principal research objectives of this design-led thesis investigation have been selected in order to help establish meaningful relationships between old and new in adaptive reuse projects, through the use of architectural form, materiality and spatial qualities that visitors experience and remember.

In adaptive reuse, while some of the interior typically needs to be removed for new programmatic and spatial organisational purposes, the thesis argues that keeping important parts of the old is essential to the success of maintaining the identity of the repurposed building. Some parts can be strategically removed, while retained architectural elements can be 'curated' within the new space in ways that adapt and enhance their meaning within the new context. The preservation of built heritage should be seen as one important part of an ongoing story, which is itself open to change and adaptation.

This thesis argues that it is not merely the facade of a work of architecture that establishes its identity; identity also arises from the relationship of a facade to its interior and exterior contexts. A re-purposed building's identity can be reinforced by reestablishing meaningful relationships between the original building and its new interior and exterior, for example, by framing views that bring inside and outside into meaningful relationships or by allowing the old and the new to penetrate one another in ways that add to each other's story.

For visitors, the new and the old can be placed into relationships that enable the visitor to better understand not only the overall site as a unified context, but to understand their own journeys within the site as well. By moving from the private to the public and back again, as seen in the selected music videos of Dustin Tebbutt and Francis and the Lights, we echo our own daily journeys in life. We relate to the building's narrative and understand it on a personal level. We recognise the story the original building still has to tell, and the greater story it now offers as it enters a new chapter in its greater tale.

1.03

Research Scope

The scope of this project largely focuses on the adaptive reuse of the existing buildings on the National Institute of Water and Atmospheric research facility site in Greta Point, Wellington. From a master planning perspective, as a new satellite campus for Victoria University of Wellington, further development of student accommodation and additional housing has been proposed for the neighbouring site, but detailed design of this falls outside of the scope of this investigation and is explored to the level of overall master planning only.

Due to the large scale of the project, certain limitations around the project arise that are outside the immediate scope of this research such as: costing, detailed structural analysis, environmental effects on Greta Point, interior fit outs and architectural detailing.

1.04 Thesis Structure

Volume 1

Preface: Music Video Analysis

The Preface of the thesis provides an overview analysis of three works of music video that will be referred to throughout the thesis: (1) “Love is Blind” by Dustin Tebbutt; and (2) “Friends” by Francis and the Lights. These music videos provide examples of how identity can be established by exposing two opposing sides of self, e.g. the public and the private, or the old and the new. In Francis and the Lights’ music video, for example, Francis portrays how he appears in his private side when close relations, such as Bon Iver (Justin Vernon), see him, and then how he appears different to the broader public. In this way, the music video helps the viewer establish a stronger sense of Francis’s identity.

Chapter One: Introduction

This chapter establishes the research question, proposition, the research aims and objectives, as well as the scope of this design-led investigation.

Chapter Two: Site Analysis

The site analysis introduces and critically explores the Greta Point site selected for this design research investigation. Relevant aerial overviews, figure ground drawings, diagrams and other forms of analysis have been analysed to highlight critical contextual factors that need to be taken into consideration for the design. The historical layers of the site have

been explored to further inform the design process and the discovery of contextual narrative opportunities that can contribute to achieving the Research Objectives.

Chapter Three: Literature Review

The Literature Review has been divided into four sections relating to the four principal Research Objectives: (1) Adaptive Reuse and Memory — principal theorist is Australian architect, Jennifer Hill (University of Technology Sydney formerly New South Wales Institute of Technology); (2) Curating the Found and Formed — principal theorist is curator and Director of Content at Metaphor in London, Rachel Morris (University of Bristol); (3) Journey as Artery — principal theorist is Cathy Ganoë (Central Michigan University); (4) Sense of Place — principal theorist is urban design theorist and author Roger Trancik (Harvard Graduate School of Design). Theory relating to these four perspectives — drawn from both case studies and theorists — was assimilated to advance the objectives of the design research. The principal theories and case studies investigate strategies for curating memories and providing a narrative journey that establishes a sense of place along differing grids.

Chapter Four: Project Review

This chapter examines the following four case studies as exemplars of how the four principal Research Objectives and the work of the four related theorists can be translated into design: (1) Goldsmiths Centre for

Contemporary Art, United Kingdom by Assemble Studio; (2) Warehouse 17C, Spain by Arturo Franco Office; (3) Innovation Powerhouse, Netherlands by Atelier van Berlo; (4) Wexner Centre for Visual Arts, Colorado by Peter Eisenman.

Volume 2

Chapter Five: Preliminary Design

This chapter is an amalgamation of initial experiments undertaken to explore the ideas presented in the previous chapters. It provides a visual investigation of potential design outcomes across a range of scales that connects the early sketch experiments to the previous literature and project reviews. This chapter also explores a range of different media and techniques for designing and inspiring new ideas such as photoshopped images and related scenarios, sketching, modelling and the collection of design precedents.

This chapter also includes the Preliminary Design experiments, which make up the first step of the implementation of a potential scheme for the site. The series of design research experiments help to explore the theoretical ideas and highlight how they might successfully address the principal Research Objectives.

Chapter Six: Developed Design

This chapter refines and rethinks the results of the Preliminary Design chapter, and it also refines and assimilates the successes of the initial design research experiments. The Developed Design chapter provides a response to the research question, aims and objectives based on the literature review, project reviews, programme and site analysis, and design experimentation. It represents how the overall research has been interpreted through the design of architecture, within the context of adaptive reuse architecture, and how the two have successfully merged together to address important issues facing adaptive reuse projects around the world.

Chapter Eight: Critical Reflection

The conclusion critically reflects on how the thesis design research experiment for the creative campus has responded to the various issues that face the site and how design, site analysis, and the testing of theories and related case studies have led to an outcome that provides viable strategies for enhancing the narrative of an existing site with historical buildings. Finally it reflects upon where potential lines of research could be taken in order to continue the future design potentials set out in this thesis.

Site Analysis

Human beings love to enter miniature worlds and the secret pleasure of both novels and museums, is that they allow us to do exactly this.
— John Mack, quoted by Rachel Morris

2

2.01 Site Location

The thesis investigation's proposed programme is a satellite campus for Victoria University's School of Design, to be located at Greta Point, the current home of NIWA, the National Institute of Water and Atmospheric Research facility on the eastern edge of Hataitai, Wellington.

This is a very well positioned site in terms of linkages and access. The coastal vehicular route along Oriental Parade onto Evans Bay Parade provides a secondary route in and out of the city to avoid the heavy traffic along State Highway 1 around the Mount Victoria tunnel.

Victoria University currently has a small campus for a few of its creative courses on Park Road in Miramar, within close proximity to the Weta Group facilities. Teaching staff currently have to travel between the School of Design on Vivian Street in Te Aro and the Miramar Creative Centre in Miramar daily. The position of the thesis's proposed satellite campus is halfway between the two campuses, allowing easy access to the new shared creative facilities.



Fig 2.01. Site location plan showing suburbs and the two existing Victoria University satellite campuses

2.02 Figure-Ground Paradigm

The figure-ground paradigm is one of the most common graphical representations used to locate a building within its wider context. This method of representation is used by planners and architects to evaluate the qualities of the compositional coherence — of inner and outer spaces — based on geometry (Aldallal, AlWaer and Bandyopadhyay), while also showing important mass-void relationships (Trancik). Even though the black figures are normally the only thing drawn on the white background, it is the resulting white voids that actually give meaning to the black figures, showcasing the interrelation between these two (Dripps). During the late twentieth century, Colin Rowe reemployed this figure-ground paradigm through highlighting “relationships rather than objects, pattern rather than picture” (97).

The figure-ground drawing in fig. 2.02 helps demonstrate the relationship between the built and the unbuilt areas of the site within the wider context. It is important to understand this relationship between the varying scales of the built forms, in line with respective sectors and land uses, within the new creative campus. In the 1980s, Roger Trancik adopted this technique alongside ‘linkage theory’ and ‘place theory’ to find lost spaces between urban sites (97). Even though Greta Point is not an urban site, the way a satellite campus operates is very similar to that of an urban site. To achieve the research aims and objectives set out in this thesis, a vital part of the success of the proposed campus will be creating a meaningful relationship and linkage between these varying figures within the wider context.

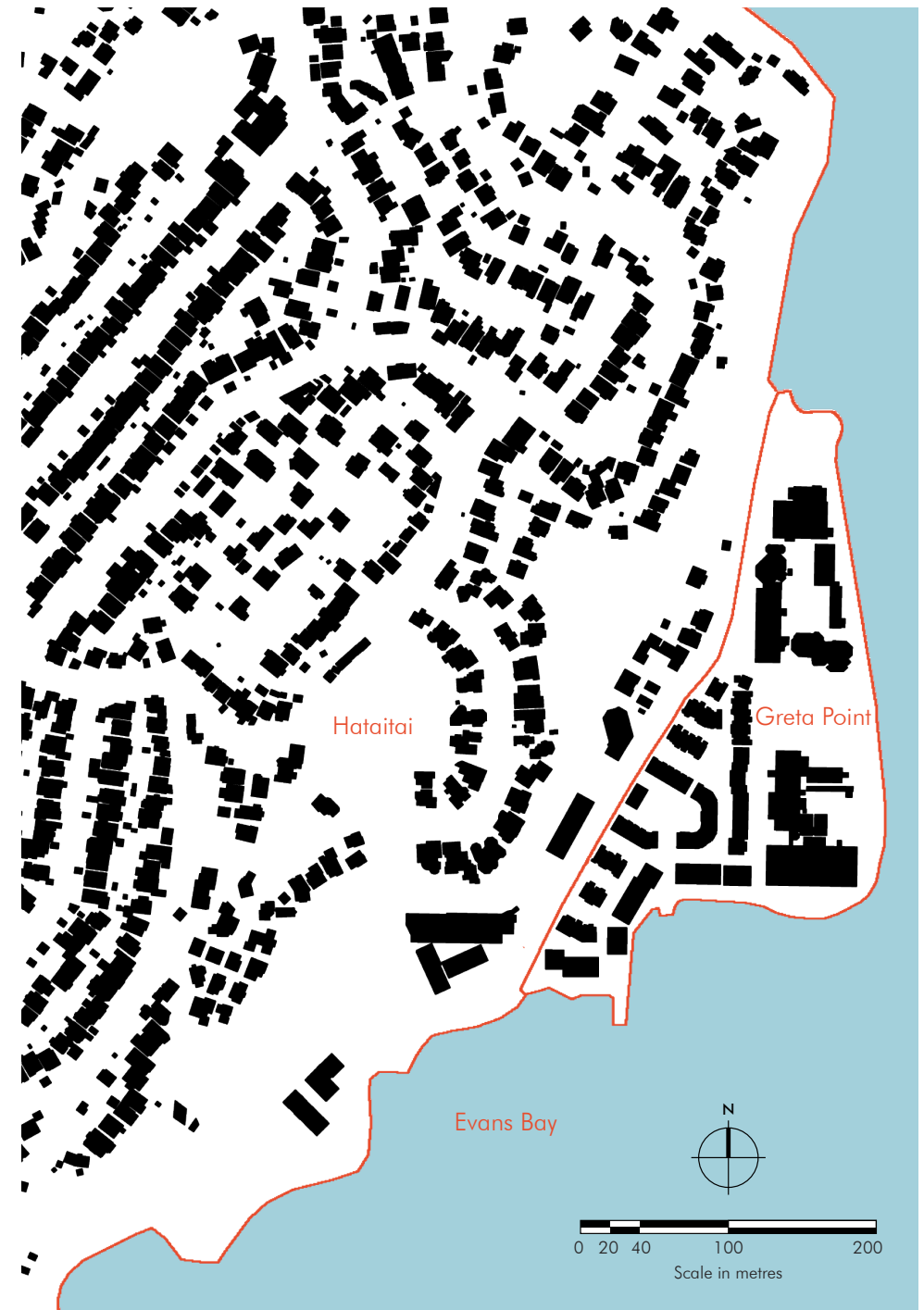


Fig 2.02. Figure-ground study of the Greta Point site in relation to the neighbouring residential community of Hataitai

2.03 Conflicting Grids

Fig. 2.03 shows the conflicting grids that are present within the context of the Greta Point site. These have arisen over time as the area has been reclaimed in various stages and subsequent developments within the area progressed.

The residential housing of Hataitai (shown in green) is located on a fairly steep slope, and changes orientation to align with slope's natural contours. The housing development and related retail along Evans Bay Parade (shown in yellow) are aligned to the northeast/southwest, diagonal orientation. The waterfront dwellings (shown in pink) within the site are orientated along the coastline. And the back row of housing bordering the NIWA site, along with the NIWA buildings themselves (shown in red), are shifted onto a north-south grid established during the reclamation of the land in the 1960s.

This creates an array of differing grids within the thesis site, which through the research aims and objectives, will participate in the design of the new buildings and interventions within the creative campus. Creating a meaningful relationship between these grids will help enable the narrative of the site and the various layers of history to be able to be evoked through the use of strategic alignments and relationships.

Peter Eisenman's 1989 Wexner Centre for the Visual Arts (fig. 4.18-4.23) in Columbus, Ohio is positioned between two major entities —



Fig 2.03. Illustration showing the existing buildings aligned to differing grids within the wider context of the site

the city and the university campus — highlighting its mediating role between two differing event settings at very different scales (Aldallal, AlWaer and Bandyopadhyay). Eisenman's design sought to achieve a better connection between the campus and the city through the use of the changing geometry of the site, influenced by the varying axes and grids within this wider context. The Wexner Centre is discussed in more detail in the Project Review chapter of this thesis; where it is used as a case study to help address the conflicting grids of the Greta Point research site.

2.04 Reclaimed!

The research site sits on reclaimed land formed in the 1960s by the Wellington Harbour Board. Before this reclamation, the natural land was home to the Union Steam Ship Company's (USS Co.) North Island base (fig. 2.04). The company needed large sheds for storage, equipment, and machinery as well as offices. Therefore, large maritime sheds were built on site near the water to cater for these programmatic needs, introducing an industrial aesthetic into the Greta Point context. The Evans Bay Patent Slip (1873) was located south of the site, hauling ships up to 2000 tonnes across the road and into the servicing centre on the 76m long cradle for repair. In May 1985 the operation came to an end but the inoperative slipway still remains in place today. Reclamation works north of the USS Co. base were carried out during 1963, with further reclamation a few years later, to prepare land for the future works of a science research facility.

During the early 1980s the USS Co. warehouse was converted into the award-winning Greta Point Tavern, designed by Ian Athfield (fig. 2.04).

On this once unpopulated stretch of waterfront, its no-frills industrial-cum-maritime lineage is succinctly eloquent. It arrests, intrigues and arouses your expectations. Once inside, expectation turns to exhilaration because this is a waterfront pub and eating house that goes straight to the point and encompasses all those things that are exciting about the waterfront. (Moller)

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Fig 2.04. Clockwise from top left; Greta Point and the USS Co. facilities before reclamation occurred, USS Co. warehouses and wharf, scanned image of Ian Athfield's award-winning Greta Point Tavern, Derek Wilson's Allen Building (part of the current NIWA facilities)

Next to join Greta Point (and the reason for the reclamation) were the Fisheries Research Laboratory and NZ Oceanographic Institute on behalf of the Ministry of Works, occupied at the start of the 1980s. Designed by Derek Wilson, the research facility contained two large Brutalist buildings as the landmarks of the site (one example in fig. 3.04).

Brutalist architecture was at its height in the period of 1951-1975 internationally and came about in part as a reaction to the "frivolity" of the light-weight modernist buildings of the previous generation. It represented an important aesthetic view that form should expose function and materiality, rather than hiding them (Alfirevic and Simonovic).

These buildings were commissioned in the late 1960s while Brutalism was still in vogue globally, but since they were not completed until the start of the 1980s, they were essentially outdated from the start of their built life. They were no longer seen as a reaction to the architecture from the 1930s and 1940s, which had provided meaning to Brutalism outside of New Zealand. However, as examples of New Zealand Brutalist architecture, they represent important pieces in our architectural history.

In 2005, the Greta Point Tavern was moved by barge in 12 pieces from its original location to Queens Wharf in Wellington Harbour. A medium-density housing development was then erected in its place at Greta Point and still remains.

2.05 Softscape and Hardscape

The aerial photograph in fig. 2.05 shows the current physical context of the research site on Greta Point. It shows there are small areas of landscaping around the site, predominantly on the seaward side, to minimise the wind effects within the site's operational yards. These landscaped areas could be improved and enlarged to cater for more public use, recreation and enjoyment by all users of the site.

Landscape elements such as the rocky water's edge is part of the historical narrative of the site relating to the reclamation of the land in the 1960s. To achieve the research aims and objectives set out in this thesis, such elements need to be actively engaged in the experiential narrative journey of the site as well as engaging the conflicting architectural geometries that have arisen over time due to events like the reclamation. Drawing on historical narratives, like the rocky reclaimed water's edge, will enable the design to manifest itself, as not only a unique seaside site, but as another important chapter in the greater tale of this site.

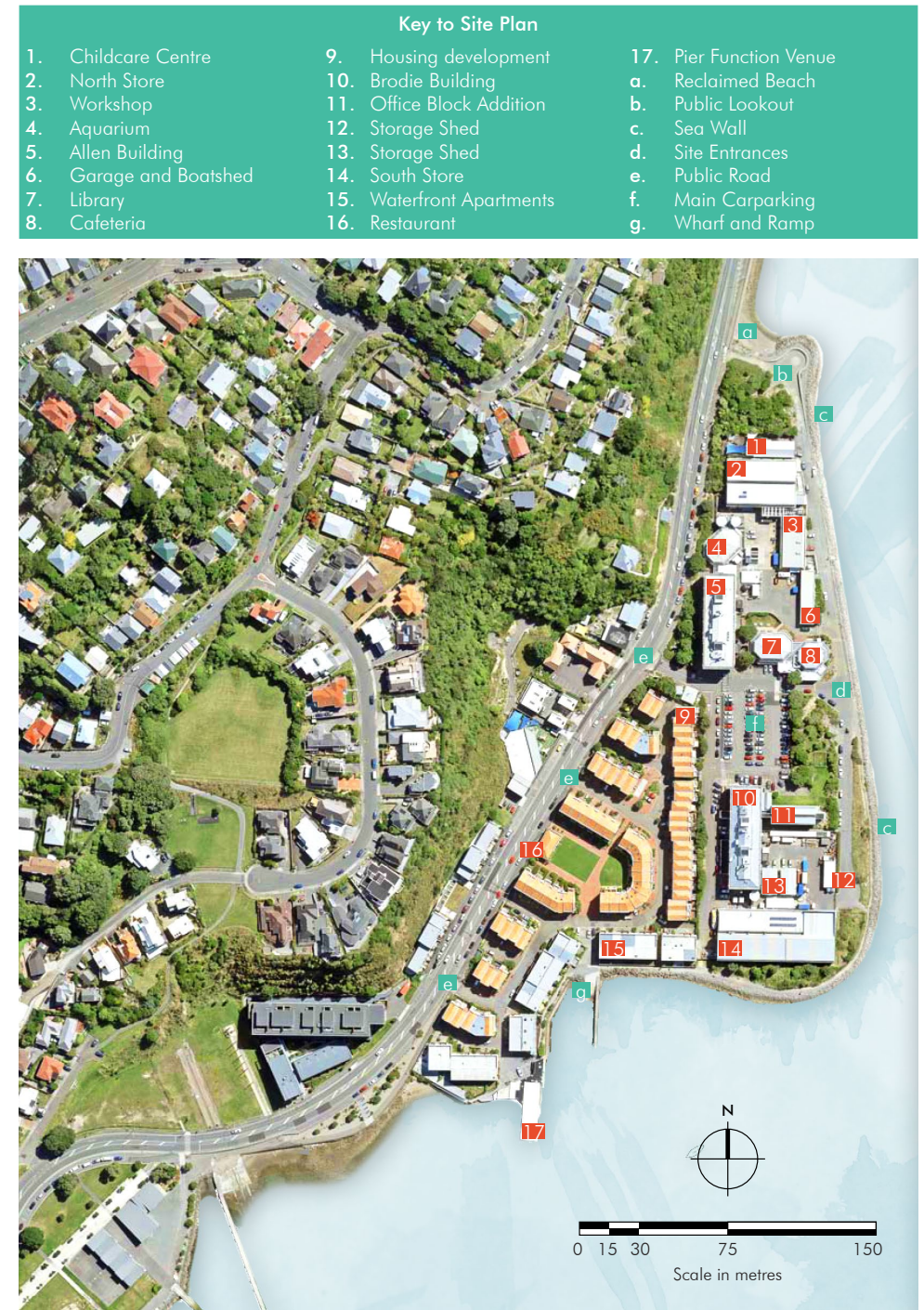


Fig 2.05. Site context plan showing the existing buildings inhabiting the site and surrounding area of Greta Point

2.06 Housing Crisis!

The housing development that was built on site after the award-winning Greta Point Tavern was deconstructed and moved to Queens Wharf unfortunately did not achieve the same architectural standard that was set by Ian Athfield with the tavern.

One of the most noticeable issues with this development is the lack of streetfront engagement and the inability to create either an active edge or a soft edge between the footpath and the site. The development appears to take on a position of confusion where it seems it may have been initially conceived as a fully gated and private community, but the use of low and transparent fencing with inconsistent landscaping along the edge loses this sense of a gated development. The lack of streetfront engagement with the buildings themselves also lends itself towards a more gated community idea as a lack of appreciation for the surrounding context is very evident through this.

Through design-led research, this thesis seeks to achieve a better connection to the surrounding context through the architectural design of the new student accommodation and housing within this area of the site, as well as through utilising urban design principles from theorists such as Trancik.

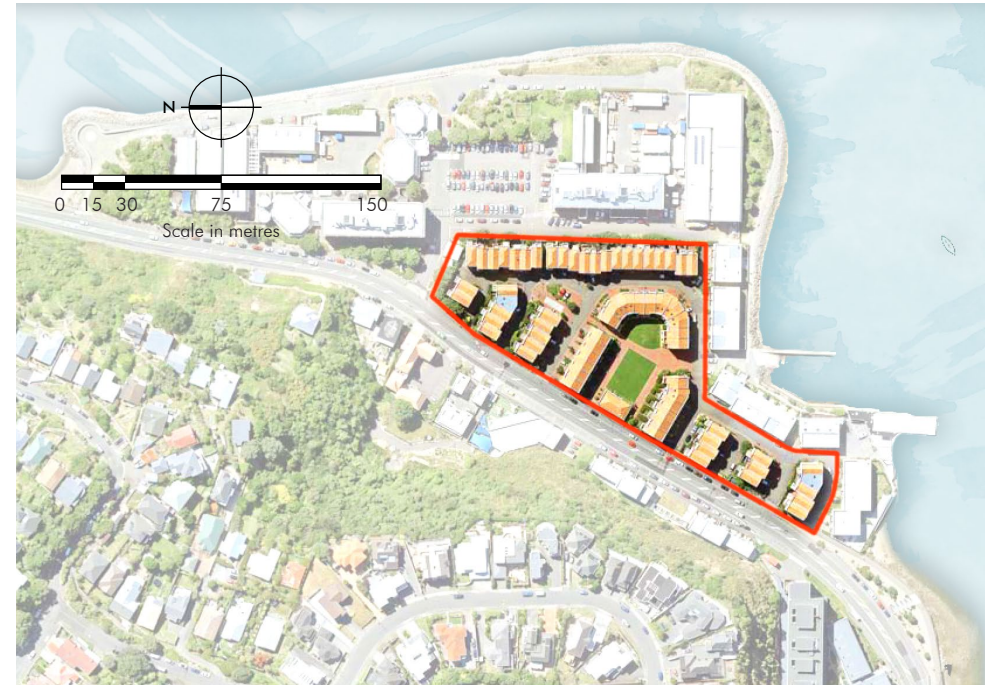


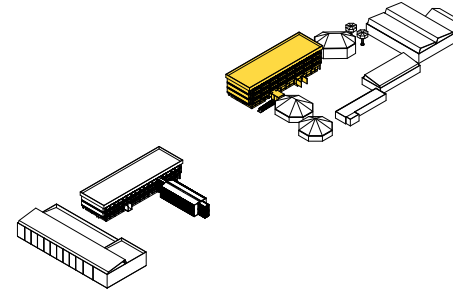
Fig 2.06. Photographs by Author highlighting the streetfront facade and parking issues within the housing development



Fig 2.07. Photographs by Author highlighting the streetfront facade and parking issues within the housing development

2.07 Existing NIWA Buildings Evaluated

The following section evaluates the existing buildings within the NIWA facilities part of the research site and establishes whether they should be retained and repurposed or demolished to achieve the research aims and objectives within the context of the new programme.



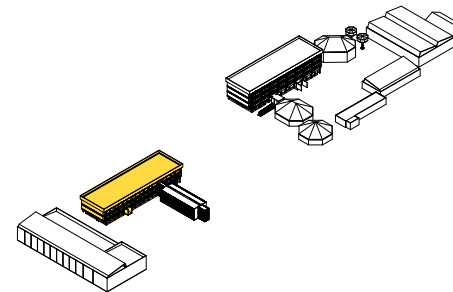
Allen Building — Occupation December 1980

One of the Brutalist style buildings on site, it is important for historical elements of the site's past. Exterior is in good condition with general weathering expected from a seaside site. Interior programme is private and sheltered from natural light and many original architectural features have been covered with linings.

Proposed Response: Revitalise and Repurpose



Fig 2.08. Photographs inside the Allen Building by Author from left to right: the hallway lit by artificial light due to lack of natural light; and hints of the original Brutalist style architectural elements still exposed on the interior



Brodie Building — Occupation December 1980

The second Brutalist style building on site, is a direct architectural reflection of the Allen Building only one storey lower in height. It represents the same condition and issues as the Allen building, with the largest issue being that the internal programme has outgrown the architecture and original intended use of the spaces.

Proposed Response: Revitalise and Repurpose

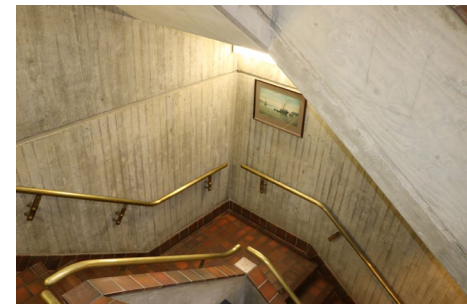
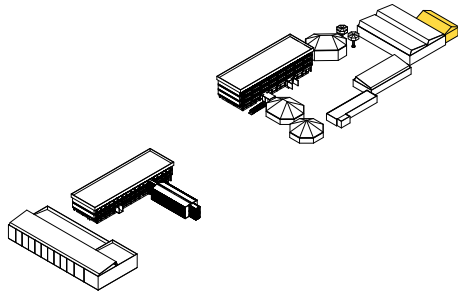


Fig 2.09. Photographs by Author from left to right: the stairway designed in a Brutalist style with boardmarked concrete and brass railings to draw on the maritime reference; architectural elements that open opportunities for connections to new spaces



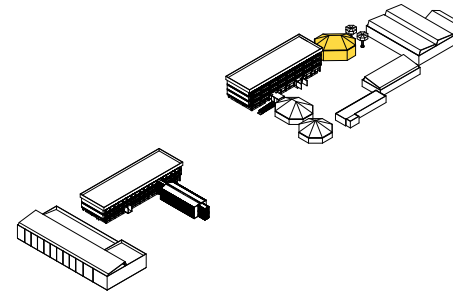
Childcare Centre — Occupation December 2000

A timber framed structure with low pitched gable roof and no architectural significance. Neither this simple shed building nor its programme have any relevance to the rest of the site.

Proposed Response: Demolish



Fig 2.10. Photographs by Author showing the Childcare Centre addition added during the 2000s to cater for children of NIWA staff



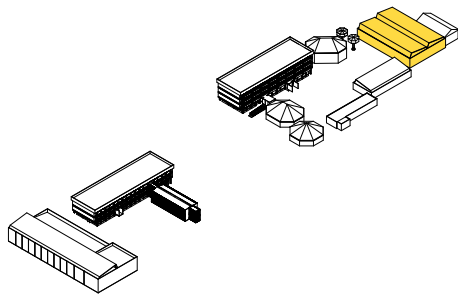
Aquarium — Occupation December 1980

An octagonal structure used by NIWA for housing sea creature experiments. The envelope of the structure is looking very weathered but structure appears to be in good condition. It is a good reference building to retain as evidence of the various architectural styles from the original design.

Proposed Response: Revitalise and Repurpose



Fig 2.12. Photographs by Author from left to right: a glazed connecting passageway between the Allen Building and the Aquarium; the experiment tanks situated around the Aquarium



North Store — Occupation December 1980

Large spacious volume with steel portal frames. Hard wearing and resilient structure and materials. Adding to the mixture of different architectural styles on site, this building draws on the industrial influence of the USS Co. warehouse buildings.

Proposed Response: Revitalise and Repurpose

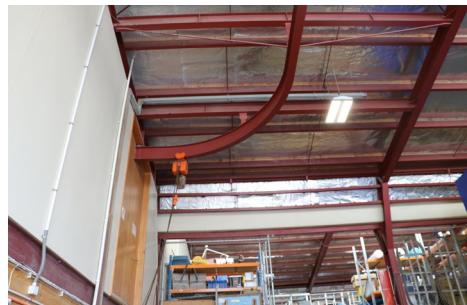
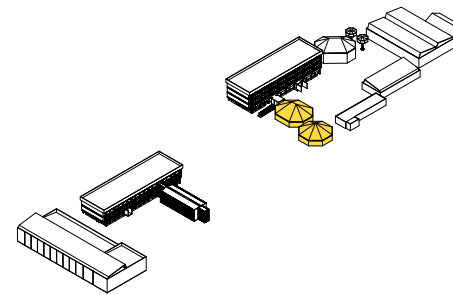


Fig 2.11. Photographs by Author from left to right: an exterior view of the seaside facade of the North Store; the interior is very open because of the use of the steel portal frames and also contains various gantry cranes for the storage



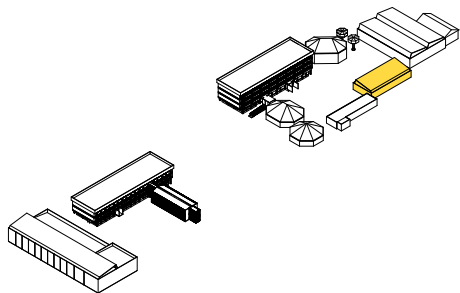
Library, Conference Room and Cafeteria — Occupation July 1982

More octagonal buildings joined together by a glazed hallway attached to the outside. These buildings are currently a barrier for successful site circulation and interconnection between the ends. Parts of this building and the services are showing severe signs of deterioration being waterfront buildings.

Proposed Response: Demolish



Fig 2.13. Photographs by Author from left to right: the glazed hallway around the outside of the Conference Room that seems to have watertightness issues; a service duct that has been severely affected by the seaside weather conditions



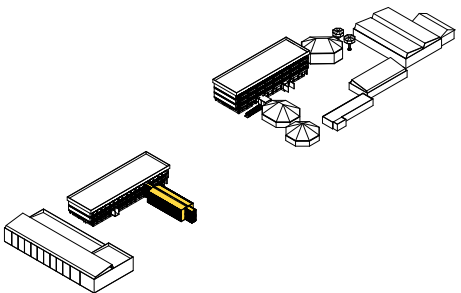
Workshop — Occupation December 1980

Another spacious shed volume with steel portal frames for the structure. Internal programme has storage and equipment rooms throughout. Portal frames for the structure allow the internal space to be very flexible for the new programme with potential new programmes, such as film studios and design workshops.

Proposed Response: Revitalise and Repurpose



Fig 2.14. Photographs by Author from left to right: view of the interior of the Workshop with equipment everywhere but wooden boards lining the walls are in good condition; structure is all steel with the roof sitting on top and suspended lights



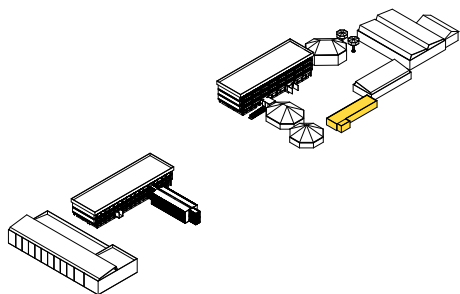
Office Block — Occupation 2002

An addition to the Brodie Building constructed to cater for extra office space and designed by a different architect. Style is very different to other buildings and causes interruption to site flow between either end.

Proposed Response: Demolish



Fig 2.16. Photographs by Author from left to right: the Office Block hidden behind all of the shipping containers and other temporary offices left on the yard; the glazed fire stair getting the waterfront views alongside the public promenade



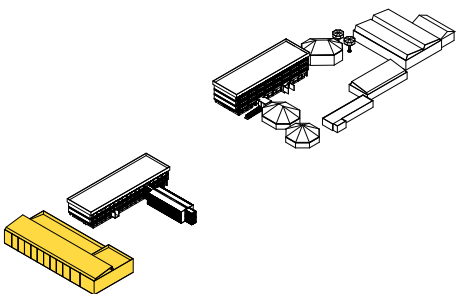
Garage and Boatshed — Occupation December 1980

A lower space with a mono-pitch roof on top of steel portal frames. This building does not have any heritage features or other characteristics that help with the new programme of the site.

Proposed Response: Demolish



Fig 2.15. Photographs by Author from left to right: the roller garage doors opening into the operational yard; the seaside facade of the Garage with windows stretching along the facade



South Store — Occupation December 1980 (addition constructed during 2000 by ArcHaus)

The largest shed volume on the site. The steel portal frames allow for openings and penetrations to be placed along the walls to open out to the views. Playful open plan space allows for new internal functions. These are large open spaces that could allow for programmes that are inter-changeable and allow for flexible planning of spaces.

Proposed Response: Revitalise and Repurpose



Fig 2.17. Photographs by Author from left to right: the large concrete panels of the South Store towering overhead with roller door for vehicle access; the spacious and long interior with skylights allowing plenty of natural light into the space



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Fig 2.18. Original proposed site plan illustrated by Toomath Wilson Irvine Anderson Limited for the design of the Marine Research Facilities incorporating thorough landscaping implementation, sea wall retention and yacht club facilities

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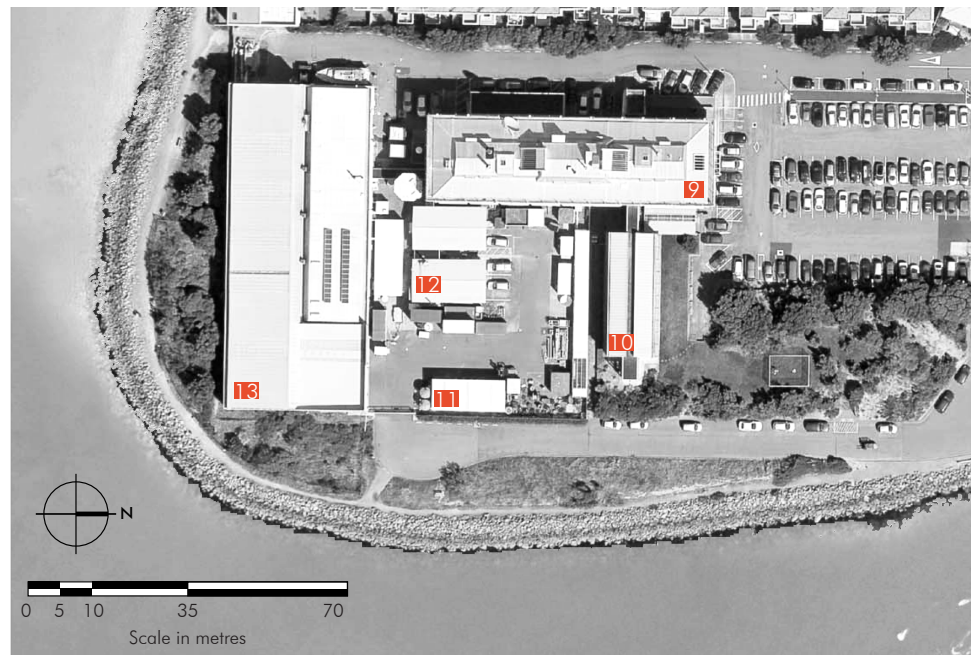


Fig 2.19. Aerial view of the existing site at Greta Point, including new additions not in the original scheme (shown in fig. 2.18), built to cater for the expansion of NIWA over the years





Fig 2.20. Buildings to be retained, revitalised and repurposed shown in yellow, buildings to be demolished shown in red



Fig 2.21. Existing buildings to be retained, revitalised and repurposed left behind after demolition

2.08 NIWA — Programmatic Minefield

The programme on this site has changed and developed a great deal since the USS Co. days at the start of the 1900s. In particular, the organisational structure and legal ownership by NIWA have been through various adaptations leading to a disorganised.

At the time of design completion and occupation of the NIWA research facility, the site and buildings were home to the New Zealand Oceanographic Institute (NZOI) of the Department of Scientific and Industrial Research and the Fisheries Research Centre (FRC) of the Ministry of Agriculture and Fisheries. Once the Crown Research Institutes Act passed in 1992, NIWA was created with many of its personnel coming from the break up of the former two government agencies (NIWA).

The staff role grew immensely over this time and with that so did the equipment and space needed to operate at the required level. Therefore, sacrifices and compromises of spaces had to be made. Former office spaces were turned into hazardous laboratories, requiring intensive machinery and spatial retrofits. Additional buildings needed to be added to the site quickly and easily leading to temporary (turned permanent) portacom offices, container labs and less architecturally significant additions being created.

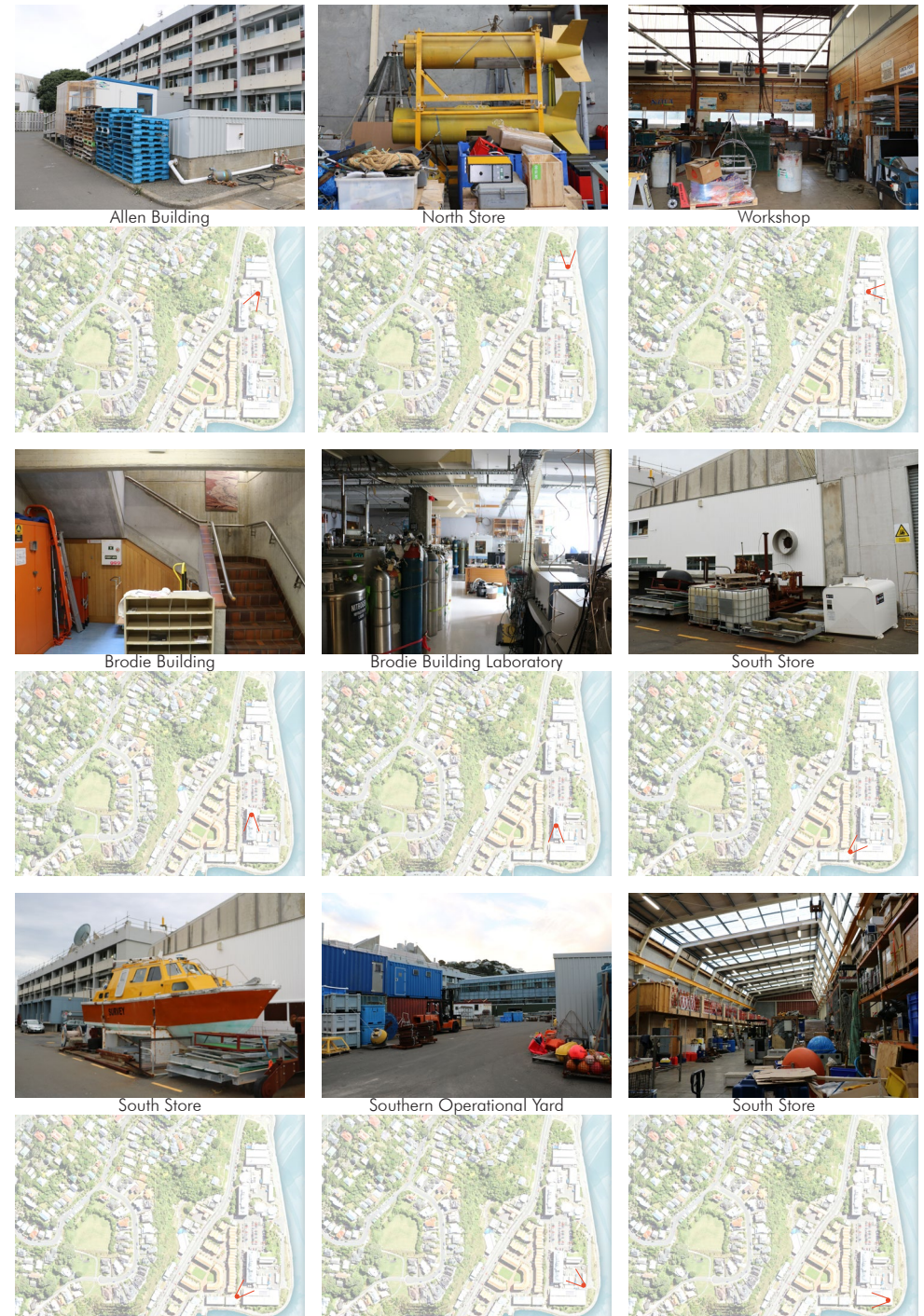


Fig 2.22. Photographs highlighting the condition of the NIWA programme, along with the positions on site from which the photos are taken

2.09 Allen and Brodie Buildings

The Greta Point site was originally expanded and intended for the New Zealand Oceanographic Institute (NZOI) new laboratory and berthage facilities only, but approval to proceed with the planning was delayed while a request from the State Services Commission was considered that the Fisheries Research Centre (FRC) also be housed on the same site (Moller). Further reclamation occurred to the north of the site to allow for this late addition to the complex.

With the decision to establish both organisations on the same site and following a study of both briefs (which showed much duplication of requirements) the architects recommended that the possibilities of combined facilities should be investigated with a view to a more economic use of resources. It was however decided that the individual integrity of the two bodies would best be preserved and served by providing entirely separate buildings. (Moller)

At the time of discussions over establishing a brief for the project, it was suggested that scientists, many of whom were supposedly secretly members of the flat earth society (Moller 28), should be accommodated in single story timber framed barns raised 1m above the ground. Given the areas to be provided and programme requirements of these two divisions, this would never have worked on this site. Adding to this were other factors such as the desire for natural light, some functions needing

only artificial light, the necessity to exclude salt air and aircraft noise, the rock plateau on the western side of site and liquefaction potential from the reclaimed landfill beneath. Multi-storey earthquake-resistant laboratories became the effective solution.

The existing carpark in the middle of the site was earmarked for future expansion within the initial design concept with the plan to have another multi-storey building elevated above the carpark connecting to the existing laboratories via bridges (Moller). This expansion never occurred and the open carpark still currently remains in the centre of the site.

As a result, the site seems somewhat disconnected between the northern and the southern ends, two separate organisations with very similar programme requirements sharing the same site. Most architectural elements are the same between both laboratories: 1016mm planning module (originally designed in imperial then 'soft' converted to metric), perimeter offices, concrete materiality associated with the Brutalist style (when built) and central service core; they appear connected visually.

The NZOI facility was named the Brodie Building in honour of its first director, Dr Jim Brodie, and this building was opened on 19 August 1981 (Moller 31). The FRC facility was named the Allen Building after Kenneth Radway Allen, the first professionally trained fisheries biologist employed by the New Zealand Government (McDowall).

2.10 Allen Building

Architect Derek Wilson designed the Allen and Brodie buildings in 1980, when he was a principal in the firm Toomath Wilson Irvine Anderson Ltd. The original concept for both buildings was for them to symbolically resemble ships with the roof form, and precast concrete balcony protectors read as lifeboats (Alington). The interior of the Allen Building has little relationship to the Brutalist style of the exterior facade. The floors are covered with linoleum, standard for most traditional laboratories, walls are lined with fibrous plaster and timber panelling, and the lighting channels down the hallway are coloured red and green to allude to 'port' and 'starboard' orientations (fig. 2.26), which relates to Wilson's architectural ship metaphor. The boardmarked concrete structural elements (left of fig. 2.26) are left exposed, where possible, to provide one of few hints about the Brutalist exterior of the building.

Natural light is not an issue for the perimeter offices around this building but the hallway and central spaces on each floor lack natural light. Currently, these central spaces are used for programmes that do not necessarily need a substantial amount of natural light such as HVAC, stairs and storage. With the predominant programme within this building (when it is repurposed in this thesis investigation as a creative campus relating to musical study, practice and performance, natural lighting should be used in addition to artificial lighting. For the thesis design development, this building will also contain several communal spaces where natural light is essential for such educational spaces.



Fig 2.23. Photograph by Author of the Allen Building resembling a ship with the balcony protectors reading as lifeboats



Fig 2.24. Photograph by Author showing the boardmarked concrete being painted over, masking the Brutalist aesthetic



Fig 2.25. Photograph by Author highlighting the concrete stairwell that has also been masked by paint and plasterboard



Fig 2.26. Photograph by Author showing the hallway with timber panelling and the red 'port' channel and exposed concrete

2.11 Brodie Building

The interior of the Brodie Building appears to have a much stronger relationship to its Brutalist style exterior than the Allen Building. Boardmarked concrete elements are much more visible throughout the building (fig. 2.28 - 2.29) and have not been covered by fibrous plaster linings. The two circulation cores, more importantly the stairway (fig. 2.28), have also been left in their original Brutalist style, creating a very striking architectural impact on the interior of the laboratory.

The quality and amount of natural light is much the same as the Allen Building, with the perimeter offices benefitting from plenty of natural light, while the central spaces unfortunately lack this feature. The proposed new programme that will be inserted into this building consists mainly of the design classroom requirements of the university creative campus, specialising in communication, industrial, interaction and media design as well as design for social innovation. Therefore, most spaces would benefit from spatial qualities like natural light; included are the communal spaces, where a very open atmosphere encourages interaction and collaboration between students and staff.

The Brodie Building has connecting links to other buildings nearby; these instil an emotive response of being compressed in a smaller space before opening back out into the next destination, such as the view seen in fig. 2.30. This is a strong circulation response that could be explored further within the new creative campus.



Fig 2.27. Photograph by Author of the Brodie Building showing the similarities to the Allen Building, only one storey shorter

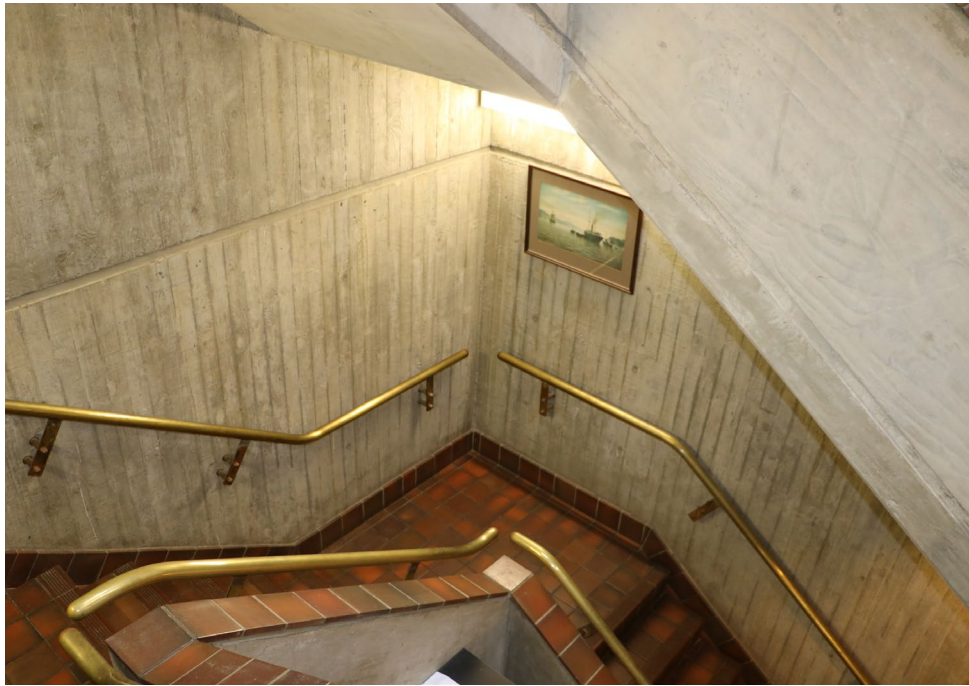


Fig 2.28. Photograph by Author showing the stairways representing a great example of the Brutalist style of the building



Fig 2.29. Photograph by Author highlighting the exposure of the insitu concrete structure



Fig 2.30. Photograph by Author showing the 'compressed' connection between the Brodie Building and South Store

2.12 Existing Shed Spaces

Alongside the two Brutalist buildings on site are various shed forms of different sizes and varying spatial qualities. Sitting on top of steel portal frames, surrounded by solid walls, these spaces were originally designed to house wood and metal work activities, storage, boats and vehicles and staff (Moller 29). Features like the gantry crane pictured in fig. 2.33 and 2.34 allow heavy machinery and storage items to be lifted and moved onto the mezzanine levels.

Natural light is currently abundant within all of the shed spaces as it enters through the polycarbonate skylights inserted within the roof envelope, as shown in fig. 2.32 and 2.33. The current conditions of the roofing and skylight materials warrant replacement but the aim will be to achieve the same qualities of light to keep the open atmosphere within these spaces, even when the new programme is introduced.

Large solid concrete panels are used for the perimeter walls (fig. 2.31), and therefore the sheds do not provide inhabitants with the capacity to see any surrounding views at all. This severs the visual connection and relationship between the inside and outside, which the thesis research aims and objectives seek to remedy within this design research investigation.



Fig 2.31. Photograph by Author of the exterior of the South Store with large solid concrete panels lining the facade



Fig 2.32. Photograph by Author showing the spatial qualities of diffused lighting in the North Store mezzanine



Fig 2.33. Photograph by Author of the interior of the South Store shed with the gantry crane overhead



Fig 2.34. Photograph by Author of the gantry crane entering the mezzanine space of the North Store

2.13 SWOT Analysis — Building Scale

SWOT analysis is a planning tool used to identify a site's current strengths and weaknesses, as well as the opportunities and threats that should be taken into account.

The analysis here has been informed by the preceding research within this site analysis chapter, alongside the close studies and investigations carried out inside the buildings during site visits and tours around the facility. These SWOT summaries are also informed by the thesis project and literature reviews, which are discussed in more detail in the following chapters of this thesis.

Strengths

Direct connection with the Evans Bay Harbour

Contains two Brutalist style buildings designed by famous Wellington architect, Derek Wilson

Various spacious shed volumes with large steel portal frames, allowing for open and flexible spaces

Very visible patina in places evidencing many different layers of history and weathering from being harbourside

Unobstructed views from the site to the harbour and beyond

Preserving and adding a new narrative layer to the Brutalist buildings may provide them with a new function and revitalised aesthetic

Opportunities

Steel portal frames in the shed spaces allow for easy manipulation of cladding, removal of walls and opening up to the views

The visible industrial past invites many ideas for design concepts

Buildings being scattered around the site and varying in size and volume can benefit the proposed function of a creative campus

Experiment tanks could be exposed and opened to allow for integration into the building function or to create a palimpsest of the old programme within the new function of the site

Weaknesses

Lack of connection between the various buildings on site, especially between north and south ends

Currently a very secluded site with high buildings blocking visibility from the roadside and footpath

Surrounding views are not maximised within the architectural spaces

Internal programme of Allen and Brodie Buildings is very private and tight, leading to less robust additions around site to accommodate storage needs

Messy site with objects scattered everywhere, containers being used for temporary storage, severe growing pains where the architecture has not kept up with the programme requirements.

Threats

Risk in deciding what to preserve, between important original elements and industrial qualities that might be less architecturally significant. Keeping both can result in a very complex building to adjust in the future.

Preserving and revitalising the existing Brutalist buildings could potentially upset passionate advocates against this style and era

2.14 Reflections of the Existing

The positioning of the creative campus in Greta Point was strategically chosen to form a link between Victoria University's School of Design campuses in the outer suburbs and the city centre. It enables the satellite campus to be a midpoint between the two current campuses: Miramar Creative Centre and the Te Aro School of Design.

The goal is to create an active community on this site, and the creative campus could become a key part of this proposal, since it has the appropriate location, spatial qualities and building dynamics for this purpose.

The creative campus will consist of mostly revitalised and repurposed existing buildings to achieve the research aims and objectives of this thesis through adaptive reuse design. New contemporary additions will also be designed to meet the programme requirements and to help establish a meaningful relationship between the old and the new, to help achieve the research aims and objectives. The demolition of selected buildings seems justified if they are of no recognised heritage value or if they disrupt the organisation of the combined spaces.

Most of the new buildings will have a tertiary education function relating to the proposed new creative campus. Although there is a need for retail, hospitality and other public amenities, having the majority of these spaces concentrated in one area could lead to a mono-functional



Fig 2.35. Photograph by Author of the entrance up the ramp and into the Brodie Building through the structural framework

space, with no mixed-use qualities. Therefore the master plan will seek to avoid this clustering of similar functions around the site and aim to disperse them throughout.

At the same time it is important to consider the principal stakeholders intended for this site. By having the site predominantly as a tertiary education facility, it attracts students and staff directly but also involves the public with several buildings being public spaces. Multi-purpose spaces and halls will be scattered around the site available for public use as well as retail and hospitality opportunities.

Existing aesthetic characteristics to be retained and/or referred to in the future master plan include:

- Use of materials that create a distinct relationship between old and new, Brutalist and contemporary;
- Rocky water's edge;
- Visual and physical relationship to the harbour and water's edge;
- Pragmatic, functional and robust buildings and structures;
- Engagement between the harbour and the hillside;
- Historic structures and evidence of seaside weathering; and
- Existing built fabric with simple vernacular forms.

2.15 Surrounding Programme

Greta Point is adjacent to a steep residential slope far from the town centre of Hataitai; it therefore has little if any connection to this centre.

The current programme on the thesis's site is the NIWA research facility, medium density housing with a function venue on the southern end of the site, and a childcare centre adjacent to the north store shed of NIWA. Around the site are numerous other early childhood centres, motel accommodation, a single cafe, a Middle Eastern restaurant, apartments, papakāinga housing and standalone housing perched up on the hills.

There are currently 270 employees working at the Wellington NIWA site and only one cafe to support not only NIWA employees but other staff and residents in this immediate area. Hataitai village is a 25-minute walk uphill, rendering this a very unpopular route for those on a lunch or coffee break.

Approximately 1000 students and staff are expected to be visiting and using the creative campus daily with more visitors and members of the general public in addition to that. The site lends itself towards a more mixed use programme within the campus to cater for the everyday needs of the students, staff and public. Since there is a lack of amenities in the Greta Point area, the master planning of the thesis site will be very important to outline what is needed for the new programme.

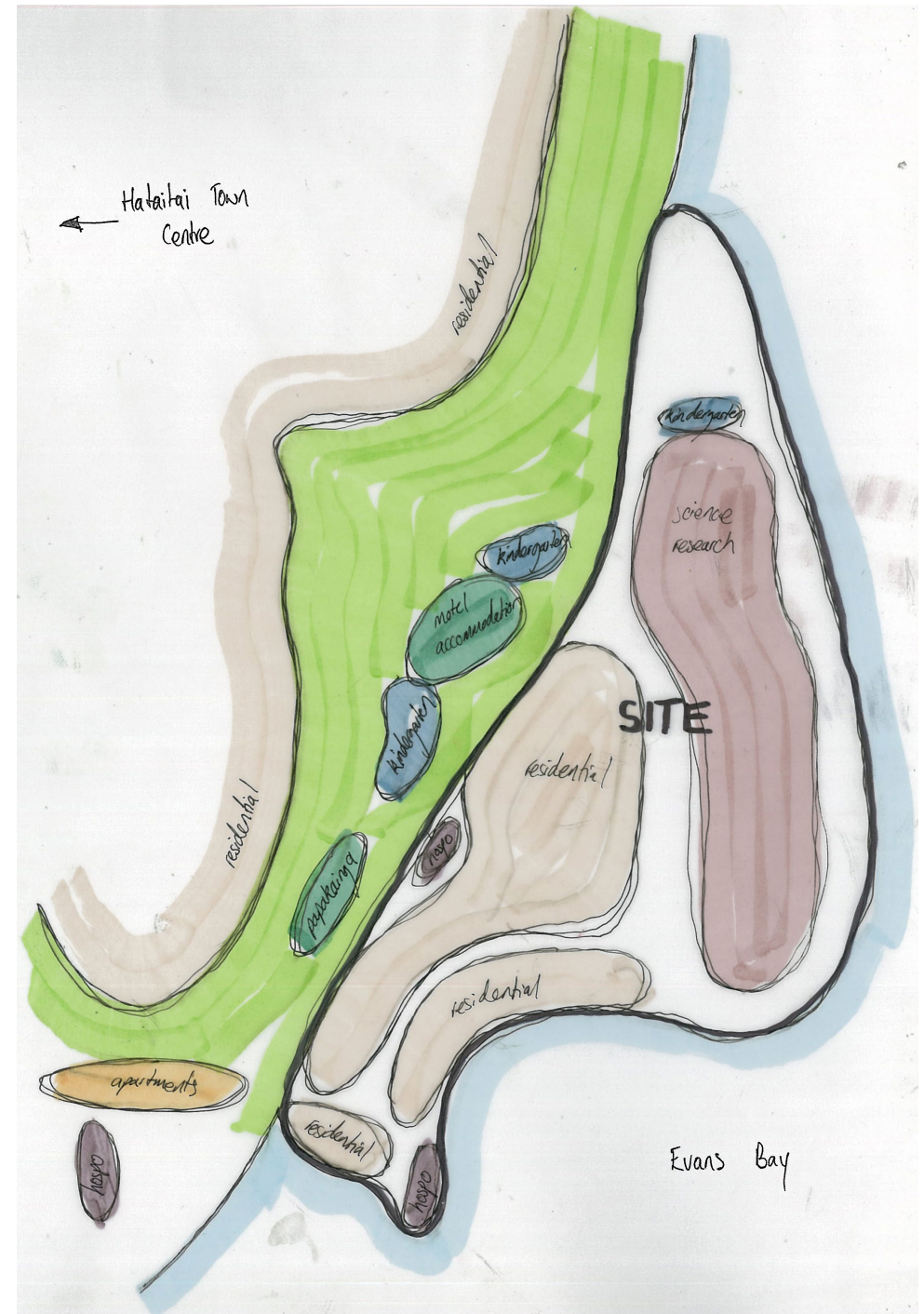


Fig 2.36. Sketch plan showing the existing sectors and housing around Greta Point and within the thesis's site boundary

2.16 Character of Greta Point

The design research outcome will endeavour to respond to the unique characteristics and features of Greta Point, including the relationship to Evans Bay and Hataitai. The aspiration is for an integrated development with a connected and shared environment, where the architectural character is developed in response to the history of Greta Point.

Greta Point's unique character is the result of many factors including its separation and containment, its harbour edge location, the history of its occupation, and that most of the area is built on reclaimed land. Some of the existing built forms and architectural elements have an aesthetic and/or heritage value that are worthy of retention. Adaptive reuse should respect and develop that existing aesthetic rather than replace it, where possible and necessary. It is intended that Greta Point will continue to have a unique character that makes it distinct.

The overall architectural aesthetic of Greta Point has little sense of continuity or uniformity, creating a very diverse aesthetic within the area. This is formed through the mixing of various industries within this small area: science research facilities, maritime programme, early childhood centres, motel accommodation, Māori papakāinga housing, apartment living, cafe and function venues. This opens the possibility for experimentation with the new architectural forms on site, while taking into account that they but they all seem to have a common reoccurrence of a simple vernacular form.



Fig 2.37. Photographs by Author highlighting the varying existing architectural characteristics and language of Greta Point

2.17 Site Material Palette

Greta Point has a material and colour palette that distinguishes it as a reclaimed land waterfront site with various historical layers including:

- The maritime palette consists of rusted boat parts, steel, netting, metal decking and various weathered artefacts.
- The seaside palette consists of various types and conditions of rocks and boulders, bright green algae, windblown tussock grass, rusted manhole covers, and weathered architecture.
- The reclaimed land palette consists of hidden debris from former building site demolitions, essentially treating the reclamation as a hard landfill project.
- The exterior circulation palette consists of textured brick paving, roughly laid stone speed bumps, and no-parking yellow lines.

The rust reveals that the elements are harsh on building materials around the site but also shows the history of the site and the functions that happen here. Rust marks are left on the ground where machinery and other marine artefacts sit before getting loaded aboard the awaiting research vessels.

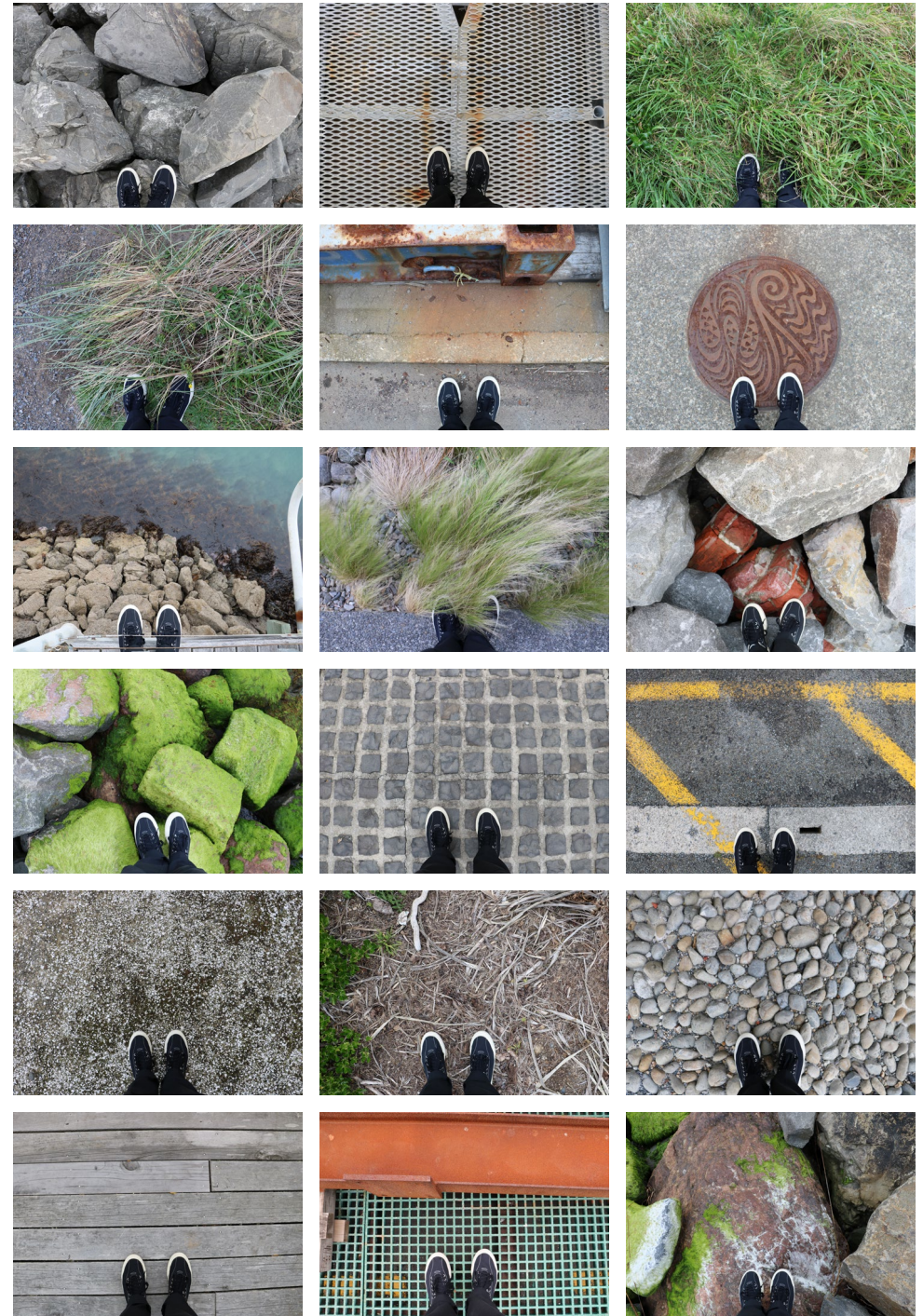


Fig 2.38. Photographs by Author highlighting the Greta Point material palette

2.18 Framing Site Elements

A site that forms the threshold between land and sea should take advantage of the natural features not only on the immediate site but within the surrounding context and the panoramic views.

By incorporating and reinforcing these natural features on and around the site into the architectural design alongside the existing built elements, the historic narrative of the site can be enhanced by strategically framing these elements as they may currently go unnoticed or not be fully understood. By framing one particular part of a panoramic view, our focus will channel into that because our minds are not distracted by everything else around it. H  l  ne Binet, a Swiss-French architectural photographer, once wrote:

Le Corbusier said that you have to put frames before nature. So much happens outside that you have to frame it to understand just a part of it; windows, then, have the role of framing the complexity of nature. (102)



Fig 2.39. Photographs by Author with a framing device capturing points of interest and historical layers on the site

2.19 Site Circulation

Current vehicular access (fig. 2.40) to the site enters and departs the central carparking with a safe entry and exit point. This site entry leads to car parking for NIWA staff and public access to the sea wall along the public promenade. This access, while having a safe entry and exit point, currently bisects the site in half, which contributes to the disconnection between each end of the site. The central heart of the site is delegated to car parking and becomes the focal point for everyone entering the site. This entry changes orientation along the way, directing focus towards the intersection point and opens up the opportunity for an object of interest, an artefact or a new space, to be placed there.

Public pedestrian access (fig. 2.41) is disjointed around the site edge in its current state. The walkway that follows the entire Oriental and Evans Bay Parade along the edge of the bays bypasses the site and follows the road instead, removing the sea view from vehicles and pedestrians. There is a narrower path that guides pedestrians around to the seaward side of the site, but it is difficult to find. This leads onto the public vehicle road that is used by predominantly fishermen and parked cars rather than a walkway. On following this road to the south end of the site, the pathway that leads around the southern point is again very narrow and disguised so most pedestrians and cyclists turn around and exit via the vehicle access, rejoining the main road. This is a very broken link that needs to be fixed to encourage more public involvement and a seaside journey that can be followed with ease.



Fig 2.40. Vehicular movement (two-way)



Fig 2.41. Predominant public pedestrian and bicycle movement

2.20 SWOT Analysis - Urban Scale

The data used here was provided through analysis of Greta Point, further urban analysis, the mapping of different elements, case studies and literature research.

A SWOT analysis was used as a tool to identify the factors that can be favourable or unfavourable to the desired objective: a lively and interconnected campus. At the same time this tool can help to shape the objective further into a strategy.

Strengths

Strong transport and pedestrian links to city centre and outer suburbs

Halfway point between the two campuses; Te Aro School of Design, and Miramar Creative Centre

Adjacent to Evans Bay Harbour

Strong historical narrative associated with the site and Greta Point

Weaknesses

The strong narrative of the site is not being fully utilised to its full potential

Some existing architectural elements are hindering connectedness for the new programme

Lack of mixed-use environment

Very few hospitality offerings within immediate proximity to support the staff and residents

Lack of awareness and visibility of the site from the roadside

Opportunities

Extend and rehabilitate green areas

Industrial heritage can define the redevelopment concept. New activity in old industries can once again trigger the area's development.

Place functions that will also activate the area outside of normal university hours

New buildings could be influenced by the historical narrative of the site and Greta Point

Threats

New programme of a creative campus could put pressure on the need for more hospitality and retail offerings within Greta Point.

Proposal focuses mainly on tertiary education in the field of the Creative Arts

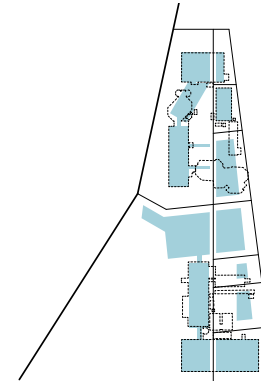
The function of a satellite university campus puts pressure on surrounding areas for student accommodation, flatting and affordable housing options.

2.21 Design Goals and Strategies

Intervening in a former industrial and maritime setting can offer many spatial and architectural qualities and become in themselves an attraction for new users while reflecting the area's past. At the same time, enhancing a previously uninviting place with neighbourhood qualities and attractive functions that promote collectivity can help this space give something back to the surrounding area of Greta Point.

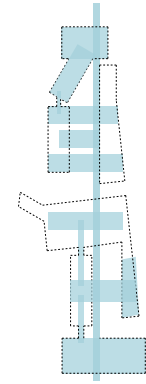
The main themes of the master planning section of this investigation are summarised in three key words: **revitalising**, **inviting** and **connecting**.

Since the project deals with adaptive reuse of former fisheries and atmospheric research facility buildings, and a site that was also an industrial shipping company headquarters, this design investigation could be used to help establish an important reminder and a visual link to this past, its materials and structure.



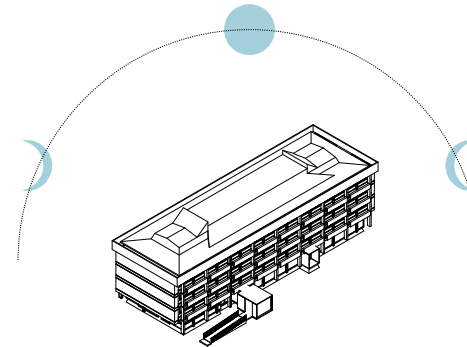
ENHANCE THE PUBLIC/PEDESTRIAN CIRCULATION FLOW

Create a more inviting public circulation interaction with the site and also the waterfront. Allow the site to be read as a public space.



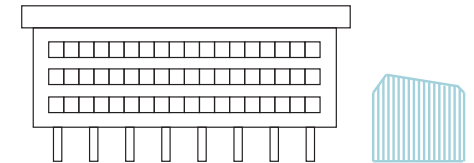
INCREASE ALTERNATIVES FOR COMMON ACTIVITIES

The functions can overlap and create meeting points for the users. This will enable not only social interaction but also knowledge exchange and creative collaboration.



ADD ACTIVITIES THAT WILL BRING LIFE EVEN AFTER BUSINESS HOURS

The campus will attract students and staff directly during the day but the mixed-use function will invite the public into the site at all hours. This will be encouraged through the use of hospitality and retail offerings, public spaces and cinemas.



CREATE A DISTINCT RELATIONSHIP BETWEEN OLD AND NEW

An adaptive reuse project of this nature requires additional volumes to be added to meet programme requirements around site. Therefore, there must be a strong architectural language between the old buildings that are being preserved and the new additions.

2.22 Master Plan Principles

The proposal's master plan sets out to create a unique waterfront destination for Wellington. Drawing on the site's deep narrative and history — the reclaiming of the land and the intersecting of conflicting grids — Greta Point will become a place of creative education and special recreation, a place to live and work and a place to interact with the natural environment.

Key outcomes of the master plan include:

- A high quality publicly accessible waterfront;
- Historical Brutalist architectural forms authentically displayed;
- Retained robustness of the two Brutalist forms;
- Integration of the existing architectural forms with the new programme;
- A unique living environment with housing types predominantly orientated towards the students; and
- Enhanced landscape and vegetation with visual and physical connections to the bush-clad hills of Hataitai on one side as well as Evans Bay Harbour on the other.



Fig 2.42. The master plan of the developed design outcome which will be discussed in depth within the design chapters

Literature Review

I've always thought that it would be very difficult to do in architecture what some contemporary composers have suggested in music, to have rotating players, to have players interpret, and yet I think what architecture can do is involve the audience in it. — Daniel Libeskind

3

The Literature Review relates to the four principal Research Objectives (RO) of this investigation as follows:

RO1: to recognise the original story of an adaptive reuse building as one chapter in a greater ongoing tale that involves future chapters as well, by establishing meaningful relationships between inside and outside and between the original and the new;

Principal Theme: Adaptive Reuse and Memory
Principal Theorist: Jennifer Hill

RO2: to 'curate' retained architectural elements of the original interior of an adaptive reuse building, in ways that adapt and enhance their meaning within the context of a new program;

Principal Theme: Curating the Found and Formed
Principal Theorist: Rachel Morris

RO3: to establish an experiential narrative journey for visitors through an adaptive reuse building that echoes their own daily journeys in life, so that they can relate to the building's greater narrative and understand it on a personal level;

Principal Theme: Journey as Artery
Principal Theorist: Cathy Ganoe

RO4: to actively engage conflicting architectural geometries that have arisen over time and implicate them into the adapted building's new tale.

Principal Theme: Sense of Place
Principal Theorist: Roger Trancik

3.01 Literature Review Introduction

One of the principal objectives of this design research investigation is to consider how architecture can help establish meaningful relationships and dialogues between old and new in adaptive reuse projects, through the use of architectural form, materiality and spatial qualities that visitors experience and remember. The research site has an inherent narrative stemming from the many historical layers relating to its past. The thesis proposes that capturing, reinforcing and adding to this inherent narrative will strengthen the site's ability to draw more users and visitors, while also enabling vital examples of Brutalist architecture to remain in New Zealand's architectural history.

Adaptive reuse can be defined as "a process that changes a disused or ineffective structure into a new item that can be used for a different purpose" (Bullen and Love, 215). These types of architectural projects can be rich and varied. Their importance is not only limited to the reuse of existing structures and built forms, but also the reuse of materials, transformative interventions, prolongation of cultural phenomena through built form, associations across the fabric of time and space and conservation of memory. All of these important ideas result in a densely woven narrative of the built environment with adaptive reuse as their formative tool. The adaptive reuse outcome should add something to the original story of a structure, not diminish it.



Fig 3.01. Curating framed view from the site exploring connections with the context

This Literature Review considers four critical perspectives for addressing the aims and objectives of the thesis: (RO1) Adaptive Reuse and Memory; (RO2) Curating the Found and Formed; (RO3) Journey as Artery; (RO4) Sense of Place. These perspectives will be explored as a means of achieving a heightened narrative and enhanced connections to place identity.

The design research experiments will be designed to incite curiosity in visitors through links and connections, materiality, architectural form, metaphors and spatial qualities arising from the theoretical investigation and related case studies. The four theoretical perspectives, when integrated into design experiments, will be used to test solutions that address the problems facing the site. The most significant problems that need to be addressed are the lack of connection to place and overlooking the inherent natural qualities the site and surrounding context have. The thesis proposes that these problems can be addressed and amended through the implementation of an 'artery' that curates the existing features (natural and man-made) of the site and surrounding context, while incorporating new designed features and buildings, and enhancing their identity through narrative, memory-based design techniques influenced by Dustin Tebbutt's and Francis and the Lights' music videos.

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Fig 3.02. The Robin Hood Gardens project is a good example of a set of Brutalist buildings that were unfortunately demolished rather than retained and repurposed like this thesis instead proposes

The goal is to maintain strong meaningful identities between old and new, while old and new co-exist in harmony with one another and their new programmes. The theories explored in this chapter present opportunities and ideas for the new design interventions to successfully achieve the overall design goal of enhancing a repurposed building's identity in an adaptive reuse architectural design.

The Literature Review starts with the wider goal of an enhanced sense of 'place' through narrative; it examines practitioners' and theorists' ideas about how to understand and achieve sense of 'place' by drawing upon each chapter of the site's narrative history through design. The concept of 'curating' elements around the thesis's site, as a term most typically associated with museums, is explored as a useful tool for the planning and organisation of the creative campus in its entirety. A journey as an artery is explored within the campus because of its strong connection to telling a story with points of engagement and points of reflection. The final section considers the relationship between the conflicting architectural geometries that may have arisen over time and how these can be integrated into the adapted building's new tale. These theories all inspire different ways to structure and plan a large-scale creative campus, constantly enhancing its sense of 'place' and exposing its narratives.



Fig 3.03. A quote from the late architect Zaha Hadid advocating for the preservation of Robin Hood Gardens



Fig 3.04. A quote from architect Peter St John, of Caruso St John Architects, also advocating for preservation

3.02 Adaptive Reuse and Memory

Principal Theme: Adaptive Reuse and Memory

Principal Theorist: Jennifer Hill

Research Objective 1: to recognise the original story of an adaptive reuse building as one chapter in a greater ongoing tale that involves future chapters as well, by establishing meaningful relationships between inside and outside and between the original and the new.

Whatever space and time mean, place and occasion mean more. For space in the image of the man is place, and time in the image of man is occasion. — Aldo van Eyck

Contemporary narrative, memory-based music videos, such as those designed by Dustin Tebbutt and Francis and the Lights, are able to show an audience various perspectives of oneself to gain a deeper understanding and meaning behind the lyrics, therefore gaining meaningful memory connections through visual and lyrical stimuli; architecture has the potential to explore this same idea through this tangible and intangible memory connections between the user and the building.

In his book *Placeways: A Theory of the Human Environment*, Dr. Eugene Victor Walter writes: “a place is a location of experience. It evokes and organizes memories, images, feelings, sentiments, meanings, and the work of imagination” (21). This suggests similarities to the music videos

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Fig 3.05. From top left; USS Co. headquarters; Greta Point Tavern from Evans Bay Road; Derek Wilson’s Fisheries Research Centre designed in the Brutalist style; Accompanying maintenance sheds around the site

described above, where the experience of a narrative, memory-based music video is able to evoke memories and feelings, therefore informing the viewer’s understanding of a wider narrative. The memories and meanings that will be important to convey to the users and visitors of the creative campus will be ones of historical connections to the site’s industrial and research past, to those that researched physical oceanography, marine biology and marine geology, to those that worked within the shipping industry that first called this site home, and to those that reclaimed the land back in the 1960s.

The new campus also needs to reflect present connections, connecting the users to other users around the site, the fishermen, the rock pool enthusiasts, the kite surfers, the walkers, the runners, the cyclists; this campus needs to be conceived as a place for all types of people. It is important to reveal and emphasise all layers of history on site to gain a better understanding of the greater tale, much like Australian architect Jennifer Hill (University of Technology Sydney) discusses in reference to the Femal Orphan School at Rydalmere, Sydney, “While continuity of use was no longer achievable ... there was an active decision to allow 190 years of layers to co-exist and not to return to a particular point in time” (67).

Buildings are tangible, and whilst the loss through demolition may be physical, it can trigger an associated loss in related memory, which is

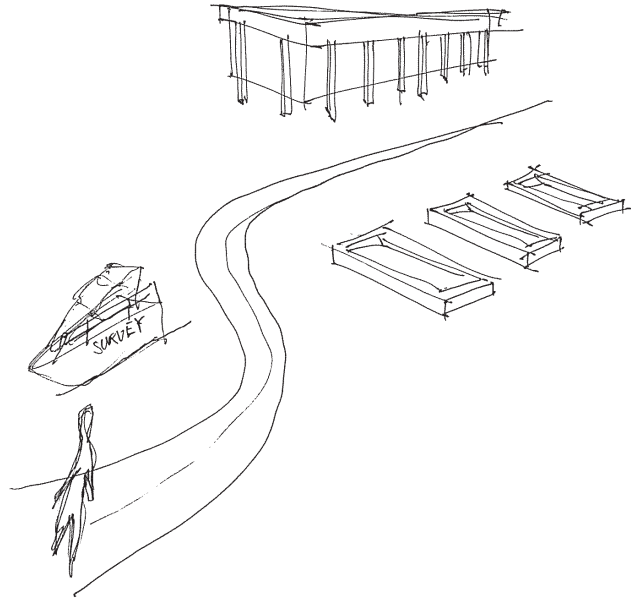


Fig 3.06. Sketch experiment by Author exploring an experiential narrative that winds through the site allowing the user to experience various chapters of the site's history along the pathway, past artefacts and elements alluding to the past

far more difficult to quantify. This is where it is reasonable to discuss the adaptive reuse decision to reuse and revitalise the existing Brutalist buildings on site. While many similar Brutalist buildings around the world are being demolished, the majority of architectural historians want these buildings to remain within our built environment. To allow these layers of architectural history to be seen and recognised; once a building is demolished all links to that era are lost and forgotten.

The thesis design research experiments will investigate the repurposing of some existing buildings as well as the design of new contemporary buildings, and how these can all be understood as important chapters of a larger ongoing tale about the site. According to Italian architect and theorist, Manfredo Tafuri in his article "History, conservation, restoration" in the journal *Casabella*, "there is a common desire, perhaps unconscious, that the body be as sick as possible, to make intervention necessary" (23). This thinking needs to change in relation to adaptive reuse architectural designs; it should not be thought of as a preservation, masking or demolition project but rather a new chapter within the larger story, one where all chapters can still be read. The creative campus contains various remnants and artefacts around the site alluding to its layers of history that are able to act as palimpsests within the context of the new programme. These links to every layer of its past are also able to engage the users' memory and form a deeper intangible connection with the site.



Fig 3.07. Sketch experiment by Author exploring opening opportunities for more meaningful relationships between inside and outside, as well as between new and old, to be established through creating spaces for activity and engagement

To meet the aims and objectives of this research investigation, the design for the creative campus needs to create an environment where all types of people can feel a connection to place. In their book *Sensory Design*, Malnar and Vodvarka write:

Places are specific, but their elements are general; we comprehend places through sensory data; our understanding of 'place' is filtered through memory; and our delight in 'place' is enhanced by a degree of mystery. (233)

In order to comprehend and understand a 'place' people need to be presented with objects from which they can elicit memories, meanings and interpretations that affect them on a personal level. Even though music videos like the ones discussed previously may contain general references, visually and lyrically, they are able to elicit memories, meanings and interpretations so powerfully on a personal level; architecture has the potential to achieve the same.



Fig 3.08. Sketch experiment by Author exploring ways in which a general element like a wharf can engage various different people and various different activities to which the users elicit their own personal connections and memories

According to Vincent Scully, an art historian and Sterling Professor (Yale University):

We perceive architecture in two ways - associatively and empathetically or, in other words, intellectually and emotionally. We make intellectual associations between buildings and other buildings, and we feel buildings as emotional presences. (154)

Editor of the journal *Int/AR*, encompassing issues of adaptive reuse, Marcus Berger (Vienna University of Technology) elaborates further on Scully's idea by writing:

Remembering is an activity that gives identity to our past and defines our present ... building is both architectural and is a profoundly social process, one which engages a wide range of subjects such as history, economics and psychology. (102)

This formation of identity, in its own way, is aligned with the passage of time. In other words, the impact of the recollection is in the present, even though we are accessing the past.

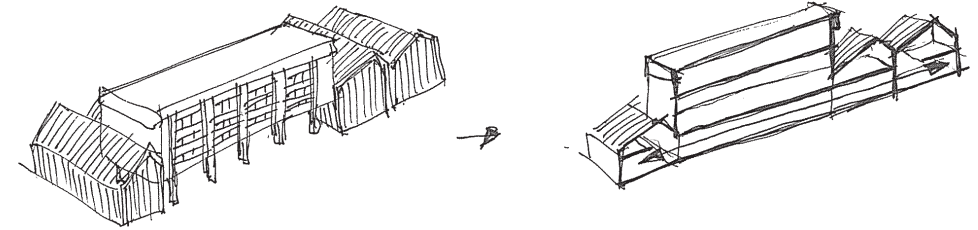


Fig 3.09. Sketch experiment by Author exploring the meaningful relationship between old and new architecture through creating a juxtaposition in architectural aesthetic and a space that blends together in the interior to create a usable space

The eventual feeling that people have for the place also needs to be a positive one. If the feeling is neutral or even negative then the space will be neglected and lost. If visitors are unable to achieve connection to place then the narrative history of the site and Greta Point will be lost and forgotten. Connection to place will allow the site, with its design interventions, to become a flourishing creative campus and destination for students, staff and visitors alike. It will allow the site to also become a destination for the wider public to enjoy the outdoor public spaces, one that people not only refer to their friends but also one that they want to return to themselves, time and time again.

3.03 Curating the Found and Formed

Principal Theme: Curating the Found and Formed

Principal Theorist: Rachel Morris (plus Greer Crawley and Arnold Aronson)

Research Objective 2: to 'curate' retained architectural elements of the original interior of an adaptive reuse building, in ways that adapt and enhance their meaning within the context of a new program.

Curation plays a profound role in the success of narrative constructs within the context of museums and galleries by collating a range of objects and artefacts together in ways that tell a story. Curator and Director of Content at Metaphor in London, Rachel Morris writes that as well as being full of solid things "museums are also slippery, imaginative, conceptual places ... [T]heir subject is time and the different journeys that things and people make through time" (9). In her essay "Imaginary museums: what museums can learn from them" in the book *Museum Making: Narratives, Architectures, Exhibitions*, Morris writes: "the way in which museums choose to shape and categorise ... can have a great poetic power and resonance over our imagination." 'Curating' is a term that refers to the selection, organisation and presentation of objects. The term is being used in this thesis in the sense of organising and presenting objects, parts of existing buildings and site artefacts to tell a story about the architecture and its context. This term is traditionally associated with museums, but this thesis applies it to the discipline of architecture, and more importantly in this case, to adaptive reuse design as well.

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Fig 3.10. Marcel Duchamps's 1917 installation titled *Fountain*

Important artefacts relating to this design research investigation are the elements within and around the existing buildings that can contribute to unveiling the history of the buildings — elements that are often removed to either repurpose a building or to return it to its original state. The design research thesis proposition is that certain objects that may not at first appear to be of value should stay, because they represent an important chapter in the overall story of the site. It is therefore the position of this investigation that 'curating' — and possibly reinterpreting — these elements might provide a means by which people will recognise them as meaningful.

The act of 'curating' itself is an art form that can transform the ordinary into the extraordinary. 'Curation' occurs in museums, galleries and exhibitions, even in the realm of architecture, as seen at the Venice Biennale. Arnold Aronson (Professor at Columbia University School of the Arts), who has written extensively on the relationships between architecture and theatre design, in his essay "The Art of Transition" in the book *Looking Into The Abyss* writes:

They both involve the transformation of space, the control of movement through that space, and - through the use of colour, line, texture, volume, and iconography - the communication of information while manipulating the emotional response of spectator-occupants. (195)

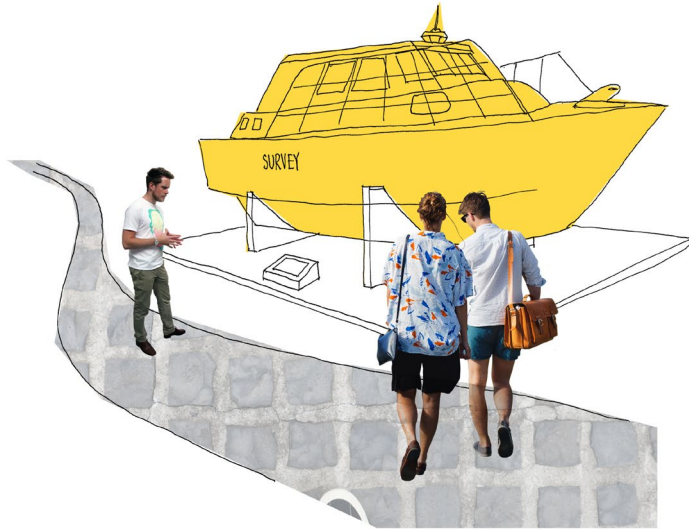


Fig 3.11. Sketch experiment by Author exploring how historical artefacts from previous uses could be 'curated' around the site to help the past manifest itself into the greater narrative. This could be achieved through placing artefacts on plinths like the above former NIWA survey boat to elevate the importance and the potential to elicit memories for the users

By 'curating' these elements within the context of new design interventions, viewers will become aware of them as important elements within a narrative setting, even if they might normally appear ordinary in a non-curated setting. This idea was demonstrated by Marcel Duchamp's 1917 installation *Fountain* (fig. 3.10). The work consisted of a standard urinal, usually presented on its back rather than upright, signed and dated 'R. Mutt 1917'. Duchamp submitted it to be exhibited at the Society of Independent Artists, which he himself had helped found, but this attempt failed to get past the society's board of directors. *Fountain* was later exhibited elsewhere until it was lost and a replica is now on display at the Tate Modern in London (Howarth). The theory behind this, at the time, bold act of defiance against art trends and society, was the idea that by strategically placing an object within a gallery setting one can transform the importance and context of the object itself, therefore allowing it to tell a story. Crawley argues, "just as the theatre space influences the reception of a play, exhibits are influenced by the context in which they are viewed ... enabling the spectator to focus on the object in a controlled, staged environment" (14).

This idea can be translated into the idea of the music videos analysed within this thesis where both Francis and the Lights' *Friends* and Dustin Tebbutt's *Love Is Blind* both utilise a plinth within the scene. The characters in both of these videos stand on top of the plinth, moving on and off the stage, allowing them to become the exhibit within the

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Fig 3.12. Robert Smithson's 1970 work titled *Spiral Jetty* in Utah, USA

studio setting. The behind the scenes of the studio can always be seen in the background to establish the context of the video. This allows the audience to reflect upon the question "what is set, what is exhibit, what is prop, museum artefact, who is spectator, who is performer?" (Crawley, 14). This 'curation' and choreography of spatial elements within an enclosed context allows the audience to engage with the story.

Taking it one step further, founding principal and lead designer at Skolnick Architecture + Design Partnership, Lee H. Skolnick argues that:

[I]f our goal is interpretation, and the most natural mode of communicating is storytelling, then narrative is the architecture that both structures and conveys the intended meaning. In narrative, as in interpretation, we construct by selecting, gathering and reassembling information and evidence within the framework of our own ideas. ... Where narrative comes in is in providing the choreographic structure that follows a storyline — a series of events that form a meaningful pattern. And, as in architecture, the ultimate synthetic manifestation of the intended communication is the constructed experience, which both conveys and embodies meaning. (86)

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Fig 3.13. Sketch experiment by Author turning the characters of Francis and the Lights' music video into a 'museum display'

The thesis design research experiments will investigate how parts of the existing architecture that are being reused can be 'curated' in such a way that transforms them from ordinary to extraordinary within the context of the new programme. Previously unnoticed or under-utilised spaces could gain importance by 'exhibiting' them to engage the visitors and users of the space with the story of its history while using them within the new context of a creative campus. This mode of thinking is similar to theory that establishes the way in which people place artworks on plinths.

Robert Smithson's *Spiral Jetty*, built in Utah, USA in 1970 (fig. 3.12), achieved recognition by rearranging the natural material into an unnatural formation. In doing this, Smithson was able to alter the expression of such material within its natural environment — hence a different approach but adding further to Duchamp's experiment. In 'curating' the land into something unique Smithson gave the property a new story. These ideas will be explored in the thesis by enabling historic elements to not only be 'curated' but to take on a new story as well.

This could be achieved, for example, by 'curating' an existing photography darkroom by completely disengaging it from the surrounding context so that it becomes stand alone within a larger space. The circulation could then be oriented to place it on the relevant axis. Furthermore, implementing a new use for this darkroom space



Fig 3.14. Photograph by Author experimenting with 'curating' parts of the existing through using a framing device

within the context of the new university campus programme will then enable it to still remain as a usable and functioning space while clearly establishing the relationship between old and new. The same process could be applied to other existing architectural elements of interest within the existing buildings to achieve a cohesive experiential narrative throughout the site as a whole.

3.04 Journey as Artery

Principal Theme: Journey as Artery

Principal Theorist: Cathy Ganoë

Research Objective 3: to establish an experiential narrative journey for visitors through an adaptive reuse building that echoes their own daily journeys in life, so that they can relate to the building's greater narrative and understand it on a personal level.

According to the article "Best Practices in the Planning and Development of Commercial Arteries",

... a commercial artery represents a central element in the economic and cultural vibrancy of our neighbourhoods and cities. The success of commercial streets is founded on their ability to offer visitors a unique experience; in this regard, physical organization plays a leading role. Key aspects to creating a dynamic atmosphere include easing the movement of pedestrians, providing people-friendly meeting spaces, enlivening public areas, carefully curating the street's aesthetics, and facilitating access through a broad range of transportation methods while favouring active and mass-transit modes. (1)

An artery, often referred to in terms of anatomy which we cannot live without, is a main path within a connected system with many branches.



Fig 3.15. Photograph by Author exploring elements around the site that could potentially be framed by windows within the new or adapted buildings to focus the user on a particular element from a particular point in time along the artery of the site

The term is being used in this thesis in the sense of creating a narrative journey around the site and in the repurposed buildings as well as the new contemporary spaces. In his article "The Future in Interior Design" in the *Journal of Interior Design Educators and Research*, C.J. Hewlett wrote: "the experience of inhabitation by developing understandings that alter the consciousness of the designer, so that the resulting design challenges the imagination and offers emotional rewards regardless of its pragmatic duty" (10).

An artery can place users in the perfect place at the perfect time and allow them to construct a narrative through a clear procession through space. Crawley discusses the importance of procession through space in relation to the narrative by writing, "the exits and entrances to the spaces become highly important. Doors are key scenic elements signalling beginnings and endings and, as such, they can be used to frame narrative, suggest circulation and mark transition" (16). The artery around the research site and within the buildings can be designed to lead us past important points of engagement, often via framed views, along the way. The ability of an artery to play a role in a greater narrative is addressed in a passage from J. R. R. Tolkien's 1937 book, *The Hobbit*:

*The Road goes ever on and on,
Down from the door where it began.
Now far ahead the*

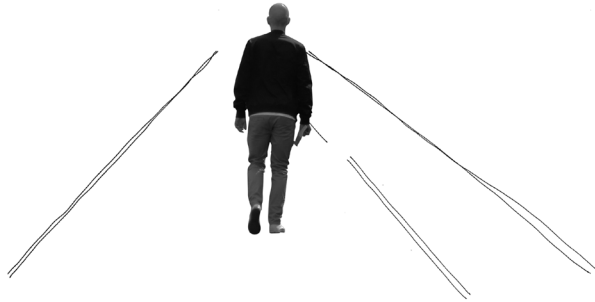


Fig 3.16. Sketch by Author of a scene from the movie 500 Days of Summer, where the man in the scene walks down an empty pathway and his imagination fills the emptiness for him

*Road is gone,
And I must follow, if I can,
Pursuing it with eager feet,
Until it joins some larger way,
Where many paths and errands meet.
And whither then? I cannot say.*

This literary passage suggests a hint of adventure in the readers' minds. Arteries and pathways allow a person to feel directional and safe while simultaneously feeling like a discoverer. An inherent element in the walking of an artery is the understanding of the story that it tells. Cathy Ganoë (Central Michigan University) argues that the use of a narrative framework can assist the designer in making wise decisions about complex and abstract phenomena (2) and these narratives can provide a complete structure that combines aspects of both semiotics and phenomenology (3). She also proposes that the use of psychological phenomena within interior spaces along a journey can be achieved due to:

- the tendency of humans to understand their lives in narrative form;
- the general need for meaning that causes humans to seek specific meaning within the places that they inhabit;
- the role of design in supporting the varied and complex human interpretations of environment. (2)



Fig 3.17. Sketch by Author showing the next frame of the scene after fig. 3.16 where the man envisions a built city being formed around him within his own imagination, the pathway providing the canvas that evokes his own personal connection

To *The Lighthouse* by Virginia Woolf (1977), an award-winning modernist 20th-century writer, highlights how the visual sensory experiences can work together to connect people to 'place'. An excerpt from the section "Time Passes" is presented below:

Nothing stirred in the drawing-room or in the dining-room or on the staircase. Only through the rusty hinges and swollen sea-moistened woodwork certain airs, detached from the body of the wind (the house was ramshackle after all) crept round corners and ventured indoors. Almost one might imagine them, as they entered the drawing-room questioning and wondering, toying with the flap of hanging wall-paper, asking, would it hang much longer, when would it fall? Then smoothly brushing the walls, they passed on musingly as if asking the red and yellow roses on the wall-paper whether they would fade, and questioning (gently, for there was time at their disposal) the torn letters in the wastepaper basket, the flowers, the books, all of which were now open to them and asking, Were they allies? Were they enemies? How long would they endure? ... Whatever else may perish and disappear, what lies here is steadfast. Here one might say to those sliding lights, those fumbling airs that breathe and bend over the bed itself, here you can neither touch nor destroy.

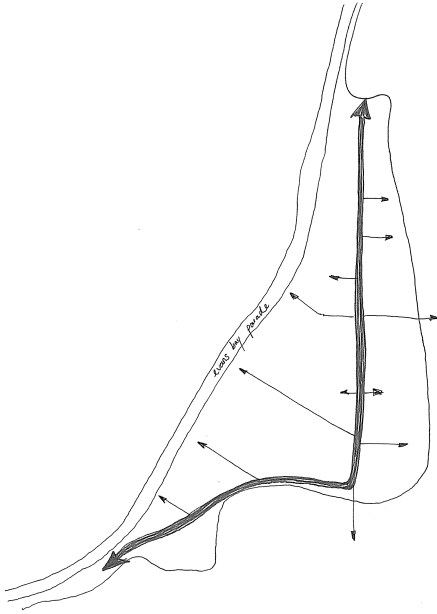


Fig 3.18. Sketch experiment by Author illustrating the potential of a main artery running through the site with branches coming off from it leading to spaces, points of reflection, and artefacts

So with the house empty and the doors locked and the mattresses rolled round, those stray airs, advance guards of great armies, blustered in, brushed bare boards, nibbled and fanned, met nothing in bedroom or drawing-room that wholly resisted them but only hangings that flapped, wood that creaked, the bare legs of tables, saucepans and china already furred, tarnished, cracked. What people had shed and left — a pair of shoes, a shooting cap, some faded skirts and coats in wardrobes — those alone kept the human shape and in the emptiness indicated how once they were filled and animated; how once hands were busy with hooks and buttons; how once the looking-glass had held a face; had held a world hollowed out in which a figure turned, a hand flashed, the door opened, in came children rushing and tumbling; and went out again.

Loveliness and stillness clasped hands in the bedroom, and among the shrouded jugs and sheeted chairs even the prying of the wind, and the soft nose of the clammy sea airs, rubbing, snuffling, iterating, and reiterating their questions — “Will you fade? Will you perish?” — scarcely disturbed the peace, the indifference, the air of pure integrity, as if the question they asked scarcely needed that they should answer: we remain. (117-129)

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Fig 3.19. Table from Cathy Ganoe’s article “Design as Narrative: A Theory of Inhabiting Interior Space” (3), which provides her list of proposed design criteria relating to narrative components and personal experiences of interior space.

Human instinct facilitates a desire for adventure, discovery, and a willingness to decipher the environment and its various aspects. The human understanding of the world, in this thesis’s case the built environment, is not experienced exclusively as objective through cultural symbols but also as an individual’s unique interactions with the world based on personal experience, feeling and memory (Ganoe, 4). This all, in turn, helps with the connectivity between an artery, a participant, and the environment. A designed and curated artery around the site and within the spaces allows for a sequential narrative, tangible and intangible, personal and general, to be established at a range of scales.

The application of this artery into the thesis design could be explored through the use of connections between buildings. These connections, while allowing for ease of circulation within the interior programme, provoke a sense of transition from space to space. This can be further provoked through the feeling of compression within these connections before being ‘released’ into the new space. This provides the ability for both spaces to be read and remembered singularly as well as mark a clear procession through space as Crawley argued for.

3.05 Sense of Place

Principal Theme: Sense of Place

Principal Theorist: Roger Trancik

Research Objective 4: to actively engage conflicting architectural geometries that have arisen over time and implicate them into the adapted building's new tale.

Roger Trancik (Harvard Graduate School of Design), in his book *Finding Lost Space*, argues that “one of the most important factors in hard space [spaces principally bounded by architectural walls and intended for gatherings] is the creation of enclosure” (61), like many successful public hard spaces, such as the Piazza San Marco in Venice or Benini’s Piazza and Colonnade at St. Peter’s (fig. 3.20 - 3.22). This sense of enclosure needs to remain within the new master planning, even after removal of selected buildings, to help promote the activities and lifestyle that contribute to a thriving student experience.

Trancik defines the three important components of successful hard urban space as: (1) the three-dimensional frame; (2) the two-dimensional pattern; and (3) the placement of objects in space. The three-dimensional frame refers to the architectural walls bordering the space and the treatment and qualities of these walls; scale, vertical mass, transparency, opacity and openings. The two-dimensional pattern refers to the treatment of the ground plane through its materials, textures, and composition. Lastly, the objects in space are those elements that

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Fig 3.20. Bernini’s Piazza San Pietro, Rome (1656) is a monumental forecourt to the seat of the Vatican. The freestanding double colonnade provides dramatic definition to the wall of the parvis and a permeable demarcation between inside and outside

create a focal point within the space. These are often sculptures, water features and trees but the most vital element are the human actors who use this space, giving it life (61-63). This is also seen in the music videos analysed in this thesis where Dustin Tebbutt and Francis and the Lights all become the only object in the space and how powerful this can be in provoking emotions and meanings to the viewers. A university cannot operate without ‘human actors’ (students and staff), and they become the focal point of the day-to-day activities. Creative students, in particular, are constantly moving from the public to the private, on-stage to off-stage as they may, for example, practice their instrument in private and then play in front of a crowd. Providing a platform where they can become the focal point of that space would be an important contribution to a new creative campus; an exhibition space normally displays an artist’s work but what if this campus can display the actual artist while performing their work?

One of Trancik’s three theories of urban spatial design is particularly important in order to achieve Research Objective 4 of this thesis of engaging conflicting architectural geometries that have arisen over time. His linkage theory is “derived from ‘lines’ connecting one element to another ... [T]hese lines are formed by streets, pedestrian ways, linear open spaces” (97). This creates a structure for ordering spaces and buildings aligned to particular grids. These determinant lines of force — site lines, directional flow of movement, organisational axis, or building

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Fig 3.21. The plan of Piazza San Marco shows the strength of the architectural edge holding the space together

edges — create what is referred to by Trancik as spatial datums. Due to this thesis site's expansive history and various layers of uses and changes, various spatial datums have arisen over time creating several conflicting intersections of grids. Engaging these effectively into the design of the new adapted buildings tale would help organise the site, as well as creating subtle references to these past times, constantly reminding the users of the strong narrative that this site contains.

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Fig 3.22. Plan of Piazza San Pietro shows how it becomes an organising device in the context of several surrounding grids

3.06 Critical Reflection of Literature Review

Using the “weight of memory and the weathering of history the space can become a place” (Kahn 123).

The potential success of the new creative campus at Greta Point lies in the design’s ability to curate an experience that results in a connection to ‘place’. By utilising the power of curating and experience, the journey as an artery and engaging the conflicting grids, connections can be made to ‘place’. The design research experiments will explore ways of curating the existing building, artefacts, architectural and landscape elements along a journey to test how these design theories can most effectively be put to use. The theories also provide ways for building on the existing features of the site, man-made and natural, and highlighting the strong historical context. The site can be reawakened and rediscovered by present and future generations through effective connections to place. When users of the campus and supporting amenities, and visitors to the site are able to understand the historical significance, not only of the site, but of the Greta Point area and its artefacts, then the potential for future growth and active renewal in the area will be significantly increased.

Project Review

Our two eyes stereoscopically aligned, allow us to see space, our memory allows us to 'see' time. — Professor Charles Fernyhough

4

The Project Review relates to the four principal Research Objectives (RO) of this investigation as follows:

RO1: to recognise the original story of an adaptive reuse building as one chapter in a greater ongoing tale that involves future chapters as well, by establishing meaningful relationships between inside and outside and between the original and the new;

Principal Theme: Adaptive Reuse and Memory

Principal Theorist: Jennifer Hill

Principal Case Study: Goldsmiths Centre for Contemporary Art, Assemble Studio, 2014

RO2: to 'curate' retained architectural elements of the original interior of an adaptive reuse building, in ways that adapt and enhance their meaning within the context of a new program;

Principal Theme: Curating the Found and Formed

Principal Theorist: Rachel Morris

Principal Case Study: Warehouse 17C, Arturo Franco Office, 2006

RO3: to establish an experiential narrative journey for visitors through an adaptive reuse building that echoes their own daily journeys in life, so that they can relate to the building's greater narrative and understand it on a personal level;

Principal Theme: Journey as Artery

Principal Theorist: Cathy Ganoë

Principal Case Study: Innovation Powerhouse, Atelier van Berlo, 2006

RO4: to actively engage conflicting architectural geometries that have arisen over time and implicate them into the adapted building's new tale.

Principal Theme: Sense of Place

Principal Theorist: Roger Trancik

Principal Case Study: Wexner Centre for the Visual Arts, Peter Eisenman, 1989

Location: New Cross, London
Architects: Assemble Studio
Former Function: Victorian Bathhouse
Current Function: Public Art Gallery
Year: 2014

4.01

Goldsmiths Centre for Contemporary Art

Principal Theme: Adaptive Reuse and Memory

Research Objective 1: to recognise the original story of an adaptive reuse building as one chapter in a greater ongoing tale that involves future chapters as well, by establishing meaningful relationships between inside and outside and between the original and the new.

Housed in the former Grade-II listed Laurie Grove Baths are now seven new contemporary gallery spaces, a cafe, a curator's studio and event space, known as Goldsmiths Centre for Contemporary Art. Architecture collective Assemble Studio have managed to transform this once hidden away space by breathing new public life back into the building. Their aim was to create a space that connects the public to the bathhouse's past and to its future. This is what a successful adaptive reuse project should achieve, reflecting the importance of representing the connection to the past while welcoming the future of the building.

What Assemble Studio have managed to do with this project is very nuanced and meticulous in the detailing and material choices. They have benefited from using the existing double height spaces for installations (fig. 4.03) while using the tiled Victorian bathing halls for students' art studios. Taking full advantage of the diversity of spatial types, each room appears to have a different quality or amount of natural light, providing a range of diverse atmospheres, materiality, levels of finish, proportions and a range of other environmental qualities. This allows the public

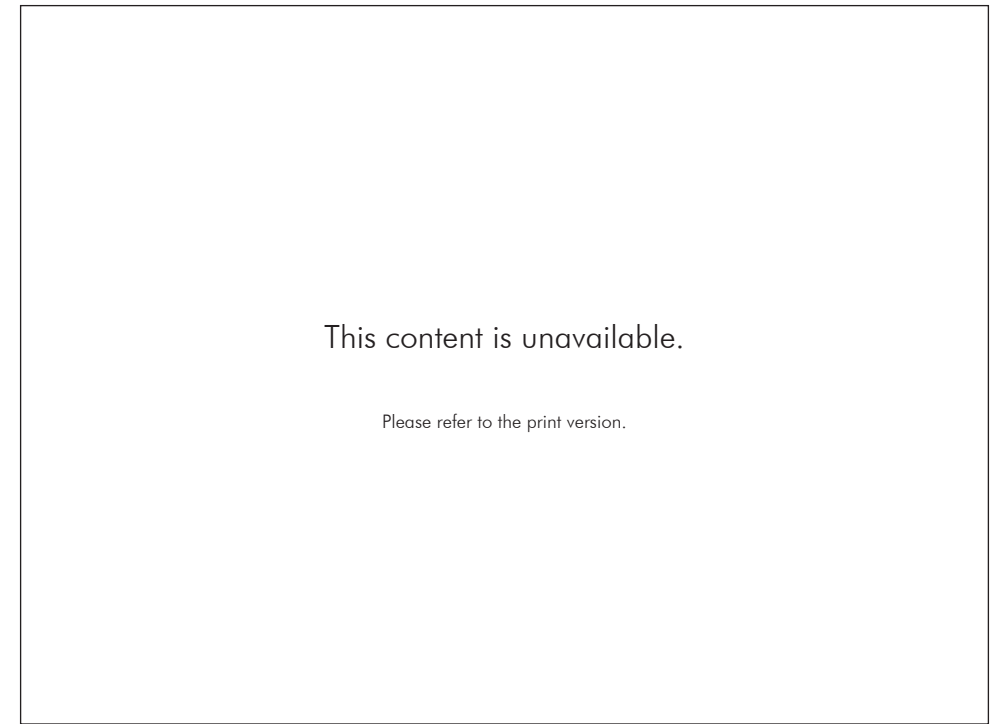


Fig 4.01. Physical model by Assemble Studio showing how the new programme interacts with the existing spaces

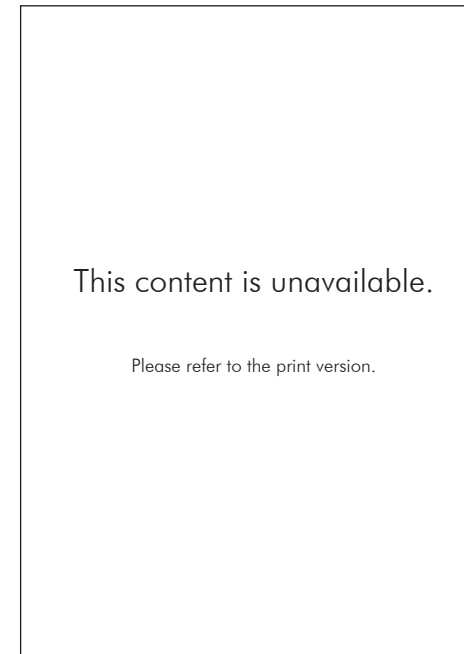


Fig 4.02. The natural light filled clerestory gallery

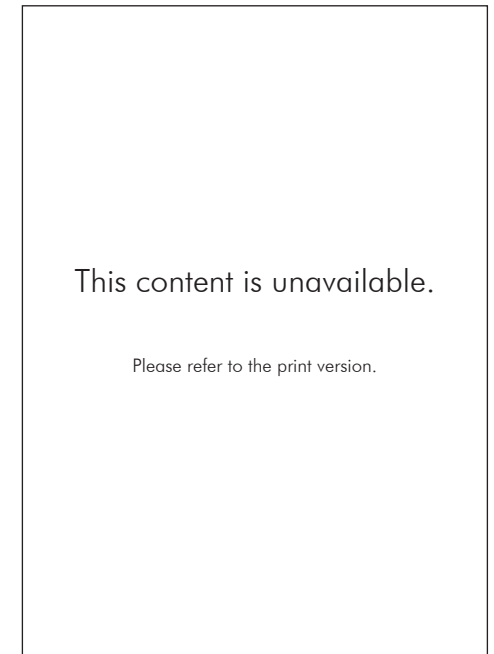


Fig 4.03. Students' double height installation space

to experience each space uniquely and differently from each other, creating an inspiring journey.

Assemble Studio are well-known for their hands-on approach when it comes to designing and construction of elements within their projects. This alludes to their nuanced approach that is seen within their detailing. For example, the undulating turquoise concrete facade on the clerestory galleries (fig. 4.04) was designed to reference the ceramic tiles found within the Victorian baths. The team developed this cladding by re-articulating corrugated cement board, more commonly used for the roofs of industrial sheds (Assemble Studio). They worked through various large scale prototypes all made within their studio (fig. 4.05). Handmade architectural elements like these add to the tactile quality of the industrial spaces with which they are working. The same process was applied to the existing cast iron tanks within the centre (fig. 4.06). Timber panelling was dyed with a ‘home-brew’ iron acetate stain to give it the deep indigo colour echoing the existing cast iron within the space.

Processes like this help inform potential research experiments for this thesis investigation relating to adaptive reuse — taking the old, whether that be the proportions, materiality or finishing and echoing that within the new in a contemporary way. These ideas are particularly applicable to RO1 of this thesis, particularly as the investigation site also has different levels of finish, varying light qualities and proportions of spaces.

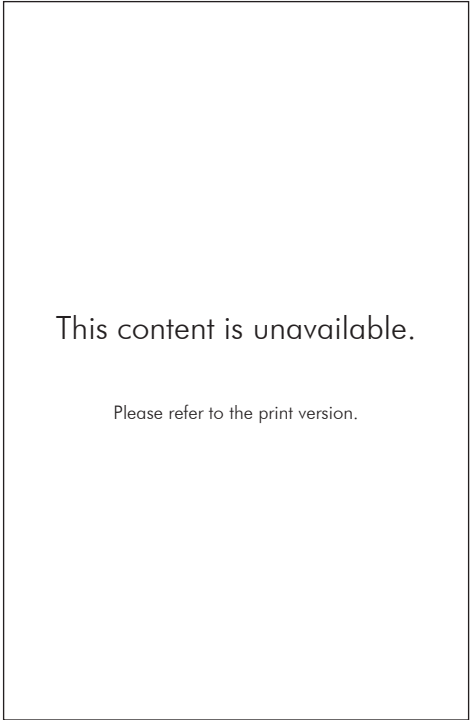


Fig 4.04. The handmade turquoise concrete facade

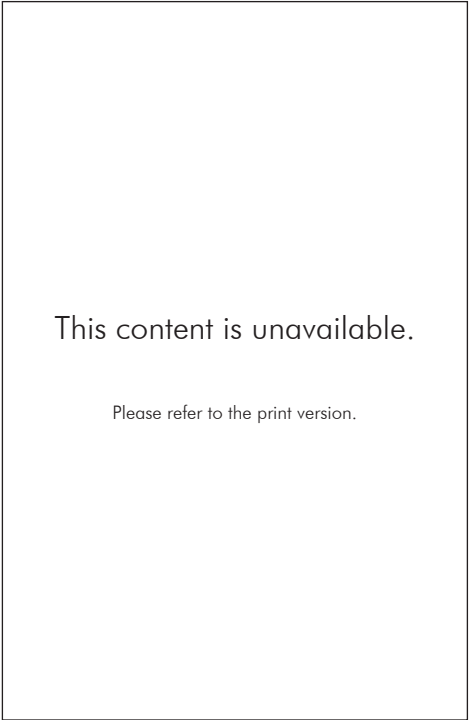


Fig 4.05. Full scale experimentation for the facade

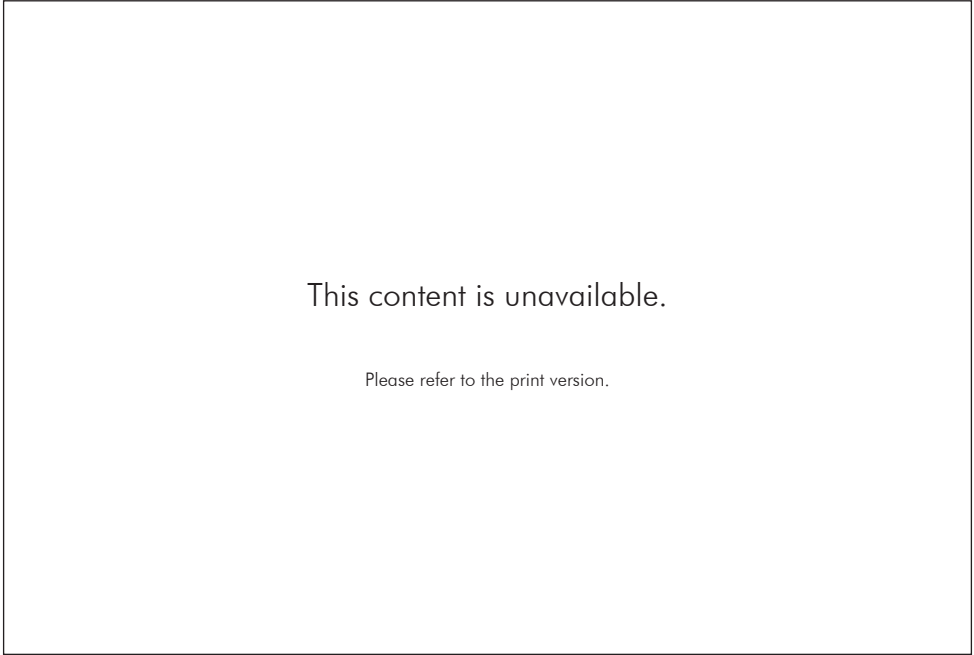


Fig 4.06. Existing cast iron tanks repurposed into art studios with dyed timber panelling to echo the cast iron

Location: Arganzuela, Madrid
Architects: Arturo Franco Office
Former Function: Old Slaughterhouse of Madrid
Current Function: Cultural Centre
Year: 2008

4.02 Warehouse 17C

Principal Theme: Curating the Found and Formed

Research Objective 2: to 'curate' retained architectural elements of the original interior of an adaptive reuse building, in ways that adapt and enhance their meaning within the context of a new program.

Warehouse 17C, designed by Arturo Franco, takes over the remnants of the old Slaughterhouse of Madrid after the inside was burnt out during a fire.

The goal of the adaptive reuse was to preserve the history of the place while repurposing it with a new programme. One way in which Franco achieved this was by specifically placing glass panels in front of the existing elements of the building (fig. 4.08). This then elevates the importance of the time-worn elements that are behind the panes of glass and preserves the historical significance and memories that are associated with the weathering of these historic materials. It has direct influences arising from museum curation where historical artefacts are placed behind glass or within a glass box to protect a historic element, as well as to elevate the importance of the story and narrative associated with it. This design technique uses design in ways that reflect the readings discussed in the previous chapter relating to museum curation by Rachel Morris and Greer Crawley. Glass panels are also used as partition walls within the large space to minimise visual distraction of the old elements while also serving as obvious intervention of the new (fig. 4.09).



Fig 4.07. Photograph by Author experimenting with framing weathered materials on the existing buildings

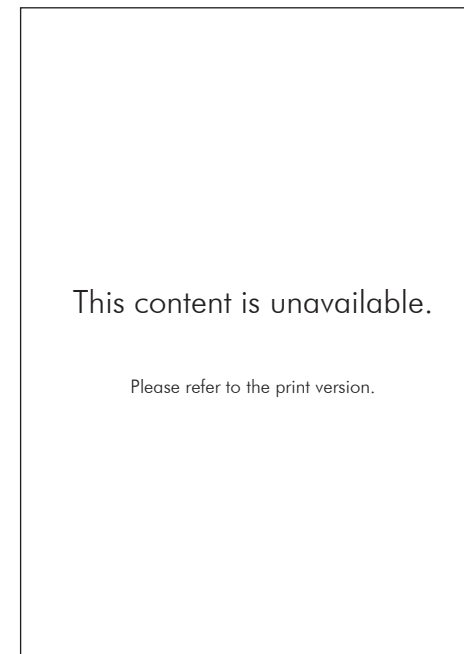


Fig 4.08. Glass panels placed in front of the existing wall

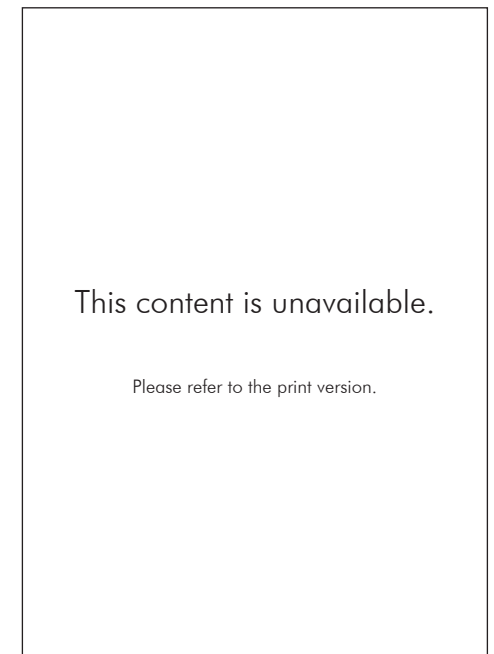


Fig 4.09. Glass panels used as partition walls

This technique highlights the artefact so it can be viewed and preserved, even while in a state of aging. Franco has taken that approach here where viewers think about the memories and emotions that are attached to this place and that particular material. To meet the aims and objectives of this research investigation, the same approach can be applied to the existing elements around the site of the creative campus and more importantly within the existing buildings that are being preserved.

The use of heavy metal as a material for particular elements throughout the interior draws on the historical references of the slaughterhouse with associated acts and imagery. By using this material in a contemporary way it highlights the connection between new and old and ties the two together without simply replicating, refurbishing or replacing the old.

In figure 4.10, heavy metal is introduced to the exterior connection between the two buildings. By forming the new ramp around a natural existing feature like the tree, the connection becomes clear that it is part of the new intervention while drawing on material qualities of the old.

In figure 4.11 we see the palimpsest of the old brickwork where there may have once been a door or window built into the structure, and by removing that for the new use, there are still traces of the old left behind. These become 'imprints' on the architecture and can form connections with place for the users of the space.

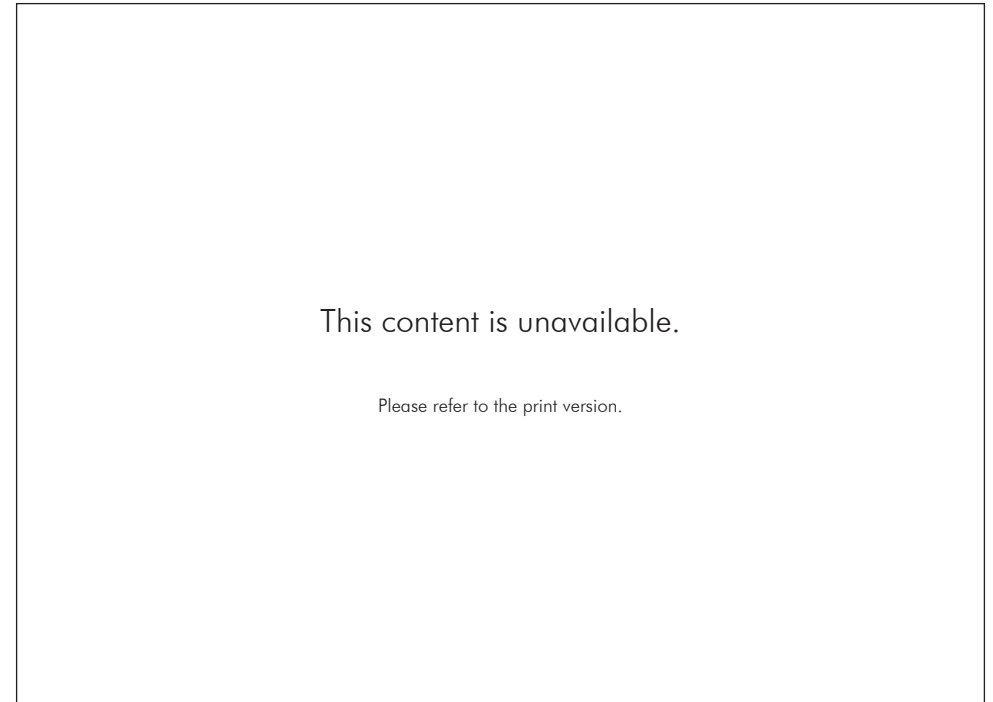


Fig 4.10. A new connection between the spaces is able to reinforce the relationship between old and new

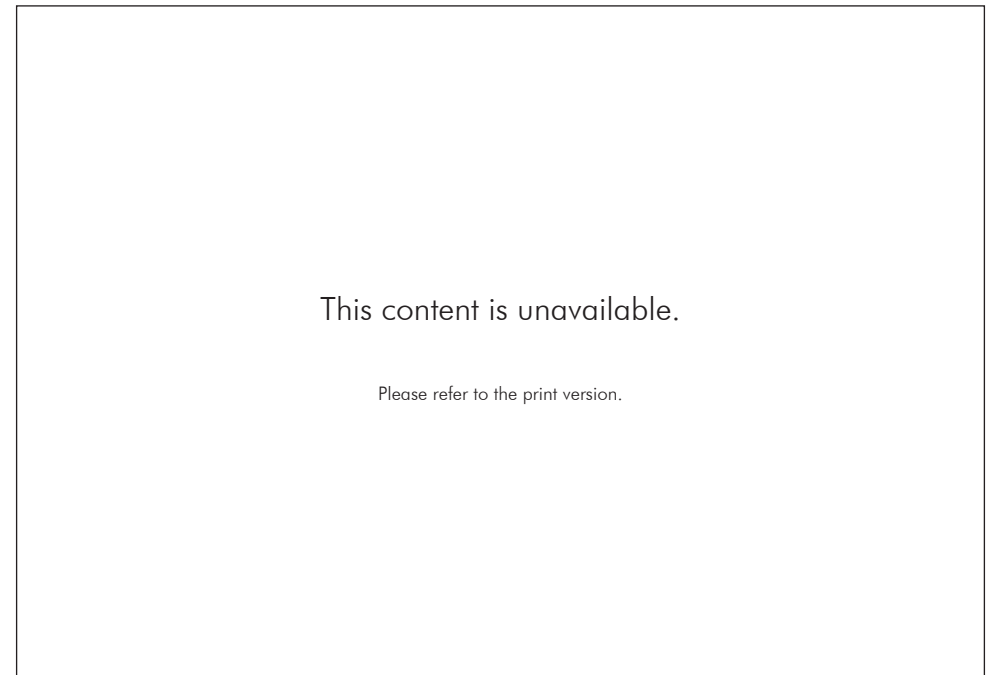


Fig 4.11. The existing brickwork of the old being retained as palimpsest effect within the new programme

Location: Eindhoven, Netherlands
Architects: Atelier van Berlo
Former Function: Philips Power Plant
Current Function: Creative Hub
Year: 2018

4.03 Innovation Powerhouse

Principal Theme: Journey as Artery

Research Objective 3: to establish an experiential narrative journey for visitors through an adaptive reuse building that echoes their own daily journeys in life, so that they can relate to the building's greater narrative and understand it on a personal level.

This project celebrates its former industrial past through the use of new glazing elements to lighten the space inside (fig. 4.13) and re-articulate elements of the old (fig. 4.14). The building that was once home to the Philips Power Plant has been transformed into a new innovation hub within Eindhoven by architect Janne van Berlo.

With the programme being an innovation hub where there are a dozen different businesses within the building, the goal of the adaptive reuse was to create an ecosystem that allows these businesses to collaborate, communicate, interact and share facilities. The design needed to promote and enable this idea so the design intention was to give it a very open atmosphere with plenty of communal spaces and facilities so that people can actively engage one another regularly, opening up these opportunities for collaboration. Design decisions such as forming a communal artery (fig. 4.12) from each end of the building that centres the businesses around it became crucial to the success of the design. This central artery is a strong idea that can particularly help address the thesis's RO3, as this idea of collaboration and interaction would

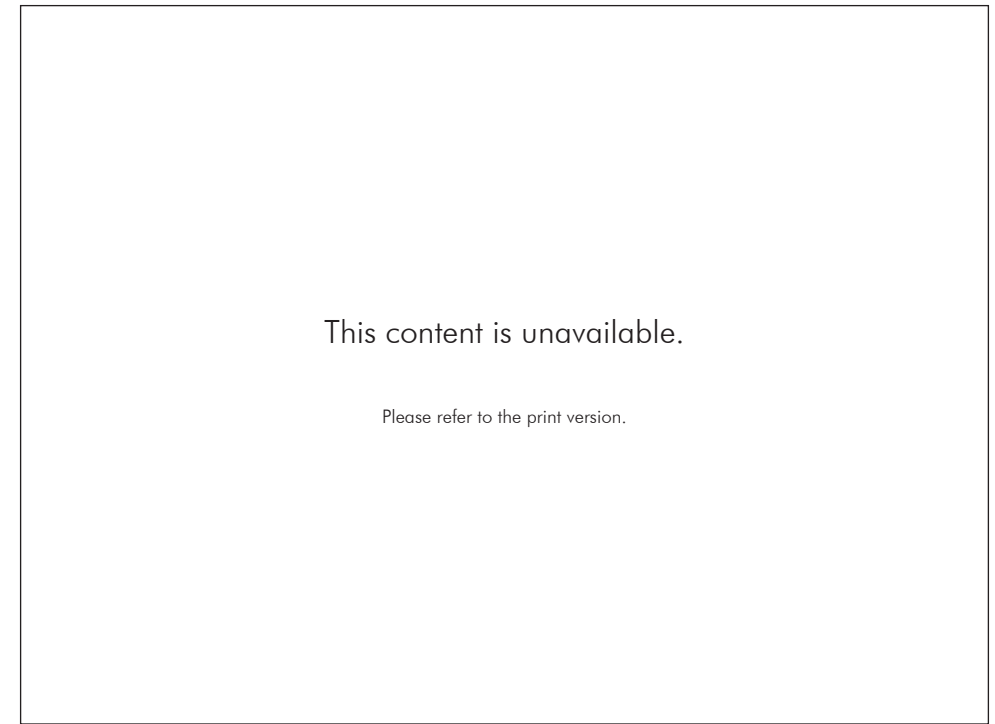


Fig 4.12. The new atrium space with central passageway following the left hand side of the void

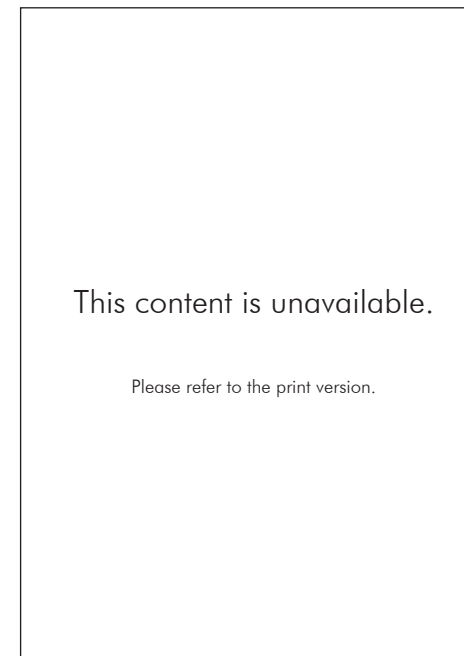


Fig 4.13. New openings formed with glazing inserts

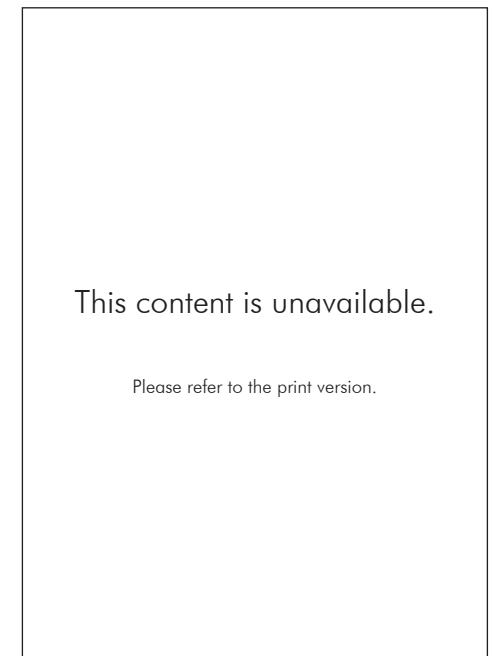


Fig 4.14. New addition echoing the proportions of the old

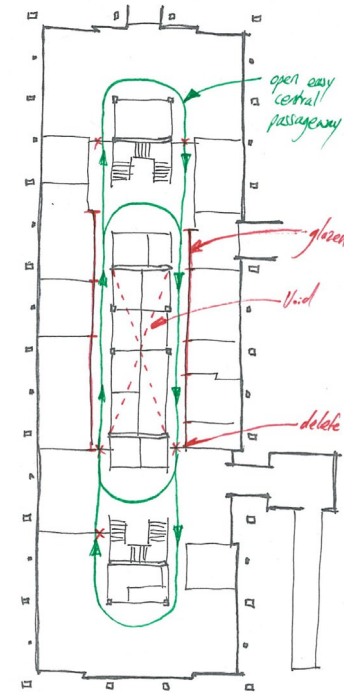


Fig 4.15. Sketch experiment by Author exploring a central artery within the thesis site's Allen Building

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Fig 4.16. New contemporary wooden stairs inserted into the existing space

provide a significant attribute for a creative campus. Supplementary to this artery are communal spaces and facilities where students and staff can interact knowingly or spontaneously. Along the artery are also new stairs that have been inserted into the space to establish that relationship between old and new (fig. 4.16). This is another strong design decision that plays into the Research Objectives of this thesis to maintain historic identity and establish contemporary identity, while enabling both to coexist in harmony with one another and their new programmes.

Materiality plays a major role in acknowledging the building's industrial past. Exposing the concrete structure of the building and showcasing where objects have been removed, creates a palimpsest that echoes the nature of the former use versus the newly polished concrete floors to reflect the new use (fig. 4.17). Elements have been added using timber to again establish this distinct relationship between old and new, which is one of the aims of the thesis design experiments. The timber also helps warm the atmosphere of the space due to the significant proportion of existing concrete. The design also includes adding a glazed skylight in the roof to increase the amount of natural light in the central space and spread it into the business spaces. This is a design element that might be applied to the thesis site's Brutalist buildings as they currently lack natural lighting in their central areas. By opening up the roof above this area, an atrium can be formed throughout the building volume, connecting the floors vertically and contributing to a more open atmosphere.

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Fig 4.17. Existing elements from the former use exposed and celebrated within the new programme

Location: Ohio, Colorado
Architect: Peter Eisenman
Former Function: Part of Ohio State University Campus
Current Function: Visual Arts Centre
Year: 1989

4.04 Wexner Centre for Visual Arts

Principal Theme: Sense of Place

Research Objective 4: to actively engage conflicting architectural geometries that have arisen over time and implicate them into the adapted building's new tale.

Peter Eisenman's 1989 Wexner Centre for the Visual Arts (fig. 4.18 and 4.20-4.23) in Columbus, Ohio is positioned between two major built environments — the city and the university campus - highlighting its mediating role between two differing event settings at very different scales (Aldallal, AlWaer and Bandyopadhyay, 52). Eisenman's design sought to achieve a better connection between the campus and the city through the use of the geometry and fragmentation of the site influenced by the varying axes and grids within this wider context (seen in fig. 4.18). Through its geometry, the Wexner integrates the geometries of these polar entities, as it "projects an image of belonging both to the campus and to the larger context of Ohio" (Eisenman).

The founding principle of this design was to centre the building on this grid line to achieve clarity within the physical context of the university even as the user enters inside from outside and vice versa. The white grid scaffolding that highlights the axis through the site and through the existing buildings creates a physical intervention that helps users engage with these conflicting grids on site. The grid-scaffold seems to create an intermediate space that is neither inside nor outside but

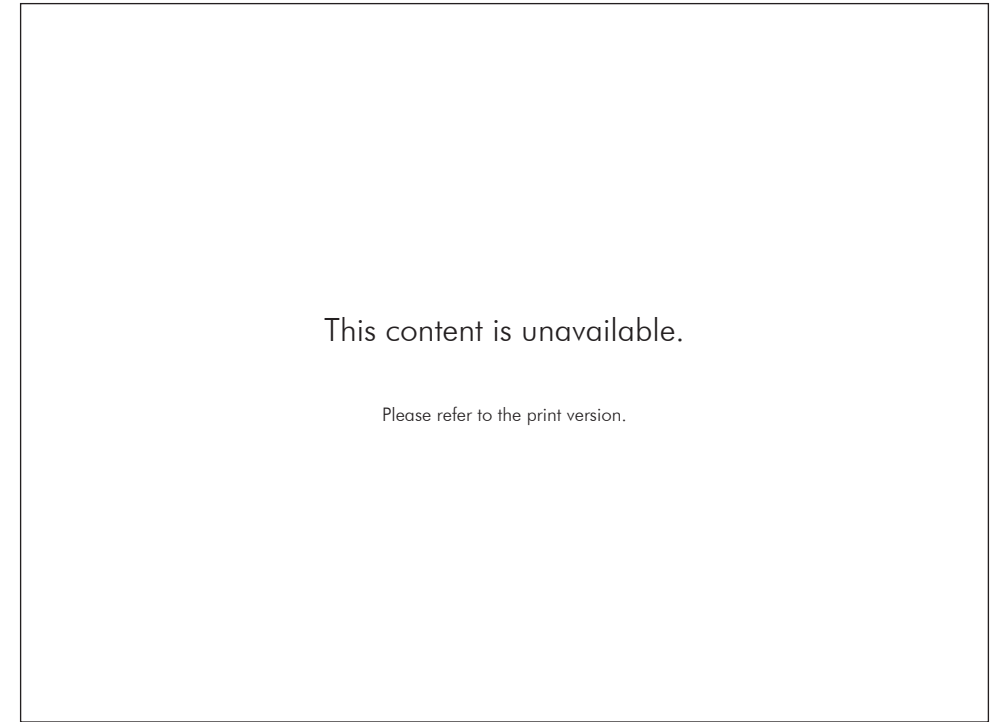


Fig 4.18. Diagram illustrating how the urban axes fragments the building and the site

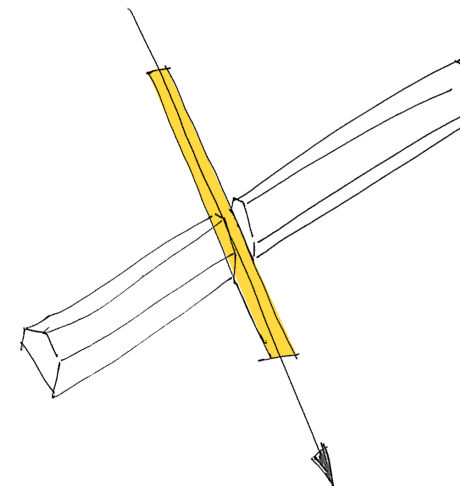


Fig 4.19. Sketch experiment fragmenting new building

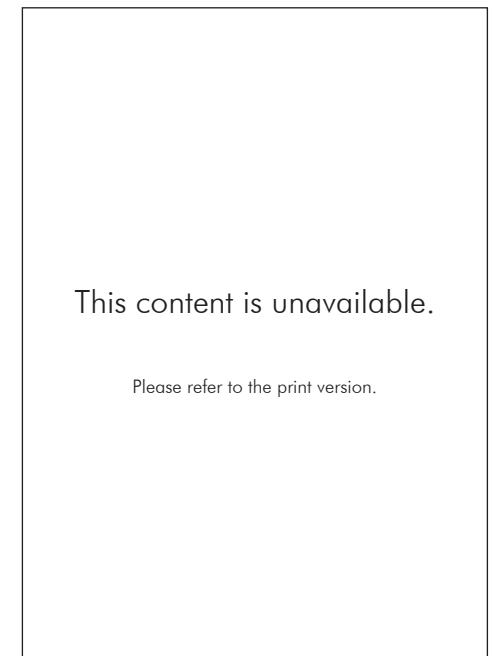


Fig 4.20. Pathway becomes the main artery of the site

allows the user to experience a transcendence through tangible space and time (Aldallal, AlWaer and Bandyopadhyay, 53). It creates a distinct difference between what is pathway and what is building, enabling the user to also perceive the difference between the conflicting grids on site.

This could be introduced into this thesis’s design by allowing the buildings that adhere to different grid alignments to form a relationship between the intermediate space, the between space and the negative space. This space could become a canvas for a focal point, an ‘object in space’, to be implemented so that all grids lead to this point.

The other important issue that this pathway through the Wexner Centre addresses is a point of connection as an artery through the site, opening up the circulation opportunities around the campus. This is very relevant in the case of this thesis’s creative campus design where easily navigable but also enjoyable connections are paramount to the success of the function.

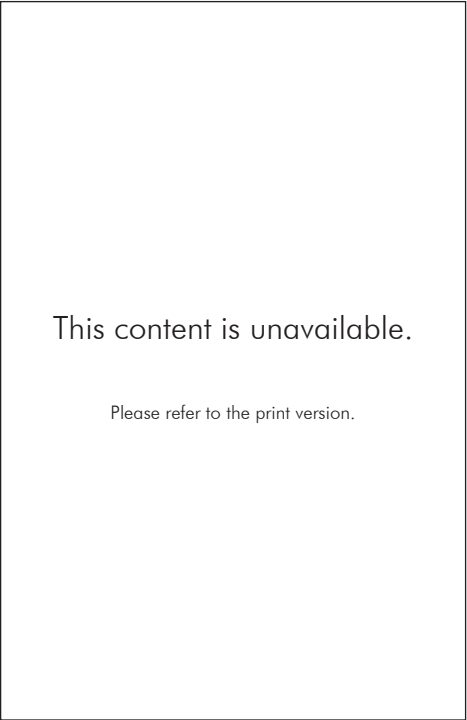


Fig 4.21. Axo drawing of the pathway through the site

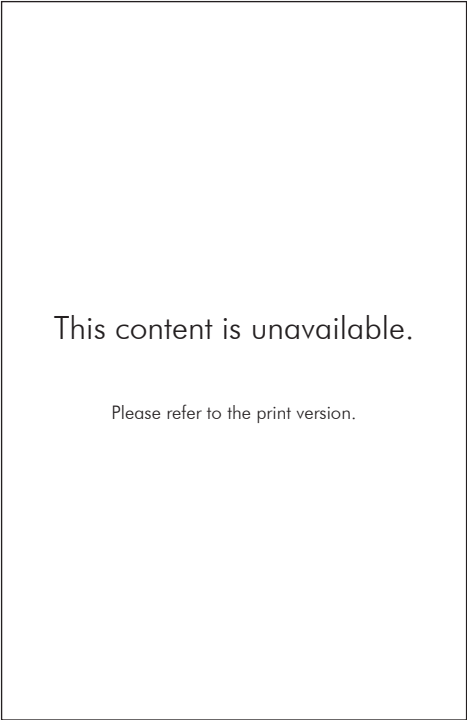


Fig 4.22. Grid-scaffold creating the in between space



Fig 4.23. Site plan highlighting the grid-scaffold being skewed off from the regular building grid, adhering to the urban axis

Appendix

*The space I have described is the space of a direct physical experience,
and by going through this experience we arrive at a new inner space.*
— Jonathan Cott

Introduction

This appendix contains a selection of artworks and architecture that were analysed by the Author in the early stages of the thesis to help guide some of the early ideas being developed in relation to experimental and aesthetic narratives, as well as to help reinterpret some of the music video themes into visual relationships.

Blank Drawing

Blank Drawing
Ole Martin Lund Bo

Foil and acrylic on canvas

Interpretation:

The dark rectangle that is seen on the canvas appears twisted and stretched within the context of its original shape. This could be seen as representing architectural sites that have over time become reshaped; it has twisted them and stretched them to conform to (or oppose) newer orientations. The edges have begun to blur in parts and erode away in others showing real life wear and tear. There are many different things to think about within this piece: is it about the origin, the rectangle it started with; is it about the finished shape with erosion and blurring at the edges or is it about the transformation between these two states? I think that the most important idea behind this is the journey; the start and the end simply help us derive the transformation story.

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Composition: Huile sur toile

Composition: Huile sur toile
Andre Marfaing

Oil on canvas

Interpretation:

The crucifix object on the left hand side acts like a joint or a clasp and the indentation shows where the broken arm once used to fit in to hold the two pieces together. The arm has since broken away from the body and the two pieces have come apart to expose the light from within. This light begins to break out and begins to highlight and expose the scars upon the edge. This then opens the possibility for stories to be told about these scars and how they came about; maybe the clasp was always holding too tightly and wearing down the edges every time — just like a door that never quite fit snugly, but over time the forced closing and locking wears down the edges naturally so it shapes itself and gets better with time. This idea can be related to successful spaces that are not purely shaped by the designer and client themselves, but also shaped by the users and uses that were not thought about by the designer.

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Untitled (pure)

Untitled (pure)
Nick Obenthaler

Ink and gouache on paper

Interpretation:

This piece is very touching but can also be perceived at either end of the spectrum. It could be seen as the white rectangle living upon the mess below. But then it could also represent the mess wearing the white rectangle as a mask, the part society sees.

If reinterpreted as architecture it could enter the same realm when viewed as a figure ground drawing: is it the figure on the ground or is it the ground that the figure sits upon? I interpret it as about the viewer's perception about where they sit.

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Chart

Chart
Gerry Keon

Paper and pigment on wood

Interpretation:

At first glance the frame on this piece seems very restricting and solid, acting as a barrier stopping the inner turmoil from breaking out into the pleasant space around it.

The texture reminds me of tiles that have been worn down over time through day-to-day use. It is as if this texture sees the everything that goes on, how people really act, when they are at the worst or most honest; but the frame is acting as the threshold and holding it all within that space such that no one else outside that frame is able to see this honest self.

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Beginning

Beginning
Christopher Wilmarth

Etched glass, steel and wire ropes

Interpretation:

This piece refers to the layering effect that music uses to form one whole. It highlights the idea of peeling back layers to reveal what is underneath and how layers on top can make what is below more and more translucent. One of these layers seems to be about the erosion of form while the other appears to be about translucency and transparency; some let us in to see clearly and some do not.

The relationship between these layers is more important than each layer by itself as it is about the way they are relative to each other — the translucent layer would not be seen as translucent without having a form behind it. This can be seen in architecture when a translucent skin is used to blur the building form behind it.

The wire rope can be seen as the structure holding the layers together (or apart) just like columns can be expressed in facades to show their function in relation to the layers.

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Post 26

Post 26
Amalgamated

Two images integrated together

Interpretation:

At first glance one does not know which way is up or down within this piece; one does not know whether you are looking at a wall or a floor; but then you look at the doors/thresholds in the texture and begin to think that maybe that is a door so therefore the bottom is the floor. But looking further it could be looking up towards the sky and this a hatch looking straight up from below ground. This just shows how the perception of objects affects our view of a space; we relate these shapes to objects we have stored in our memory and compare them to those to help us arrive at a conclusion.

The objects around the border that could be seen as lights at first started to take the form of connection points or pin joints for structure, or maybe they could be the ends of beams protruding through from the other side of the wall.

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Solstice

Solstice

Brian Dickerson

Oil and mixed media on wood

Interpretation:

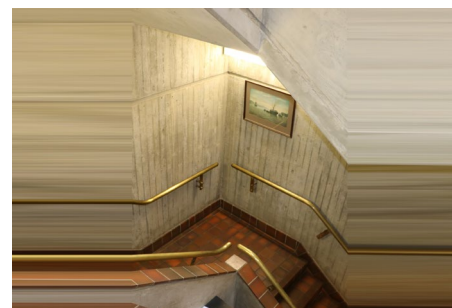
The 'walls' shading the circular object appear to create a threshold into another space that is secluded and protected from the other side. The white space appears to be the unknown, the void you may fall off and easily get lost in, while the darker space has the comfort of being grounded and protected. This can be a hard idea to grasp as the white space is the cleaner concrete representing how we may act in society; this is the facade we put up to make others happy. The dirty black substance could be interpreted as representing our inner self protected on the high side by our walls we put up, our facade to both protect that inner self from escaping and also from society touching that inner self. However, down below no matter how high or strong those walls are, our inner self eventually blends into society slowly. So the light space is who you really are and the dark space is what is happening around you.

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Photograph Stretching Study

This was an experiment by the Author that explored the stretching of the photographs around the existing site to attempt to establish a way in to designing. It opened the possibilities of deliberately designed intersections.



Location: Hyogo, Japan
Architect: Tadao Ando
Current Function: Residence of Ninnaji Shingon
Year: 1991

Water Temple

Interpretation:
Tadao Ando’s Water Temple is a strong example of a project that is deeply embedded in Japanese culture, exposing this through the use of grids and axis.

Firstly, the location of the site is on the outer edge of the urban context and also on the boundary of a park. This enables the design to act as a threshold between these two worlds. The straight wall has been placed on the urban grid, then bent away as if the park is beginning to manipulate the grid. Visitors enter the site on an angle, off axis.

Secondly, the curved wall looks as though it was once a partner with the first wall but it is bending towards the green area attempting to embrace this context more. The third design element contributing to the overall success of this project is the circle. It looks as if it also was once a perfect circle; in Japan this symbolises the search for the centre, the search for perfection but this circle has been compressed into an ellipse shape as if from the pressure of being on this threshold between two worlds. Inside the temple there are two halves; one contains a traditional Buddhist temple and the other houses a more contemporary take on this temple, showing the past and present together.

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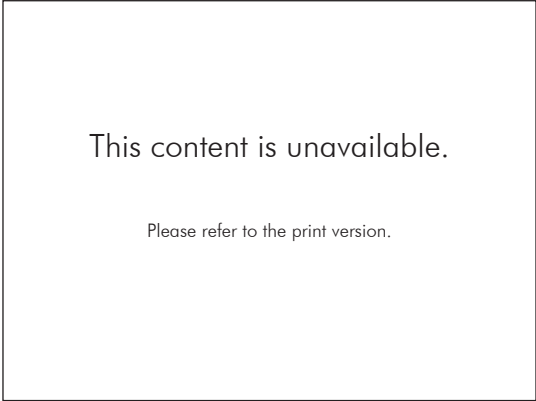
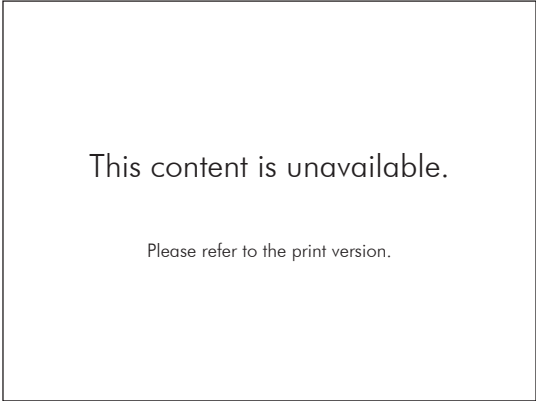
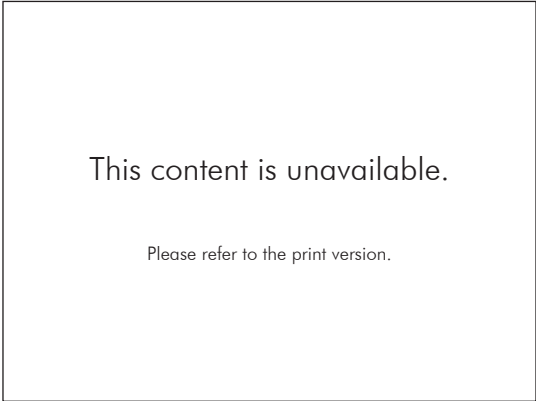
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Location: N/A
Designer: Rufus Knight
Current Function: Fictional Museum
Year: 2010

Darkness Within

Interpretation:
These scenes on the right can be interpreted in relation to the study into Francis and the Lights’ music video for *Friends*. They take this idea of the light vs the dark reflecting the mood from within. The dark space can be seen as the void inside us, the void that music speaks directly to and we do not want to show this void to the world, hence why its dark.

The light outside this space can be interpreted as representing the music. Music can be the connection to the outside world; sometimes we struggle to let our emotions out and let others in, but music can be a vehicle for this connection.



Location: La Valle d'Hebron, Barcelona
Architect: Enric Miralles and Carme Pinos
Current Function: Olympic Archery Range
Year: 1991

Olympic Archery Range

Interpretation:

This design sketch for an archery range in Barcelona has a real narrative impact on first glance with the idea that it is a long narrow design as if the trajectory path has an explosion at the end.

In reference to my own project, I can visualise the new buildings reflecting the existing buildings on site, which are on a slightly different grid to the new buildings. This then creates two different framed views, one leading straight down the site and the other filtering between buildings from one side to the other, one being axial and one being filtered, thus reinforcing that threshold idea of being between city and sea. This also helps to pull the site elements into the architecture as participants rather than being separate apart.

It also has references to music in the sense of the relationship between notes and scorelines where the buildings begin to form the notes along the scoreline. Notes that appear off a scoreline cannot be played but these ones can be since they are read along it.

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If Walls Could Speak

Volume 2

Designing a satellite creative campus
through a combination of adaptive reuse
strategies and artistic manoeuvres
generated from music video to enhance a
repurposed building's identity

Morgan Taylor

*Can I describe,
The strangest feeling,
Of finally nearing,
The closing page.*

*I'm on an island,
Past your silence,
Past the trying,
To hold the sail.*

— Dustin Tebbutt, lyrics from music video “Love Is Blind”, 2018



If Walls Could Speak

Designing a satellite creative campus through a combination of adaptive reuse strategies and artistic manoeuvres generated from music video to enhance a repurposed building's identity

Volume 2

Morgan Lawrence Taylor

A 120-point thesis
submitted to the Victoria University of Wellington
in partial fulfilment of the requirements for the
degree of Master of Architecture (Professional)

Victoria University of Wellington
School of Architecture

2019

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Preliminary Design Experiments

*I can't understand why people are frightened of new ideas. I'm frightened
of the old ones. — John Cage*

5

5.01

Preliminary Design Introduction

The preliminary design chapter begins by discussing which existing buildings on site will be kept and which will be demolished, in relation to their level of soundness and historic importance as discussed within the site analysis chapter of this thesis.

The two buildings that hold particular historic (while not being heritage rated) importance on the site are the two Brutalist Allen and Brodie buildings. These should both be retained and repurposed; even though they are not technically heritage listed buildings, they represent an important chapter in New Zealand's architectural history.

Once a site plan was established with only the remaining buildings to be repurposed, all aspects of the history of the site were looked into again to decide which elements could participate in the greater story of the site. Since the site is in such an optimal location on the water's edge of Evans Bay Harbour, with points of interest all around, view shafts can be established to particular points in the surrounding context, as well as within the site itself.

The circulation in relation to the new campus programme was then developed to improve it as well as relate it to the overall design of the view shafts.

5.02 Beginning with the Master plan

The master planning of such a large campus plays an important role in the success of the overall design. Actively engaging the conflicting architectural geometries and gridlines that have arisen over time into the site's new tale through the master planning of the campus buildings will help achieve some of the principal research objectives of this thesis.

The design experiments shown in fig. 5.01-5.04 show various preliminary concept experiments for master planning involving the retention and demolition of existing buildings and introducing new forms to the site to cater for the new programme requirements. (In fig. 5.01-5.04, existing buildings are shown as solid; new buildings are shown as empty.) The new buildings' orientations are designed to reference the relevant grid alignments important to the site.

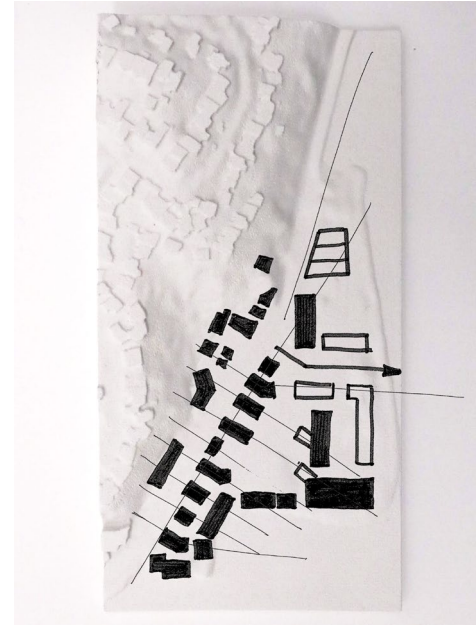


Fig 5.01. Existing buildings relating to the alignment of proposed new buildings to provide framed views

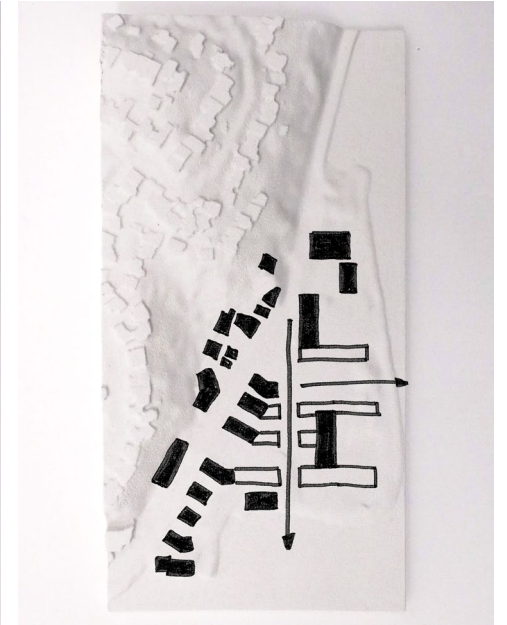


Fig 5.02. Proposed new buildings acting as extensions of the existing buildings, aligning with the orientation of the NIWA facility buildings oriented toward the harbour



Fig 5.03. Sketch showing new buildings along the road to replace former housing development, but aligned to the same axis to create outdoor courtyard spaces and framed views

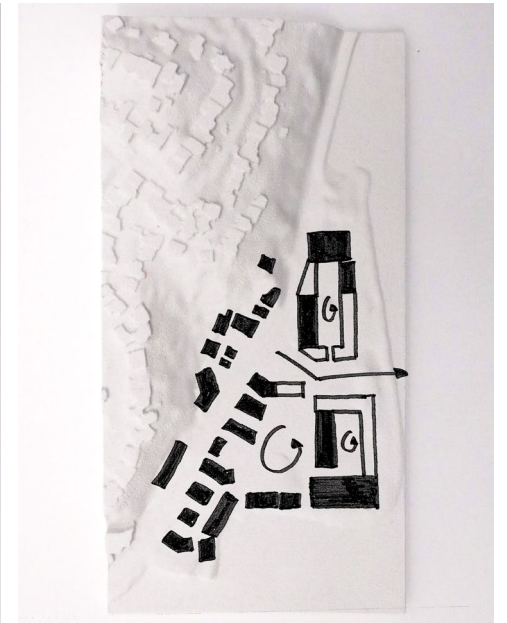


Fig 5.04. Proposed new buildings orientated to create hard space and a central courtyard. This disconnects the clusters from engaging with each other and is not ideal for a campus

The early concept for a master plan shown in fig. 5.05 was designed to see what the possibilities are when the only buildings to be fully retained are the two Brutalist Allen and Brodie buildings. The rest of the buildings are new structures influenced by the form of the existing sheds but in a more contemporary style.

One weakness with this early experiment is that it started to lose its connection with the site's narrative and long history. In an adaptive reuse project there are real benefits and advantages in objects that are existing. Not only can the existing physical buildings become part of the new tale of the site, but the existing narratives that have been developed over time can participate in new narratives that are being added by the new development.



Fig 5.05. Early concept masterplan by Author exploring minimal retention of existing buildings while drawing on existing geometries

5.03 Capturing the Narrative

The use of framing elements as one way to advance the site's narrative opportunities was explored throughout this thesis, and the experiment shown in fig. 5.07 highlights the possibilities when new architecture is designed to frame different layers of narrative within the site. The photograph in fig. 5.06 was captured on site with the existing architecture acting as a framing device for the view of a moored fishing trawler.

The three collage experiments along the top row of fig. 5.07 explore how strategic placement of voids or in-between spaces around the new architecture could frame three different narratives associated with the site: the historic chapter, the new chapter and the context. Allowing these framed views to be seen from Evans Bay Parade and the adjacent footpath opens up the opportunity for passers-by to notice the three different 'images' even without knowing that they symbolise the deep narrative of the site.



Fig 5.06. Photograph by Author highlighting a framed view created by the existing architecture on site

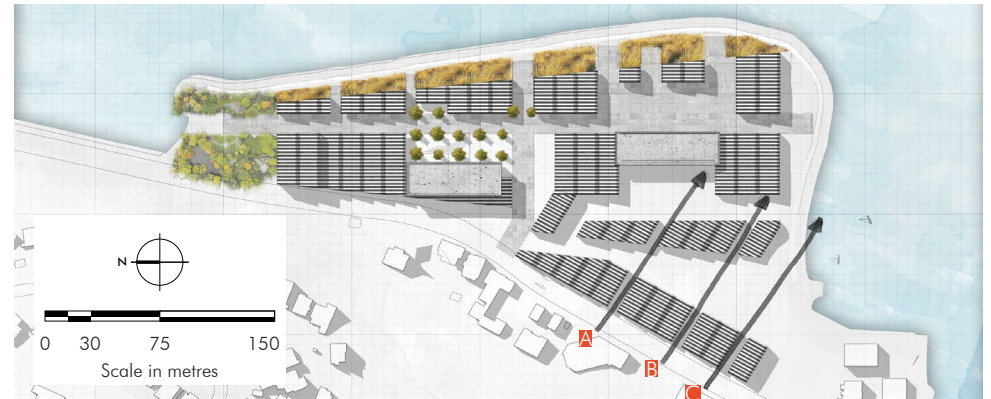
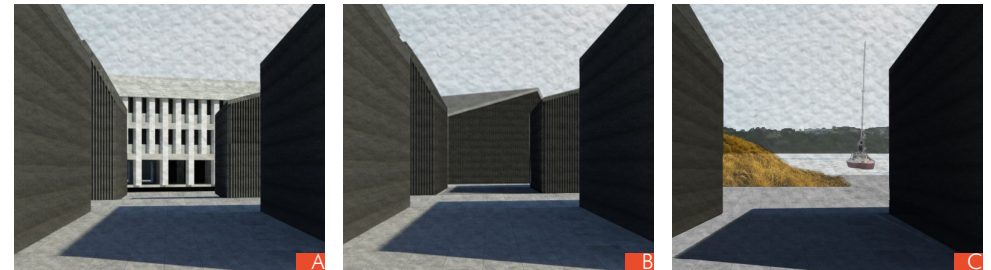
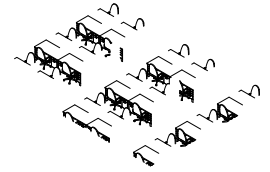
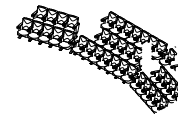


Fig 5.07. Image by Author exploring the ways in which new architecture could frame three different layers of narrative

5.04 Emptying the Inside

One of the aims of this thesis is to avoid facadism where the original facade becomes a meaningless mask for what is happening inside a repurposed building. The experiments in fig. 5.08 - 5.13 explores what happens if the full interior is actually removed. This experiment was carried out as a means of starting from one end of the design spectrum (the opposite end being full retention and preservation of the original) to explore whether a balance can be achieved between the two.

Hill argues that "new work has to match the vitality of the old but the opportunity for grand new spaces should not be realised at the expense of the original spaces" (65).



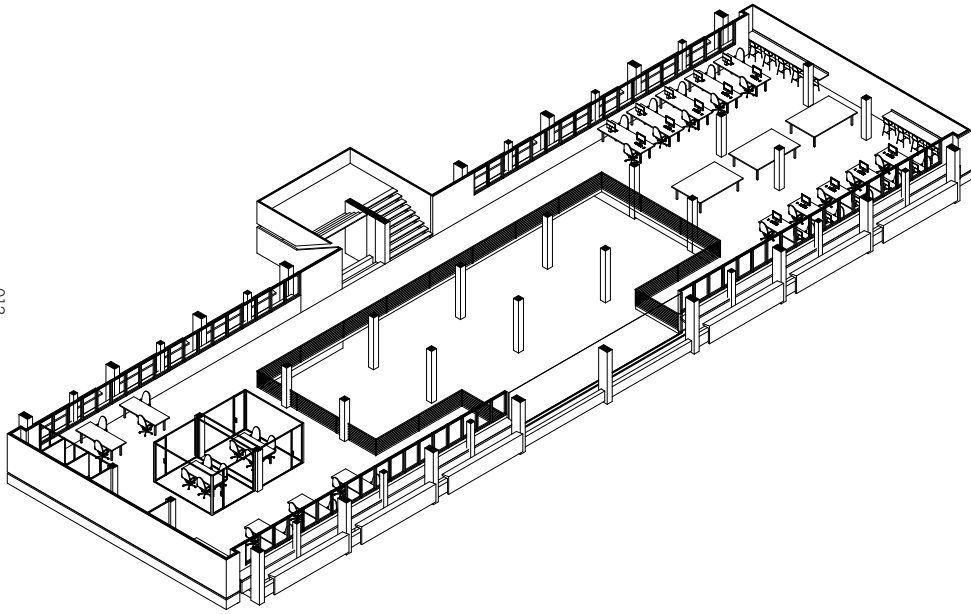


Fig 5.10. Experiment by Author exploring how a void could be introduced to create an atrium space joining the floors vertically, with new contemporary stairs built out from the existing fabric of the building

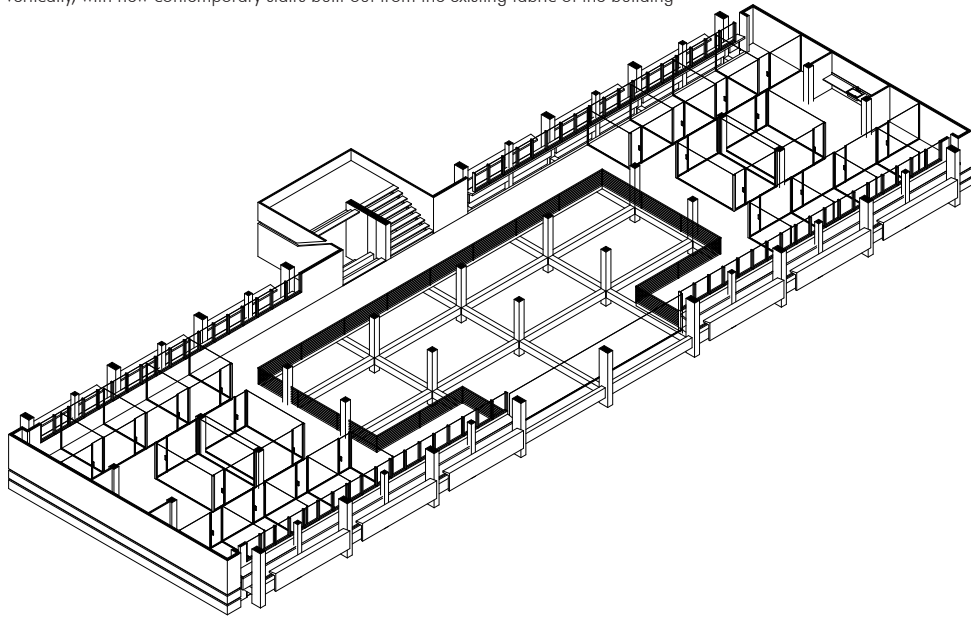


Fig 5.11. Experiment by Author exploring how the new open floor plate could be used with 'glass box' offices inserted in

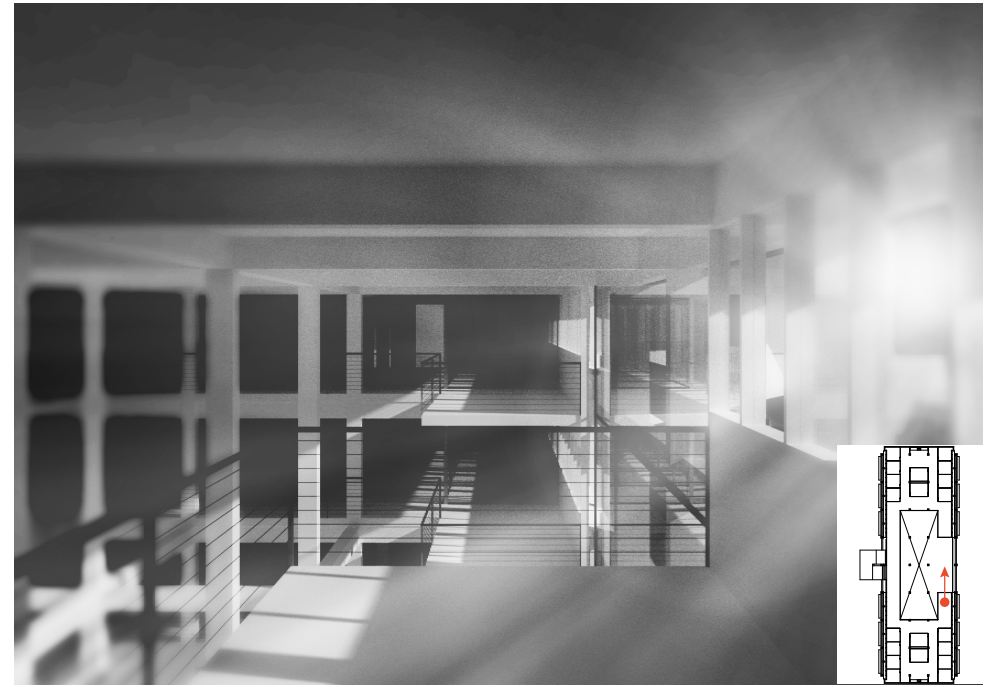


Fig 5.12. The atrium space and surrounding balcony spaces aim to lighten the space to create a more open atmosphere



Fig 5.13. Stripping of interior removes important connections the building once had to its past and original programme

5.05 The In-Between Placeholder

With an adaptive reuse project of this scale, where the programme requirements for space and spatial qualities exceed that offered by the existing buildings alone, new spaces are required to be designed.

To achieve the research aims and objectives of enabling the new and old architecture to maintain strong meaningful identities while co-existing in harmony with one another and their new programmes, these new buildings need to take on a new identity founded off the existing that enables them to work together. These new buildings should also be situated in such a way that they enhance circulation and connect the buildings in ways that allow for ease of access.

The design experiment in fig. 5.14 and 5.15 explore how an in-between space could be designed to align to a different geometry stemming from another part of the site. This allows for intricate and interesting connections between the new and the old buildings.

Learning outcomes that arose from this experiment for the subsequent explorations predominantly revolved around these connection points and drawing more attention to them rather than trying to hide them. The connections between buildings are important spatial elements that highlight the importance of procession through space in relation to the narrative, as discussed in the 'Journey as an Artery' theory section.

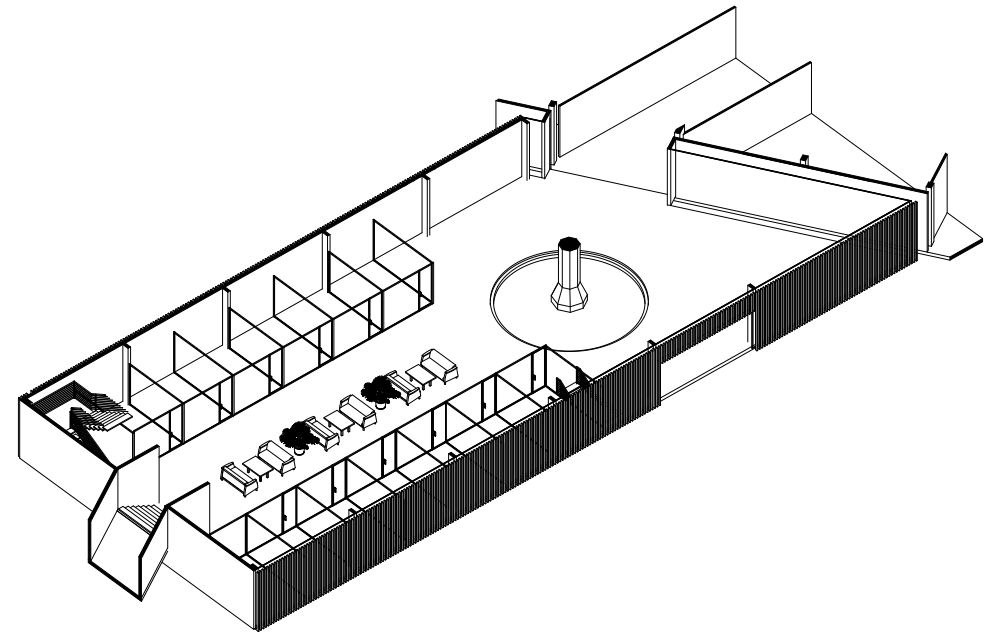


Fig 5.14. Experiment by Author exploring the ground floor of the new addition built between the Allen building and North Store structure, designed off axis to respond to the parallel gridline set up by Evans Bay Parade

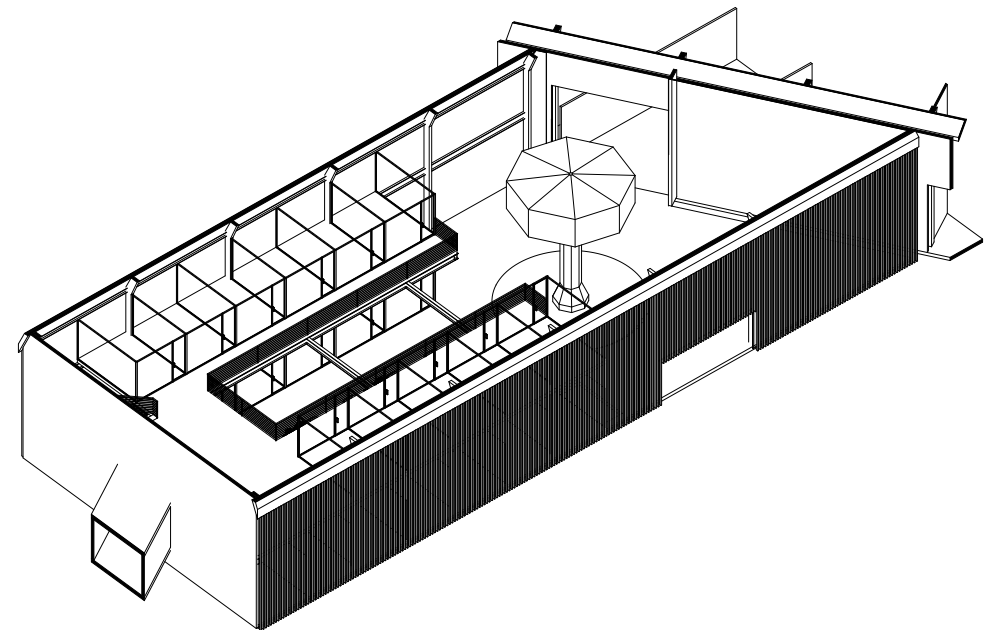


Fig 5.15. Experiment by Author showing how the space could be designed to incorporate site elements like the water tower

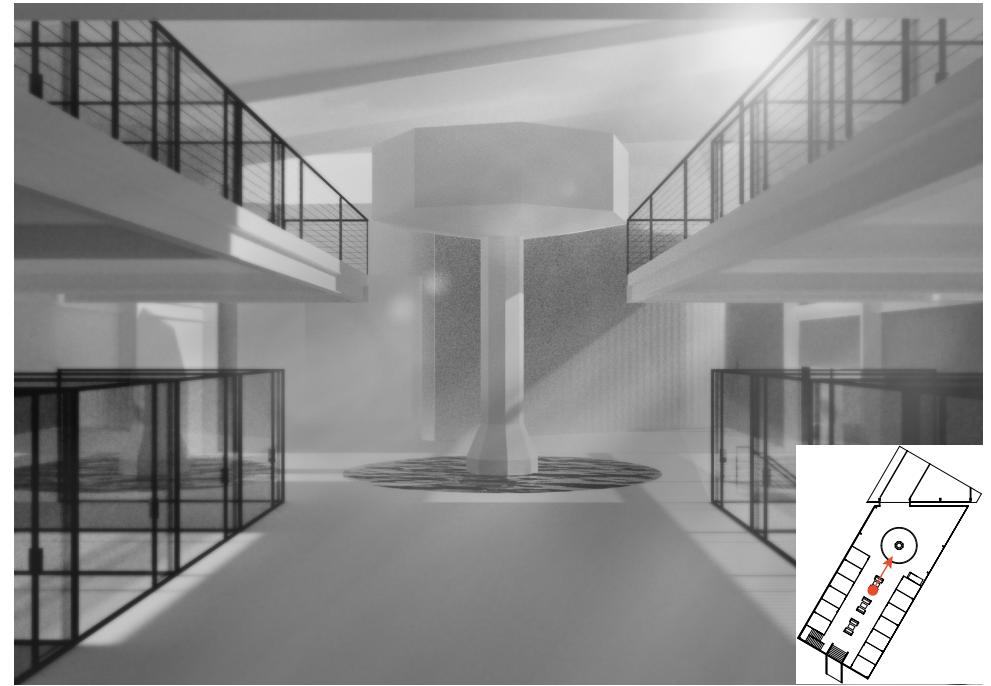


Fig 5.16. Experiment by Author showing the existing water tower being framed by the new architecture, taking on the role that Trancik refers to as the 'object in space', the focal point

The same experiment also explored how existing, non-architectural but well-known, site elements such as Derek Wilson's water tower could be incorporated inside the spaces to become not only the focal object in space but effectively being understood as an architectural 'inhabitant' of the space.

This exploration was evoked by Trancik's 'hard space' theory where one of the three components of a successful hard space is the 'object in space', an object that becomes the focal point within an enclosed area. In this case, having an existing element as the focal point highlights the importance of the narrative and showcases the old within the new.

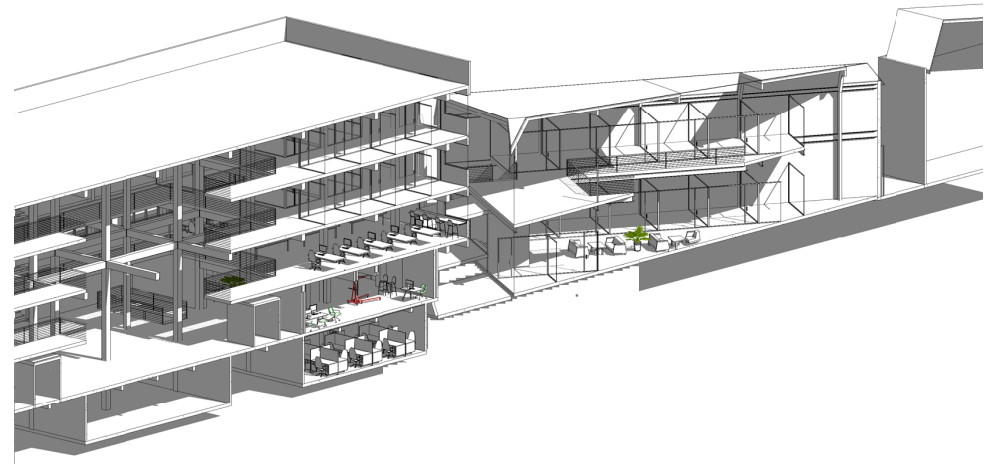


Fig 5.17. Experiment by Author showing how the new space connects to the two existing structures in sectional view

5.06 Establishing the Artery

The design experiments shown in fig. 5.18-5.19 sought to establish a strong artery down the site to create a backbone from which buildings and other branches would disperse.

The artery was designed to provide visitors with a narrative journey through existing buildings so that the user of the artery experiences both interior and exterior qualities as contributors to a common story. The artery simultaneously becomes the main circulation for the campus, allowing for easily navigable routes between spaces and around the site.

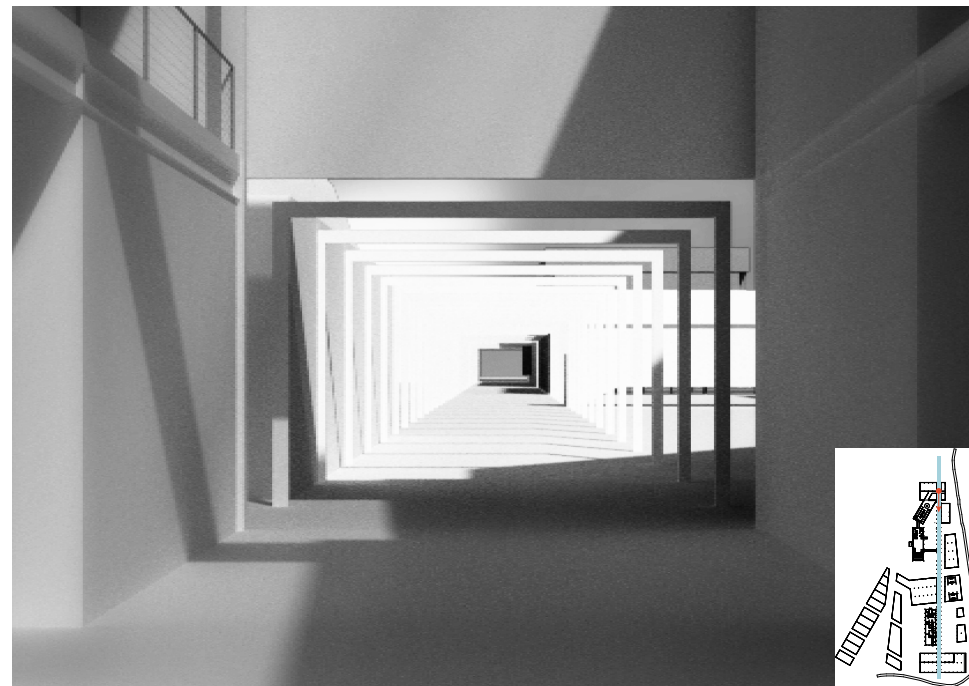


Fig 5.18. Experiment by Author viewing the artery from inside the North Store structure looking towards the south end

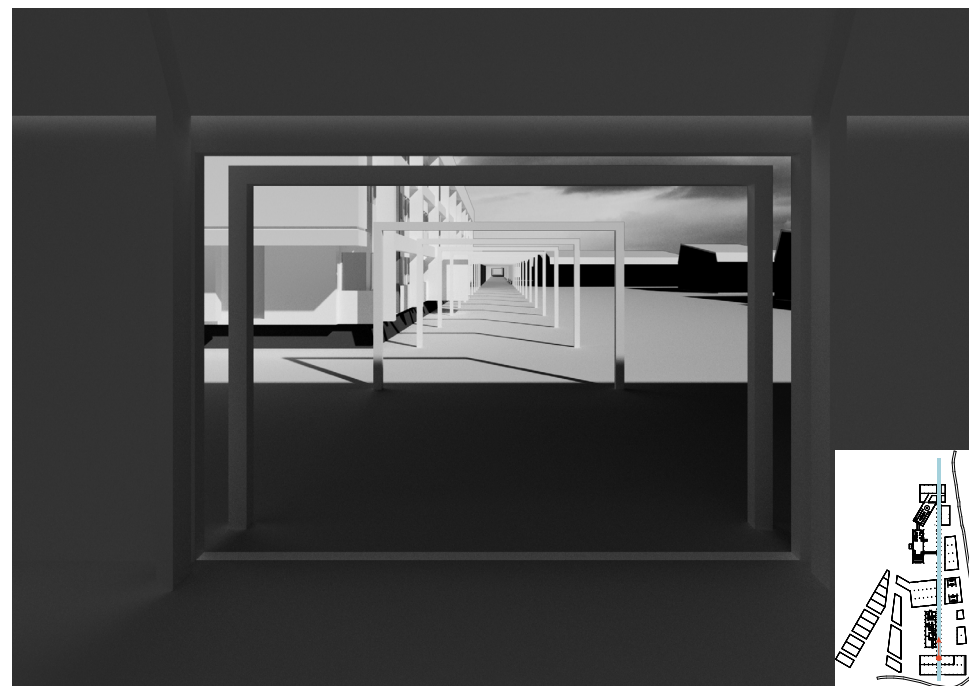


Fig 5.19. Experiment by Author drawing the eye and the user from the South Store structure down the artery towards the north

5.07 Curating the Views

The artery proposed for the master plan acts as a framing device for the views of the surrounding context. The experiments shown in fig. 5.20-5.21 investigated how wooden or steel frames, often used as structural elements, could help articulate the pathway for visitors, while framing views, which act as important points of intermission where they are able to pause and reflect. It is at these points that users are fully able to engage with the surroundings and appreciate the context, in turn creating a connection with 'place' and a connection with old and new, inside and outside.

The design experiment was explored further by framing specific views within the new architecture around the site. Timber fins spaced evenly across the facades allow light into the spaces but also give glimpses of the view before arriving at an opening that allows for an unobstructed view to be framed.



Fig 5.20. The central artery through the site acts as a framing device at the end for the view beyond

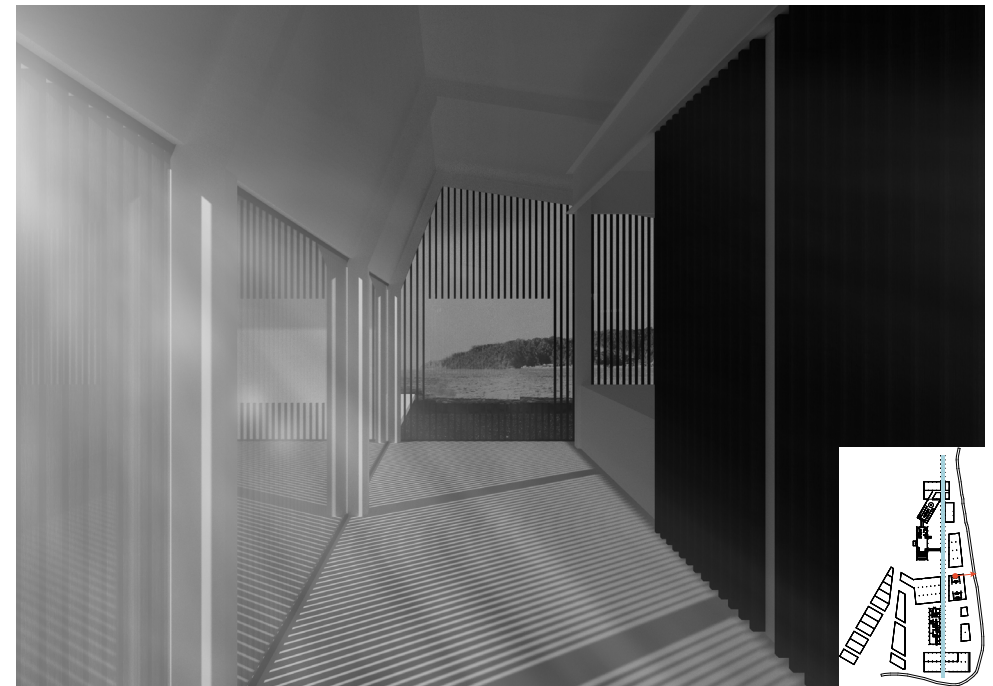


Fig 5.21. The timber fins allow for creation of openings to frame views of the surroundings within the new buildings

*Architecture is not a synchronizing phenomenon, but a gradual unfolding.
It consists of a sequence of tableaux, associated in time and space. Like
music it is a means of conceiving in time. — Le Corbusier*

5.08 Selecting the Existing

Upon reflection of the ongoing, iterative preliminary design experiments, the existing buildings were revisited and reassessed in terms of which structures were worth retaining and repurposing in line with the research aims and objectives.

The buildings highlighted in red in fig. 5.22 are proposed for demolition. One of the buildings in the housing development will be retained so that the narrative of this chapter does not want to become fully lost and forgotten. As Mark Butler (University of Technology Sydney) writes:

The accrual of many eras and their relevant stories are what make these buildings significant. From this it can be seen that layering can mean levels or stratum of narrative as well as the physical intact fabric layers ... (20)



Fig 5.22. Buildings to be retained, revitalised and repurposed shown in yellow; buildings to be demolished shown in red



Fig 5.23. Existing buildings to be retained, revitalised and repurposed left behind after demolition

5.09 Windows of the Narrative

According to Christopher Alexander in *A Pattern Language*:

When we consider a window as an eye through which to see a view, we must recognize that it is the extent to which the window frames the view that increases the view, increases its intensity, increases its variety, even increases the number of views we seem to see. (1109)

The next set of preliminary design experiments explored where a set of view points could be located to showcase not only the views but also the importance of the existing buildings and their visual narratives. The Casa Malaparte is a good example of how windows can be designed explicitly to frame interesting parts of the landscape, strengthening the connection between inside and outside.

The experiments shown in fig. 5.29-5.30 explore how large windows could be used to create a view of the old architecture as a whole (fig. 5.29), while the strategic positioning of a smaller opening (fig. 5.30) is able to draw more attention to a particular part on that wall, showing the weathering of the material, a point in time, a material that helps convey one important chapter within the greater narrative of the site.



Fig 5.24. An example of how windows can be specifically positioned within a building to bring focus to certain elements

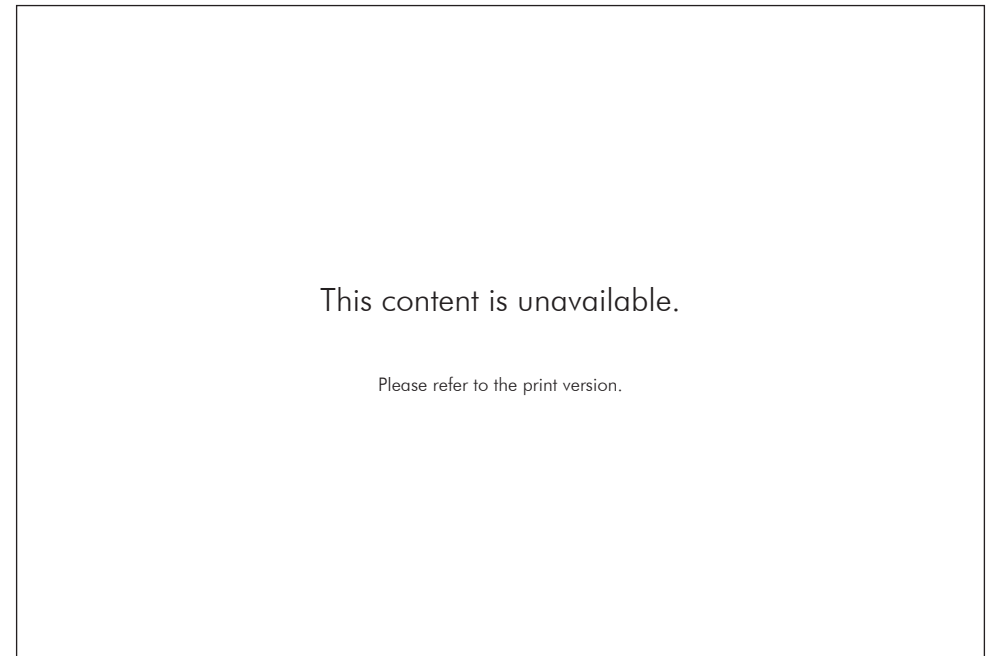


Fig 5.25. Another example of how the Casa Malaparte was designed explicitly to capture and frame the picturesque views

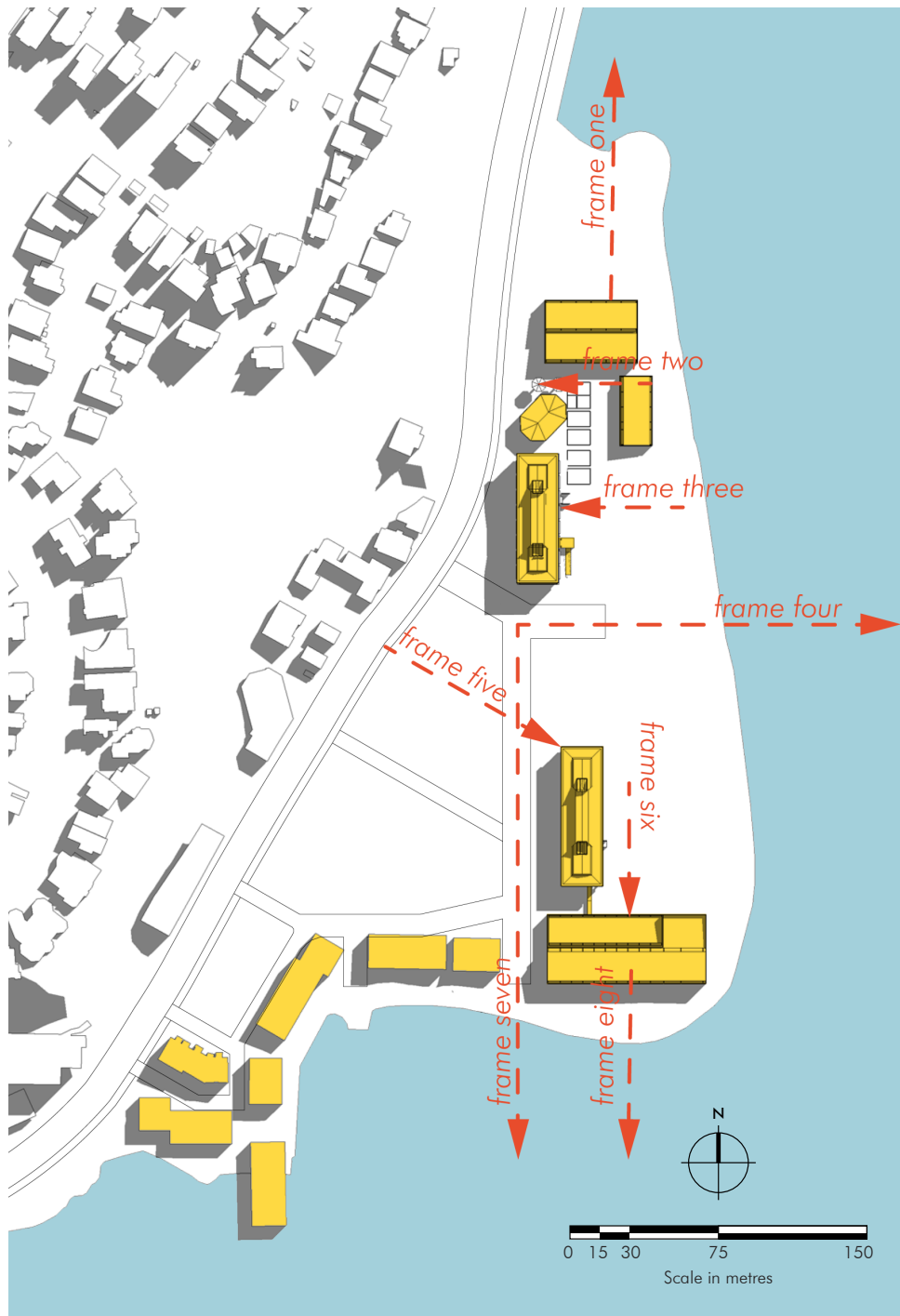


Fig 5.26. Site plan showing the locations of existing view shafts and points of interest (see fig 5.27) around the site

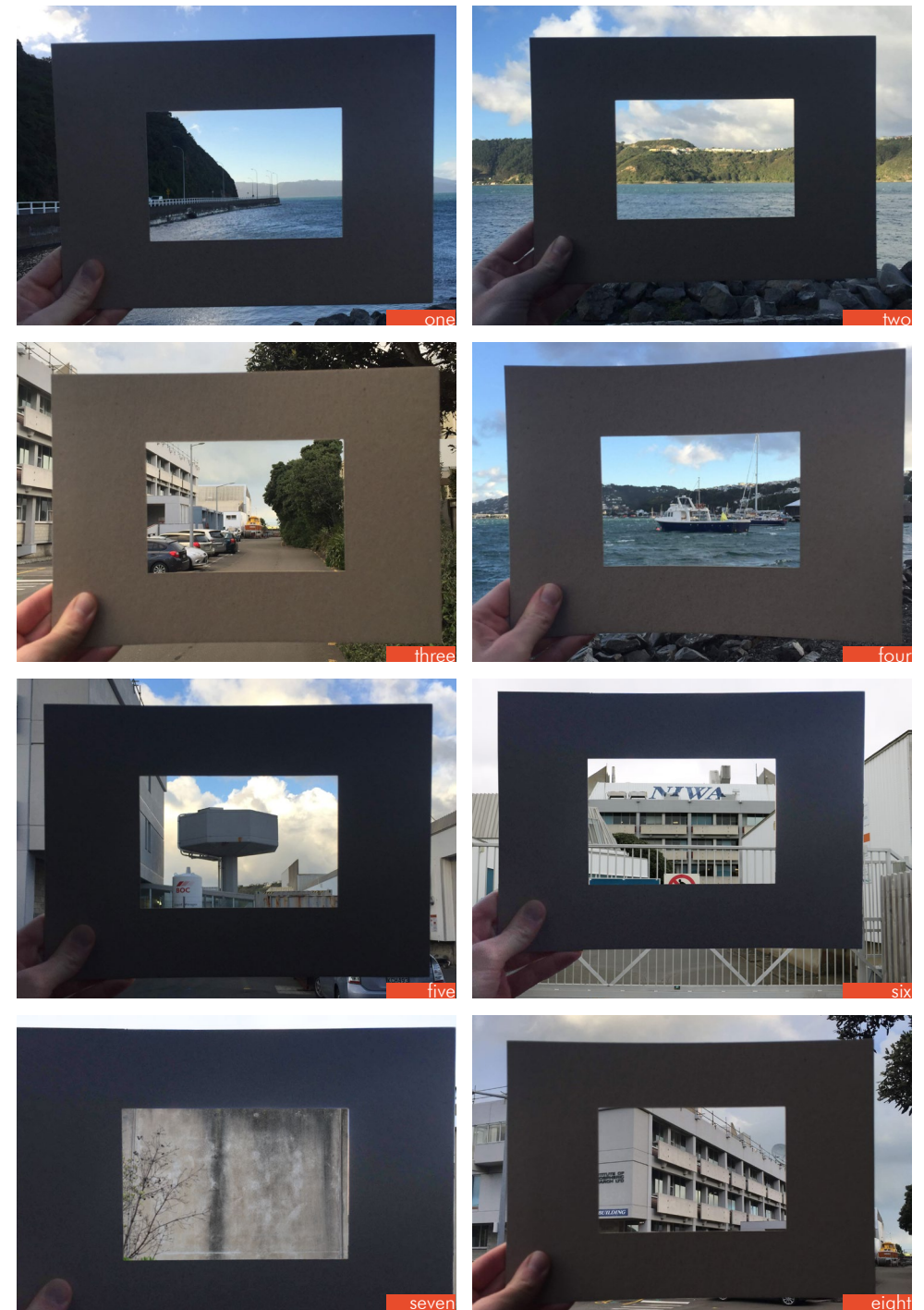


Fig 5.27. Apertures, captured from the locations shown in fig. 5.26, to be explored within the design



Fig 5.28. Proposed preliminary master plan for the creative campus showing the buildings responding to the different grids

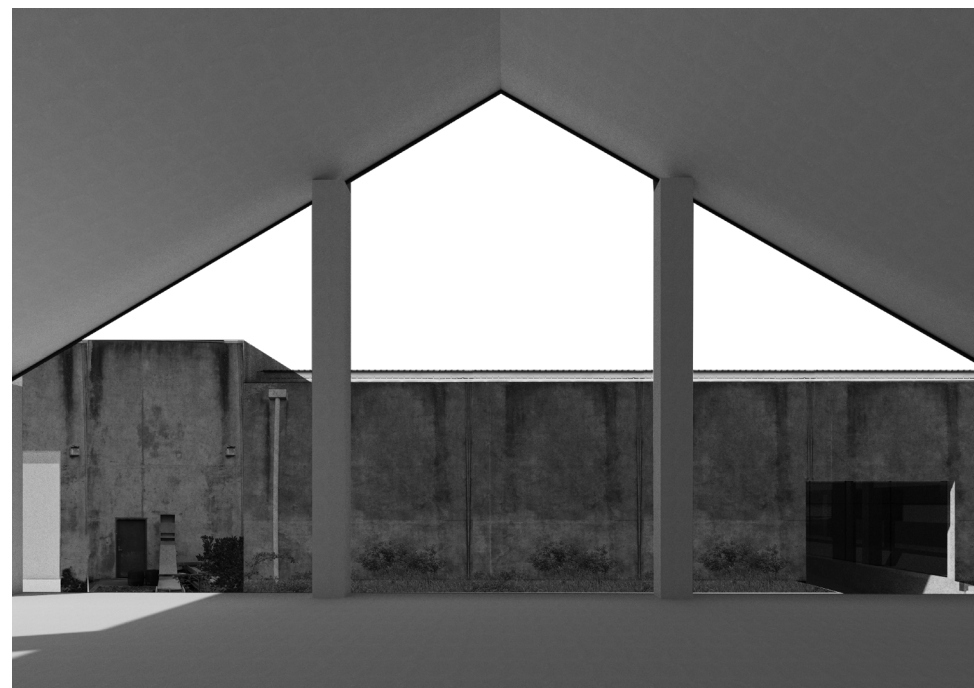


Fig 5.29. Large windows at the end of the new building allow the old to be framed by the new

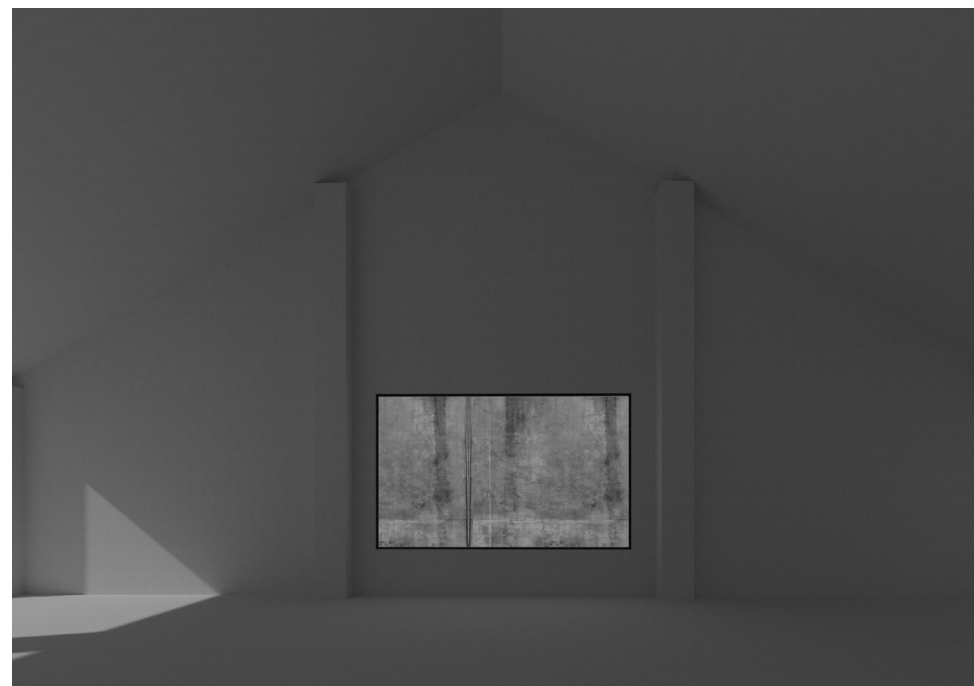


Fig 5.30. The focus is on the weathering of the material of one of the historic buildings, showing a layer of history in time

5.10 Opening Up

The shed buildings are large spacious volumes with an open floor plan made possible by the use of steel portal frames as the load bearing structure. The roofing contains polycarbonate skylights allowing plenty of natural light into the space. However, some of these sheds, such as the South Store shown in fig. 5.31, are bordered by solid concrete walls up to 8m high, completely masking the panoramic views that this site offers. So while the interior floor plan can be very adaptable, the visual connection between indoors and outdoors is non-existent, which is one of the research objectives this thesis seeks to achieve.

The sketches on the right (fig. 5.31) explore various programmes that could be housed within a structure like this while opening up the concrete walls to allow framed views of the outside.

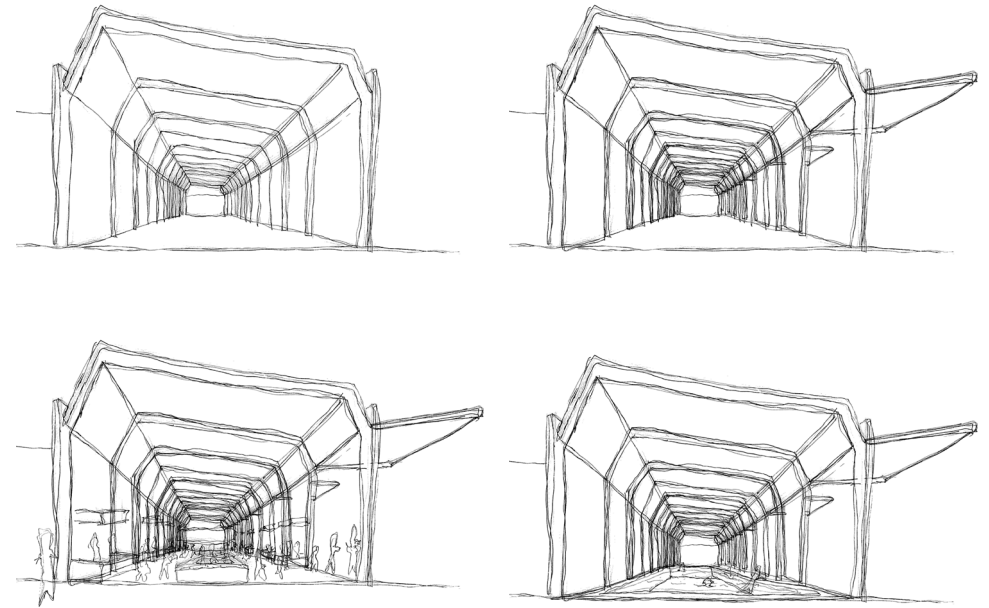


Fig 5.31. Exploring ways to open up the existing shed volume while adding a new interior programme of leisure swimming pools to encourage recreation

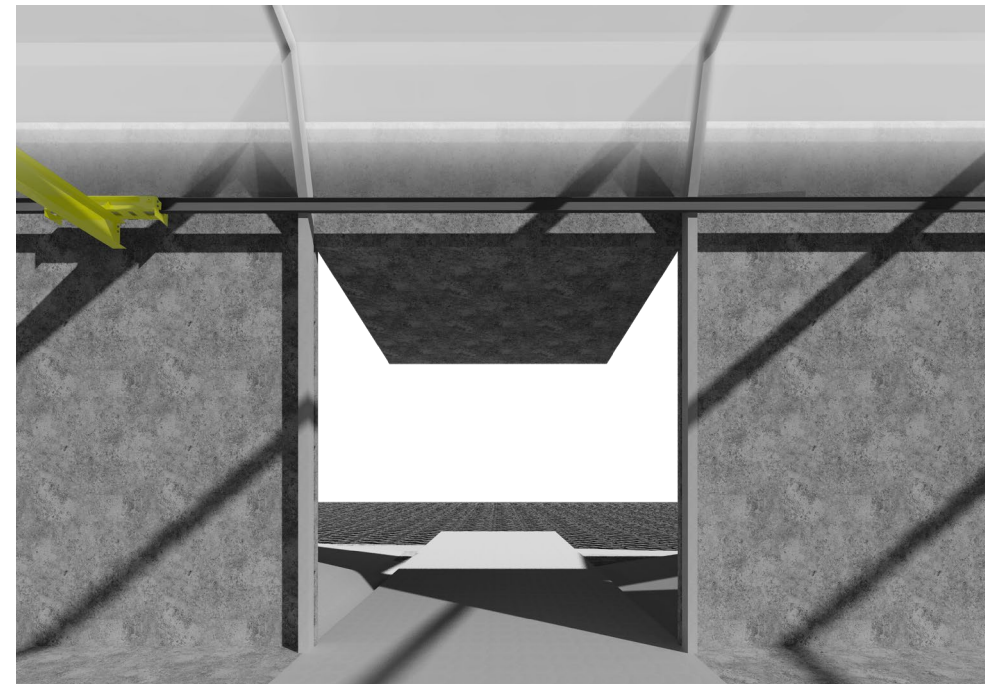


Fig 5.32. The panels of the South Store opening up to reveal the view to establish relationship between inside and outside

5.11

Connecting the Artery

The current NIWA site has good working connections between most buildings around the site, but also relies on the outdoor central operational yard for these connections. The existing connections and entrances into both the Allen and Brodie buildings, in particular, have a strong aesthetic that they 'slot' in between the structural framework of the building as if these points of connection have been 'pulled' out of the interior, or alternatively been inserted inside (fig. 5.33). This thesis proposes that the existing connections be enhanced while adding additional linkages between buildings to promote a successful artery around the campus as a whole. The programme of a university campus requires an easily navigable artery within buildings and between buildings that should not have to rely too heavily on outdoor spaces.

The design experiments shown in fig. 5.34 - 5.37 trial different positions and alignments of connections between the new and the old, utilising the structural framework to dictate the dimensions as well as responding to the changing grid orientations around the site.



Fig 5.33. Photographs by Author showing connections into the Allen and Brodie buildings that appear to 'slot' in between the structural framework of the building



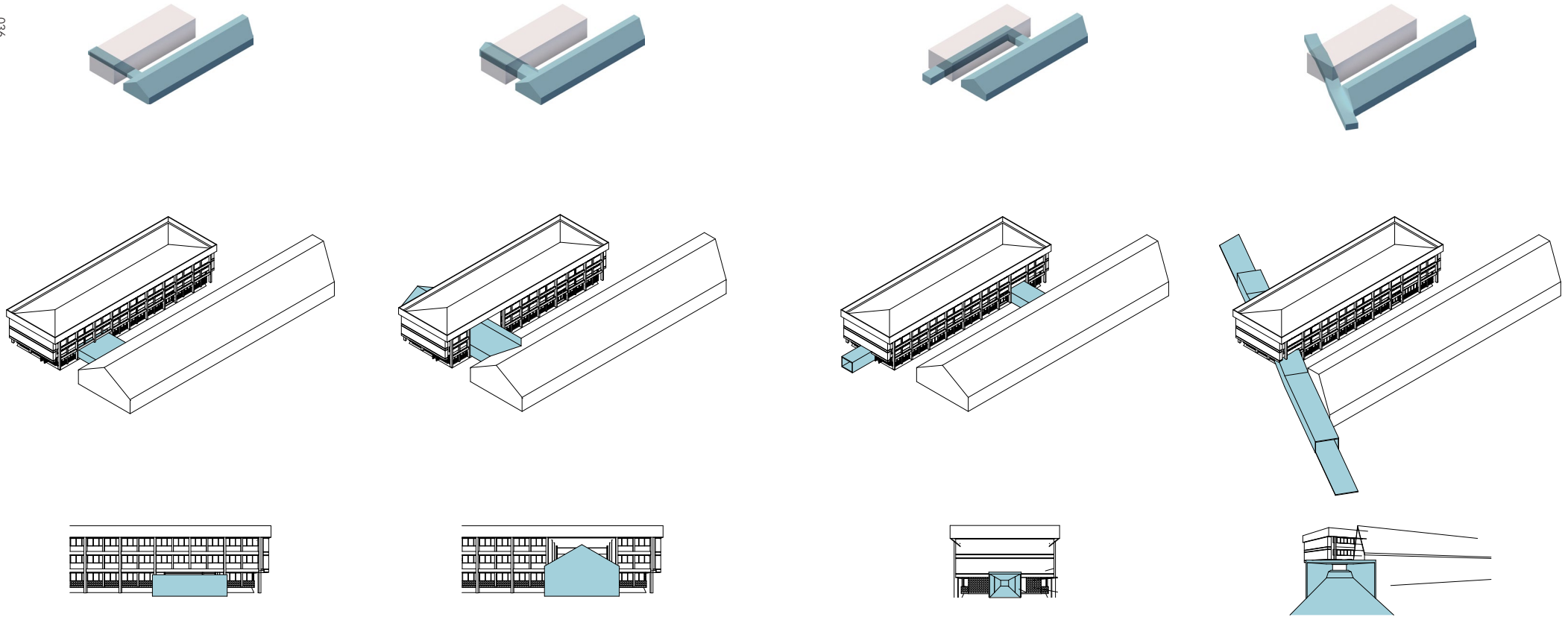


Fig 5.34. This experiment shows a connection that fits in between two structural frames to allow for a widened passageway between the buildings.

Fig 5.35. This experiment explores the effect of using a gable form on the connection that is similar to the one on the existing office building. Rather than acting as a connection to a new intervention it appears alien to the existing form.

Fig 5.36. This connection links in with a central passageway stretching down the length of the interior of the existing building to promote not only connection but interactivity with other interior spaces.

Fig 5.37. This experiment was exploring the ideas highlighted in the Wexner Centre case study by Peter Eisenman. It draws on the gridline running perpendicular to Evans Bay Parade for the housing development that is currently there. This creates a conflict of grid lines with the other existing buildings on the NIWA side of the site. This could prove difficult working around the existing structure.



Fig 5.38. An example of the inter-building connection 'slotting' between the structural framework of the building

The design experiments exploring connections between buildings were also tested within the new buildings to ensure that all of the buildings on site, while having their own strong meaningful identities, co-exist in harmony with one another. As seen in fig. 5.39, where the central artery of the site is crossed by an intersecting gridline formed from the master planning of the site, the connection between these two new buildings passes overhead to raise it above the ground plane, evoking a more human-scale sense of connection and feeling through the change in spatial qualities.

The simplified and minimal form that somewhat juxtaposes the scale, transparency and form of the existing and new buildings adds a point of interest and divides these, what would normally be, long spaces into smaller parts. The weakness with some connections, such as the one in fig. 5.39 is that it eliminates a strong entry point for users to access the building from such a strong site entry. This connection in particular requires further testing and exploring in terms of how it will operate at an everyday human scale.

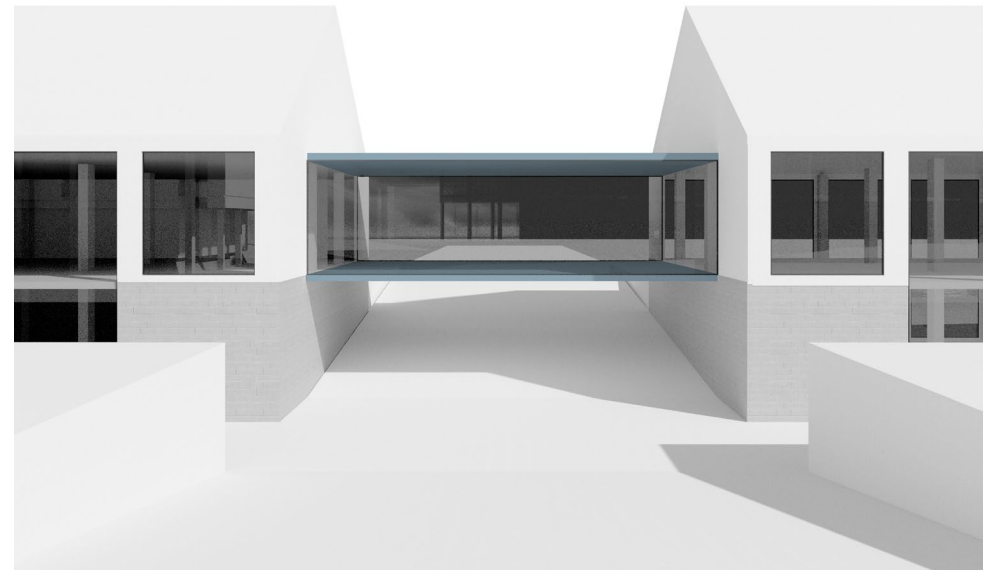


Fig 5.39. Another connection between the two new campus buildings, exemplifying the idea of the buildings 'pulling' apart

5.12 Adding the Heart

Upon visiting the Brutalist Allen and Brodie buildings, the spatial qualities within the hallway on each floor seemed restrictive and contained rather than open and inviting. The perimeter offices were exposed to a significant amount of natural light but the hallways were lit artificially with the central rooms being very dark. An atrium space could become the new heart of these two buildings within the new programme, allowing groups to congregate at ground floor and containing a central area to meet, a space to allow plenty of natural light to enter the building and vertical connections to other spaces.

This atrium space could be created within the central spine of the floor plate on each floor as it is currently occupied by storage labs and temperature controlled rooms that are not needed within the new programme. This experiment was tested on the Brodie Building by cutting a large void into the centre of each floor plate running vertically up the building. Although the space has now become very open and inviting, the most important learning outcome of this experiment was highlighted by Hill's quote, "new work has to match the vitality of the old but the opportunity for grand new spaces should not be realised at the expense of the original spaces" (65). The main weakness was that in creating a void in the central area of the building, important parts of the building such as vertical circulation and services are hindered and removed. This is a design decision that has several repercussions and should be remedied in the next experiments.



Fig 5.40. Image by Author of the atrium space within the Brodie Building that has been redesigned to create an open atmosphere

5.13

Critical Reflection Aims and Objectives

Research Objective One (RO1)

The master plan seeks to collate the historical narratives of the site and each layer of its past by retaining and repurposing selected buildings that represent important stories of the site's history. The preliminary designs treated the greater narrative of the site as an ongoing tale that involves the old buildings as well as the new interventions to be read as an ongoing narrative of the site.

This is achieved through opening up existing buildings to the views and the surroundings to establish a relationship between inside and outside, as well as between old and new. RO1 is achieved through establishing a relationship between the old architecture and the new architecture on site where they are not conflicting architecturally but able to be read as different chapters within the larger tale of the site.

Research Objective Two (RO2)

Research Objective Two, relating to 'curating' elements of the site's history was achieved through the purposeful framing of parts of the old (seen in fig. 8.54) to create palimpsests of these historical layers within the context of the new programme.

Research Objective Three (RO3)

A journey through the site was set up from a master plan perspective allowing the landscaping to play a role in this experiential narrative, which provided meaningful points of engagement and points of reflection. The connections between buildings were designed to evoke a sense of progression across a threshold and into new spaces.

Research Objective (RO4)

The conflicting architectural geometries around the site that have arisen over time have been integrated into the design, predominantly through the master planning.

5.14 Critical Reflection Preliminary Design

Opportunities Going Forward

- There are opportunities to better enhance the architectural identity of the new campus buildings without being so reserved or delicate.
- Traction could be gained through the idea of duality and dichotomy, constrained and lack of restraint.
- Inhabiting the spaces will help the design ideas carry more weight; adaptive reuse is about repurposing a building for a new programme so by showing this new use inside the spaces, the ideas will be much stronger and clearer.

Form and Depth

The two Brutalist buildings were designed as an architectural metaphor of ships sailing down the harbour; this can be used more effectively in the next stage to influence my ongoing design interventions and the design of the new campus buildings on site.

Programme

The inhabitation of these spaces can be developed further to help to inform the design. By adding uses and activities into the spaces it could add a greater sense of dichotomy to help propel the narrative experiences.



Fig 5.41. Preliminary Design masterplan for the creative campus

Public vs Private

By more actively engaging the live vs work, public vs private spaces, more to inform the journey through the site, the Developed Design phase can explore how these dualities might interact with each other in some spaces while remaining separated in others.

Grid Alignment

The clashing of the grids and architectural geometries need to be resolved even further in the next design phase.

Developed Design

The connections, therefore, between landscape and identity and hence memory, thought and comprehension are fundamental to understanding of landscape and human sense of place. — Ken Taylor

6

6.01

Developed Design Introduction

The Developed Design chapter focuses on developing all of the research objectives into more realistic outcomes that work successfully at a human and working university scale. This can be achieved through the design of new interventions inside the spaces and around the site, introduction of materiality, further refinement of architectural form and enhancement of circulation and the journey around the campus. As Steven Holl wrote in the book *Questions of Perception: Phenomenology in Architecture*, “[A] single piece of architecture is rarely experienced in its totality ... but as a series of partial views and synthesised experiences” (130). The Preliminary Design experiments explored the creation of synthesised experiences around the campus and within the buildings.

The Developed Design builds upon the Preliminary Design experiments by advancing and incorporating the following:

Embracing and Curating the Found

Further enhance the narrative of the site by ‘curating’ meaningful elements and views to allow the old and the new, inside and outside, to be read alongside each other.

Creating Creative Collaboration

Enhance collaboration between students and staff by designing flexible break-out spaces that can cater for spontaneous meetings and idea generation.

Inhabited and Engaging Exhibits

Incorporate design experiments that enable both the students and their work to become the exhibit, engaging the idea of on-stage versus off-stage influenced by the music videos.

Connections

Explore at a more human scale the connections between the buildings and more importantly the connection between programmes and how these connections operate within an everyday university campus context while still being a part of the overall narrative.

Facades and Materiality

Finalise the development of the architectural form of the new buildings including the integration of materiality into the facades, as well as exploring how the existing buildings can benefit from further integration of new materiality.

6.02 Curating and Inhabiting the Darkroom

This exploration was advanced in particular by critical reflection and interpretation of Morris's theories discussed in the 'Curating the Found and the Formed' section of the literature review of this thesis. The following explorations focus particularly on achieving the objectives set out in RO1 and RO2.

Some of the original spaces within the Allen Building, for example, while not lending themselves at first glance to participation in a university campus, might be retained and used in a new way that still retains as many of the original features of the space as possible. One example of such a space that was further developed in the Developed Design stage is the photography darkroom located on Level One of the Allen building, shown in plan in fig. 6.01.

By showcasing entire spaces like this darkroom behind a glazed 'box' the story of that space becomes manifested within the curation of that element. Morris writes "the way in which museums choose to shape and categorise ... can have a great poetic power and resonance over our imagination," (3) only here, it is not a museum space that is being curated, but in fact architectural spaces and artefacts, where the aim is to evoke the same power over the imagination and emotions that these museums have.

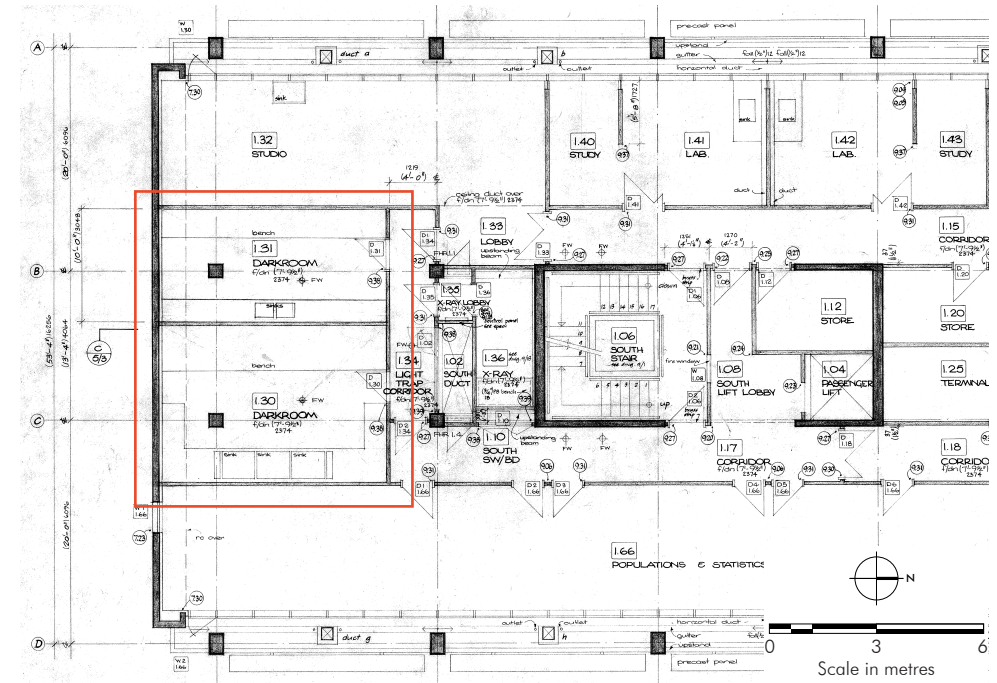


Fig 6.01. Original floor plan drawing of level one in the Allen Building with the two existing darkrooms highlighted

Since the preservation of these Brutalist buildings aims to provide an important ongoing story for the repurposed site, the spaces inside should contain a combination of new and old spaces to be understood as adding additional chapters to an evolving narrative. Much like Hill argues when writing about the repurposed Capitol Theatre (Sydney CBD) "the building's heritage was given new life by a design responsive to both the original building and the contemporary period of the new work" (73), the existing darkroom, through curation, could also take on a new programme to reflect the new chapter within the greater narrative. A new programme such as a coffee bar could reflect the contemporary programmatic needs of the new intervention while still being recognisable as a darkroom.

A space that was once private and used by only a few people now takes on the opposite role, acting as a meeting spot for students, staff and public. The suspended red lights, stainless steel benches, and other features that are associated with the function of the existing darkroom will remain to allow the narrative of the former space to manifest itself within the new programme.

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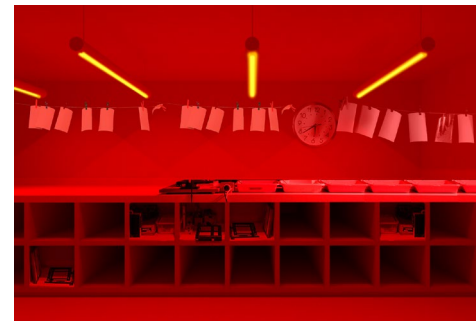
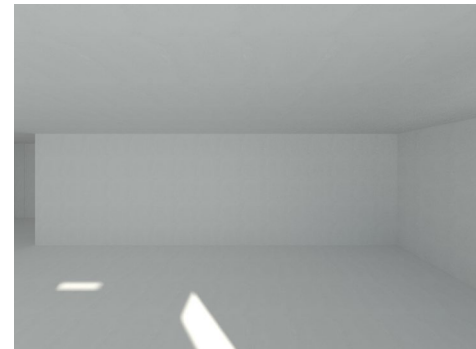
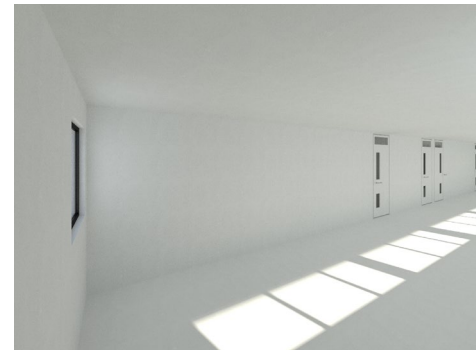


Fig 6.02. Warehouse 17C by Arturo Franco Office showing how the retained parts are exhibited within the new context

Fig 6.03. Rendered explorations of how the existing darkroom (left) could become 'curated' with the new design (right)

6.03 Curating and Inhabiting the Laboratory

The same design experiment as the previous darkroom was explored with the existing chemical laboratory spaces on level two of the Allen Building, shown in fig. 6.04. These spaces were formerly used for mixing and preparing chemicals for experiments away from the main laboratory as well as storing the microtomes and cryostat.

This existing space as it operates is currently away from the public but the Developed Design uncovers and exposes this space while again 'curating' it behind a glass box similar to that of museum exhibitions.

This space allows for a recording studio to be housed inside the glass box. The performance room is located inside the former chemical instrumentation room, which then allows for the mixing equipment and sound engineer to be seated in the former prep laboratory. The audio and I.T. equipment are housed in the Developed Design where the microtomes and cryostat were once stored, allowing the function to still be exposed.

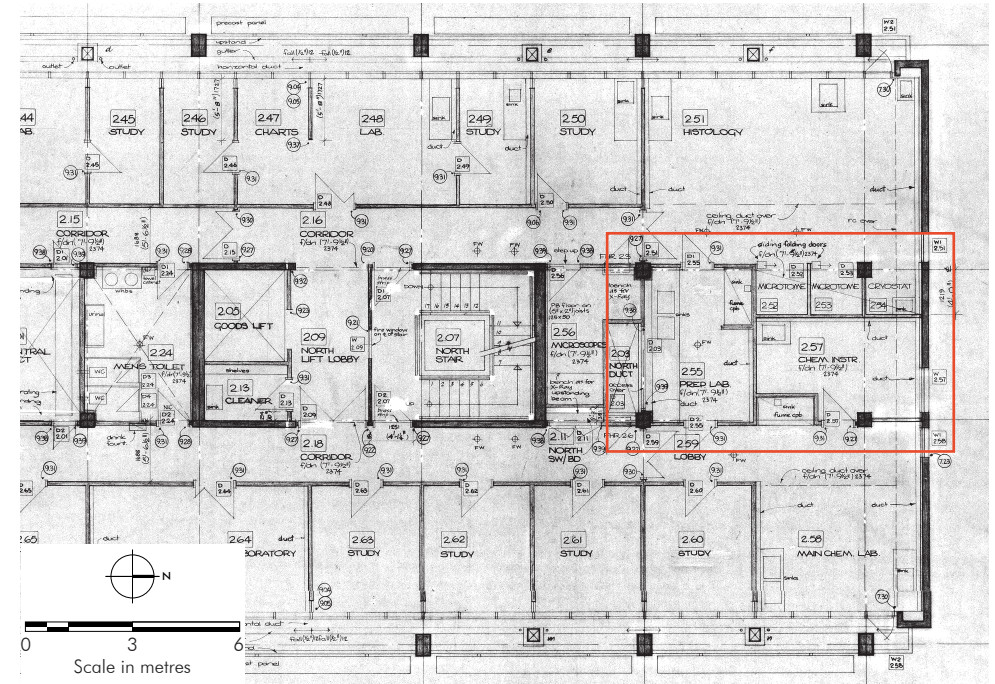


Fig 6.04. Original floor plan drawing of level two in the Allen Building with the existing laboratory spaces highlighted



Fig 6.05. Rendered explorations of how the existing chemical labs (left) could become 'curated' elements with the new design (right)

6.04 Creating Creative Collaboration

For many of the world's most successful entrepreneurs the garage was a place of creation. Steve Jobs and Steve Wozniak built their first Apple computer in their garage, as was the case for Bang & Olufsen with their first radio, Hewitt Packard with their first computer and Walt Disney with his original cartoons.

To foster the same kind of entrepreneurship, collaboration, creativity and to invite users to 'think outside the box', this creative campus integrates several creative rooms — known as Garages. The Garages are meant to enable students to focus on intense idea generation, where users can invent their own rules for collaboration.

These Garage spaces will be situated around communal areas such as the darkroom cafe or other kitchen facilities where ideas might be brought up in conversation and then taken further within these creative spaces.

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Fig 6.06. Apple

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Fig 6.09. Disney

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Fig 6.10. Bang & Olufsen

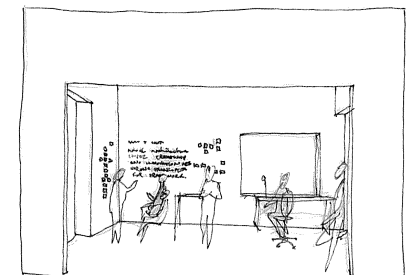
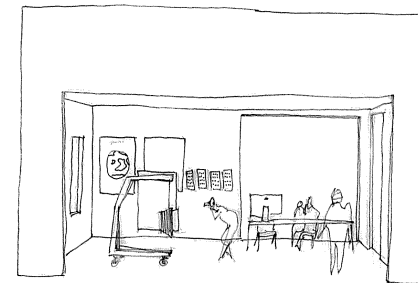
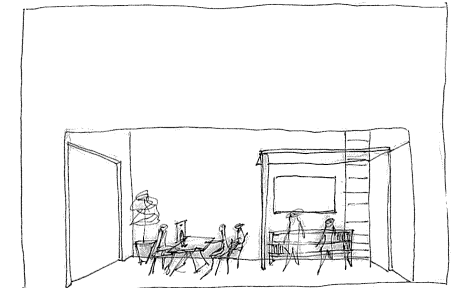
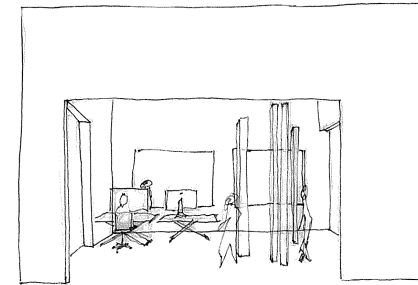


Fig 6.08. Sketch experiments by Author showing examples of how the garage spaces could be occupied



Fig 6.11. Rendered explorations showing examples of how the garage-like spaces will be used for creative idea generation



Fig 6.12. Showing how the garage space are implemented into the building context adjacent to the proposed cafe

6.05 Inhabited and Engaging Exhibits

In the redesign of the atrium spaces in the Allen and Brodie Buildings, the most important additions to the proposed atrium spaces to make them different from other adaptive reuse projects are the glass practice boxes on each level. This was inspired by ideas taken from the music videos, being on-stage versus off-stage, being in the public versus the private. Many practice rooms at music schools are often hidden away from the hallways and public spaces.

This thesis's design instead puts these practice rooms on show to the public to blend these two lives (public and private) together, much like Francis and Bon Iver (Justin Vernon) do at the end of their music video "Friends".

Students practicing their instruments can become the exhibition themselves. These glass practice boxes play a role in achieving all four Research Objectives, especially RO3 of establishing an experiential narrative journey for visitors and users of the building.

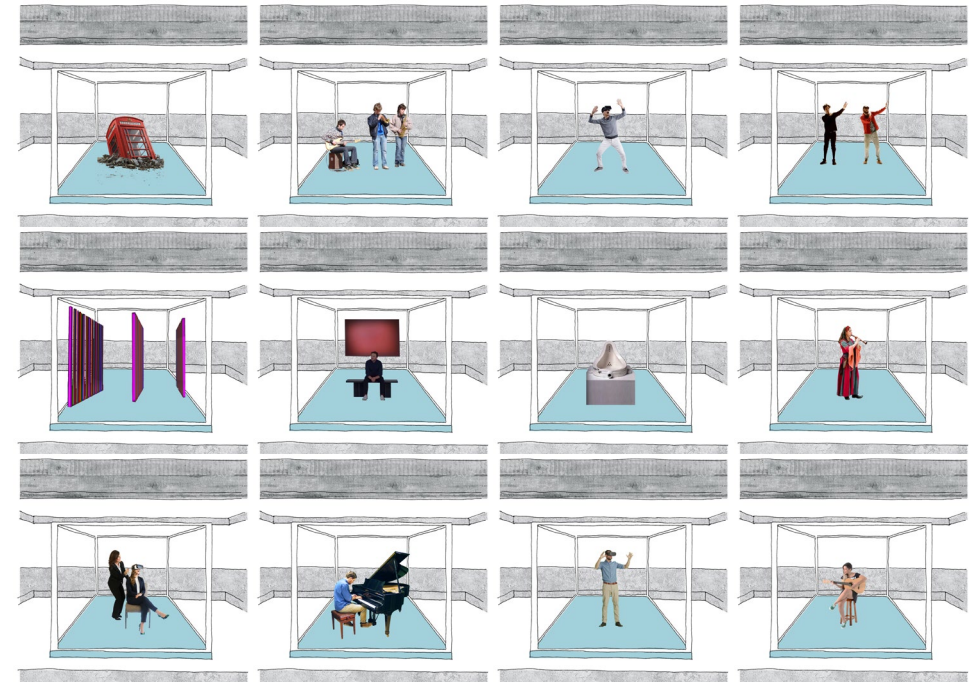


Fig 6.13. Sketch collages by Author showing different scenarios of inhabited, engaging and live exhibitions

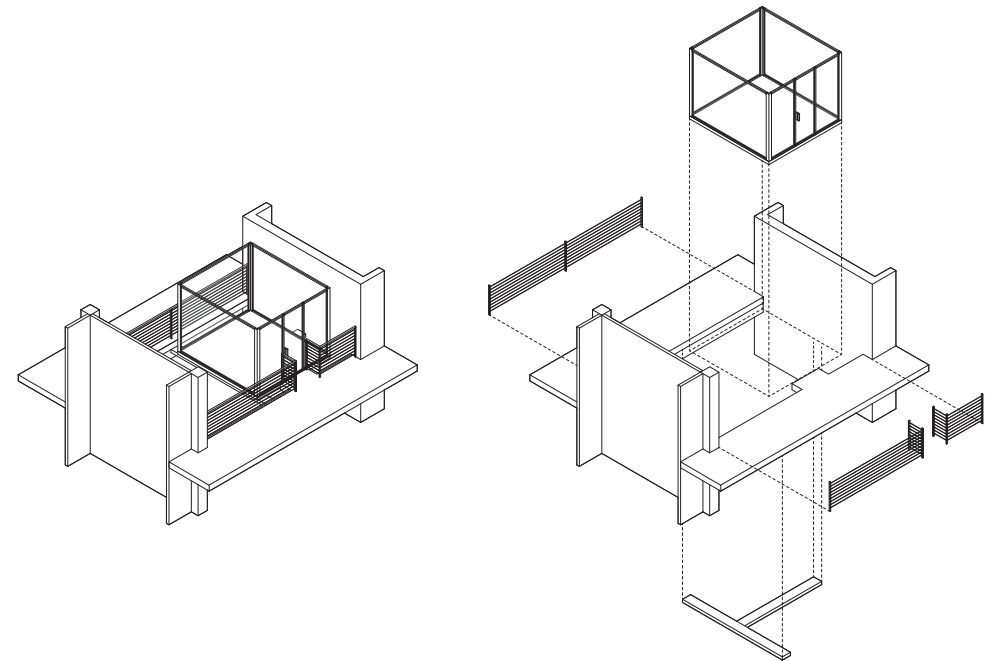


Fig 6.14. Exploded axonometric of the glass practice box suspended within the void cut into the existing floor plate

6.06 Raising the Artery

The connections between the buildings have been a critical design decision from the outset of this creative campus to achieve easily navigable circulation while aiding the implementation of RO3 by providing the physical experiential journey around the site as a main artery.

Also of importance is the emotive reaction that is provoked within the user of these interstitial transitional spaces. The tighter and narrower spaces allow the user to feel a sense of change and transition as they move from one space to another. The connections are specifically designed to float above the site to visually become a new layer that does not physically disturb the existing ground plane.

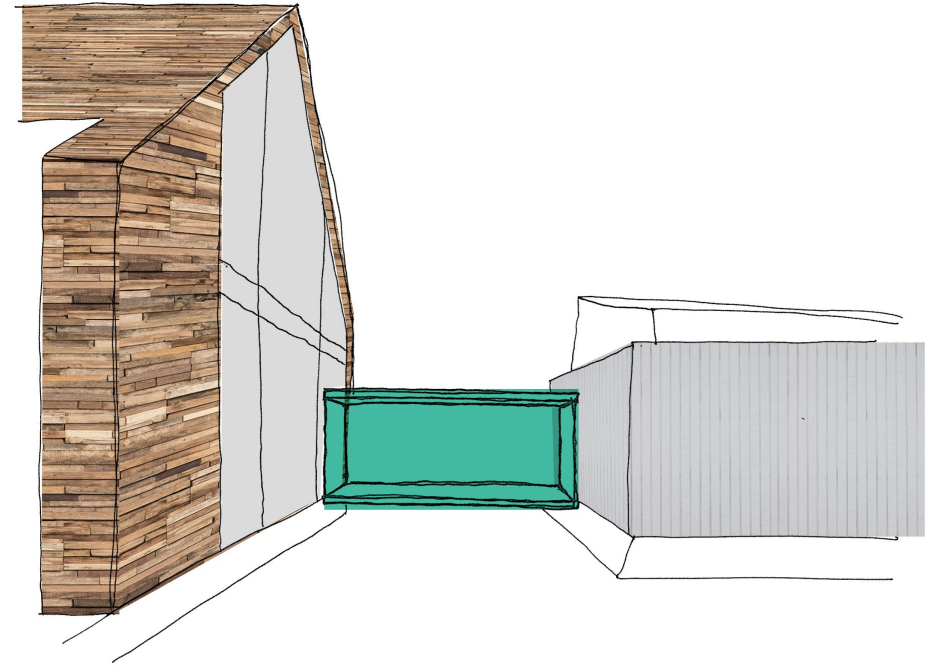


Fig 6.15. Sketch by Author showing the floating connection between Shed Five and the former Workshop (now cafe space)

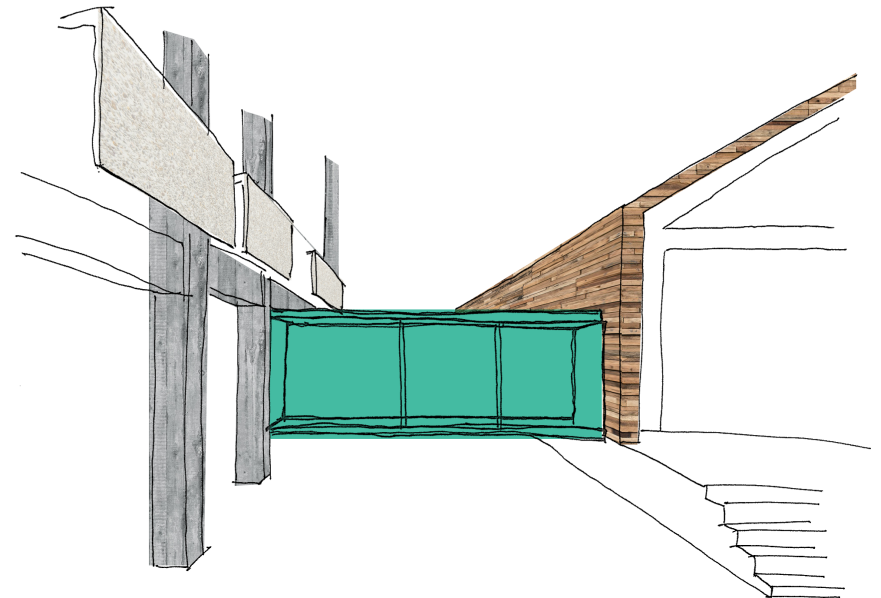


Fig 6.16. Sketch by Author showing the connection between Shed Six and the Brodie Building slotting between the structure



Fig 6.17. Image by Author showing the new raised artery joining Allen Building and the new Shed Five at first floor level

allowing circulation at ground level with structural columns influenced by the form of the existing octagonal water tower

6.07 Developing the Envelope

The final experiment explored within the new buildings was the development of the envelope — the facades and roof. The material palette from around the site helped influence the material choice for the envelope.

Materials and textures shown in fig. 6.18 were explored and tested within the architectural form of the Shed Five and Shed Six buildings (fig. 6.19).

The final outcome of this experiment utilised cladding that is an alloy of copper and tin for the roof and some exterior walls creating a shell over the form. This cladding was used due to its unique ability to change colour over time as it weathers and oxidises in response to the weather and seaside conditions at Greta Point. The colour of this cladding will change from a dark brown tone to a turquoise colour over time. The remaining exterior walls are predominantly clad in timber. These timber walls are very intricately constructed to produce a look similar to that of brick laying. This was influenced by the processes behind Brutalist buildings where timber shuttering is used to achieve the boardmarked aesthetic that adds a layer of complexity to the concrete. The removal of the roof gutter is proposed for the developed design outcome to achieve a sense of continuity of the material and was also brought about due to the existing buildings on site all having hidden features such as the gutters.



Fig 6.18. Material textures that were found within the existing buildings and around the site



Fig 6.19. Rendered material claddings exploring different textures for the envelope of the new Shed Five building



Fig 6.20. Image by Author showing the wrapping of the cladding creating a continuous shell aesthetic for the new Shed Five

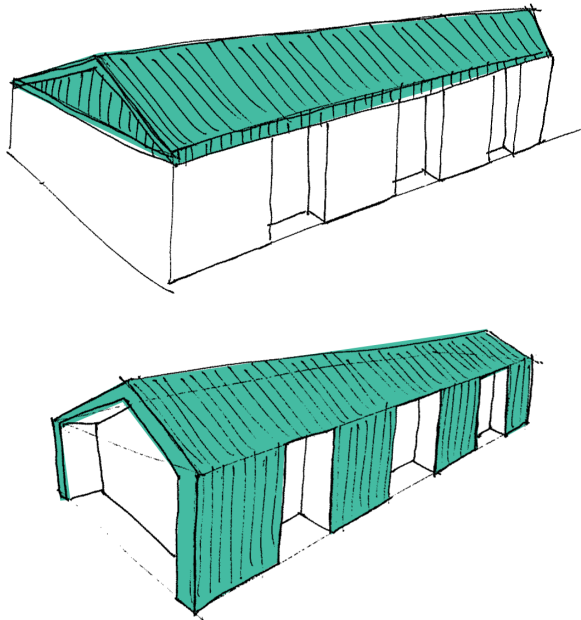


Fig 6.21. Sketch by Author exploring different envelope design techniques for Shed Five and Shed Six, the two new buildings

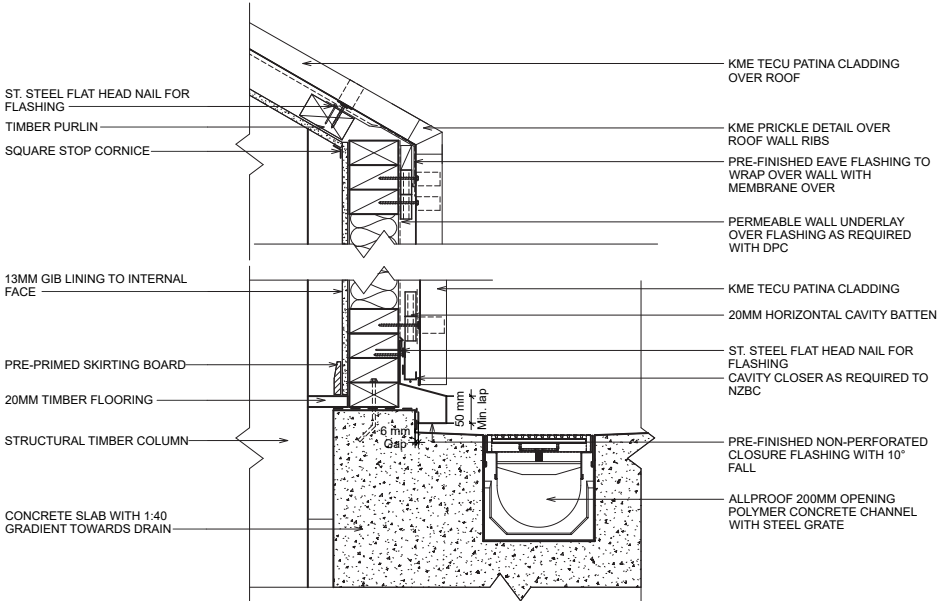


Fig 6.22. Detail drawing by Author showing how the roof folds down the wall of Shed Five with a drain instead of roof gutter

The Design

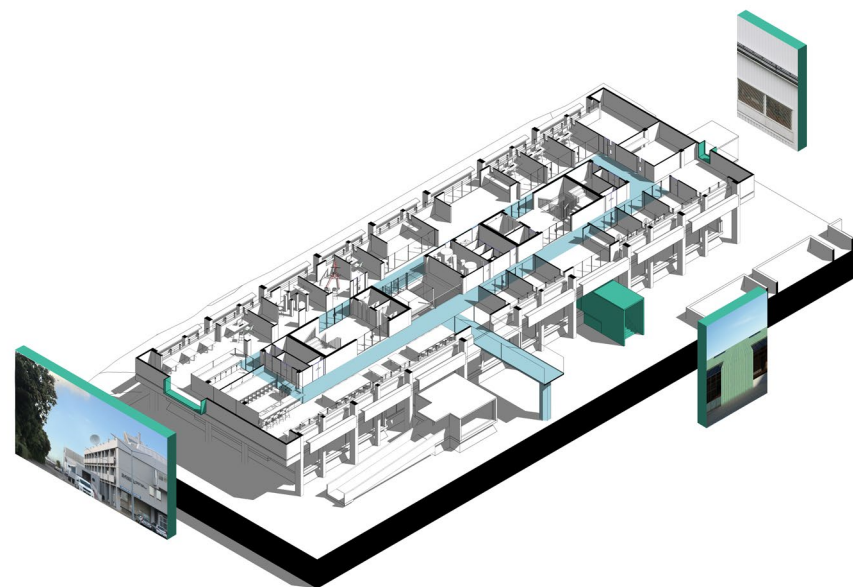
Buildings, landscapes and materials serve as poignant reminders of our personal and collective heritage and history. Sites become palimpsests upon which layers of memory are recorded through time ... Buildings act as witnesses of the past. — Markus Berger



Fig 6.23. Aerial view of the existing site at Greta Point



Fig 6.24. Proposed master plan for the creative campus showing the buildings responding to the different grids on site

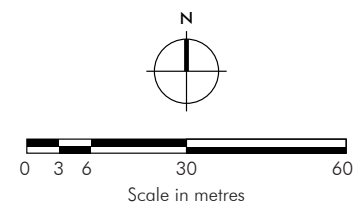
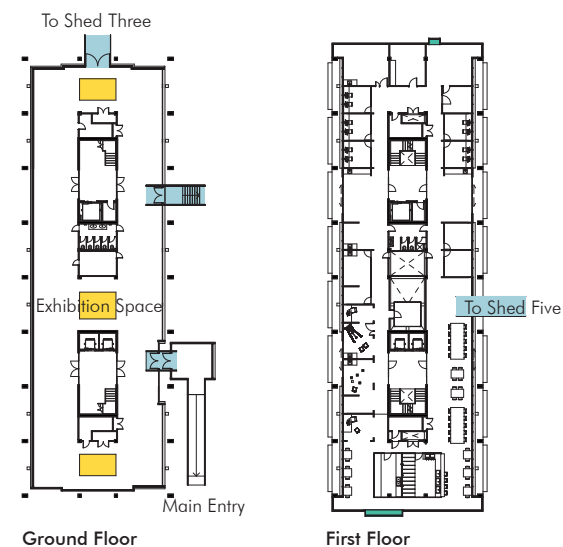


Journey as Artery — Allen Building

The following pages show various examples of designed spaces around the creative campus relating to what a student might experience within their typical daily educational journey.

Fig 6.25. On opposite page from top: axonometric showing the main artery (shown in blue) within the building and the raised bridge heading towards the new Shed Five building. This artery creates an easily navigable path around each floor with the programme lining the route like a street. This artery along with the more transparent rooms also adds to the idea of more frequent collaboration between staff and students. The framed views of various elements have also been highlighted in green.

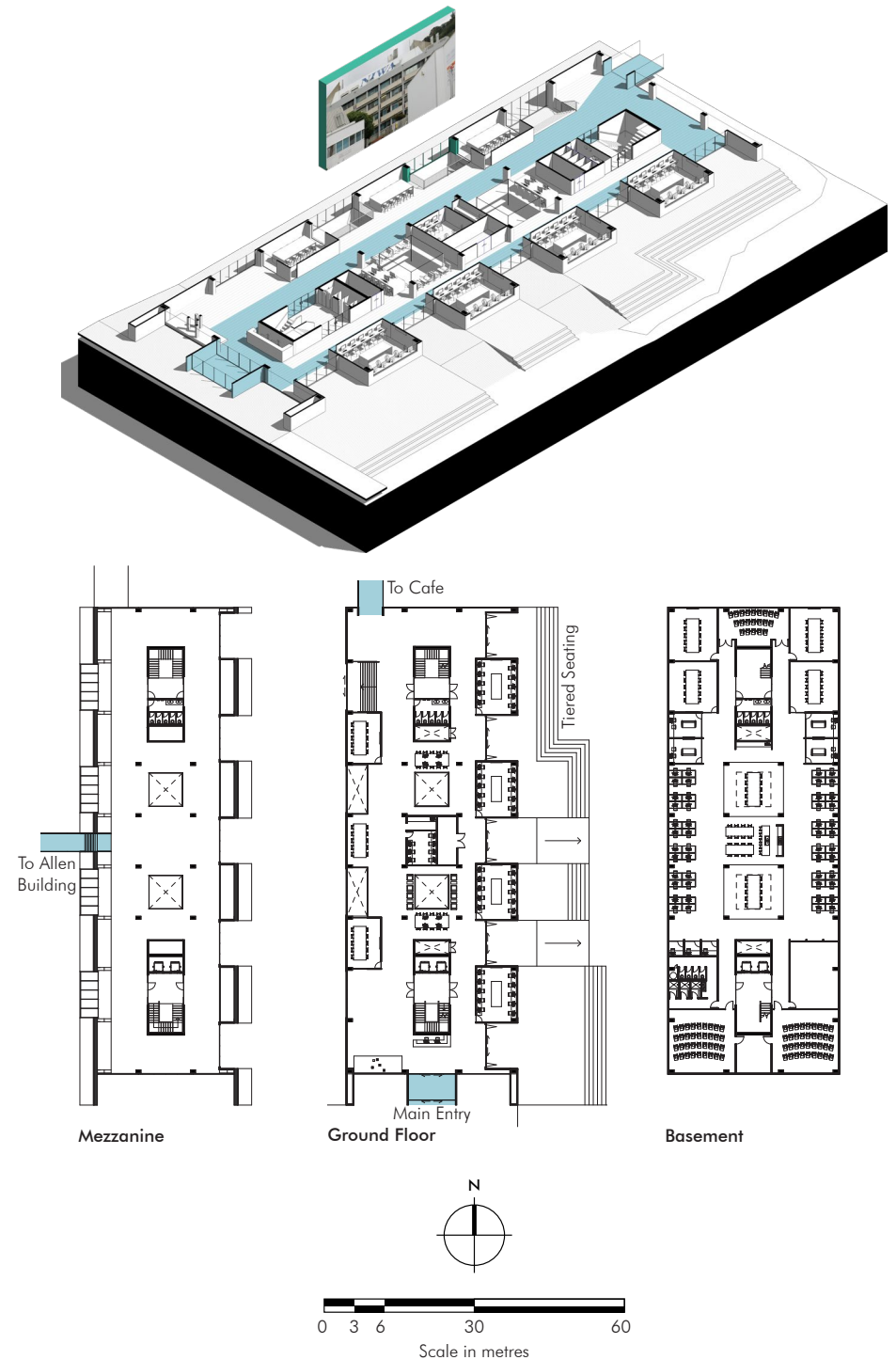
The floor plans are an example of the layout of programme on ground and first floors of the Allen Building. The ground floor is to be a public exhibition space for students' work and performance. The layout has been left very open to allow for adaptable use of space depending on the exhibition requirements. The three plinths (shown in yellow) provide platforms for performance from students to play their instrument for example. The first floor plan utilises the existing layout of spaces but replaces the walls lining the artery with glazed curtain walls to lighten up the space and allow for more visual interaction between users and programmes. The darkroom cafe space can be seen within context at the southern end of the floor.



Journey as Artery — Shed Five

Fig 6.26. On opposite page from top: axonometric of the ground floor of the post-production and animation building with artery and street-like passage shown in blue. The layout of this floor plan is very open and spacious with polycarbonate light wells down the centre of the space boasting diffused light into the basement space below.

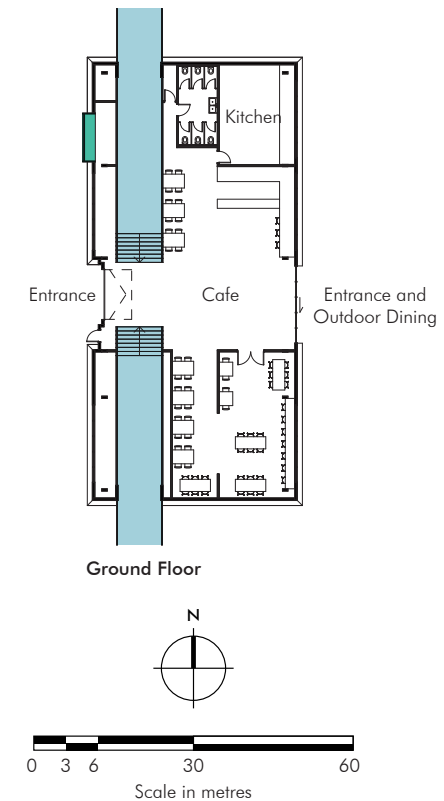
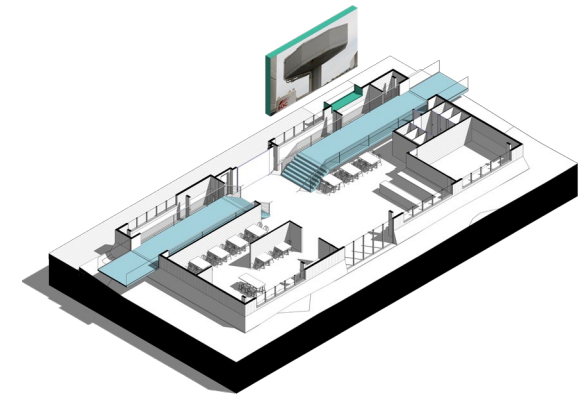
The floor plans show the mezzanine level where the bridge connects over to the Allen Building, the main entry at ground floor through the wind vestibule and lastly the basement level. The basement was designed to house the animation and post-production studios and facilities due to the spatial qualities required for these spaces. The layout of the circulation core has been mimicked from the existing cores in both the Allen and Brodie Buildings.



Journey as Artery — Workshop Cafe

Fig 6.27. On opposite page from top: axonometric showing the existing Workshop now occupied as a cafe with the blue artery passing through it. The existing Workshop and Shed One have a floor level much lower than the other buildings on site due to the need for vehicles to move in and out of them. Therefore, the artery becomes raised and appears to float over the existing. The path that the artery follows through the Workshop allows for the existing layout to still be experienced visually as the user passes through openings cut into the existing walls from the artery.

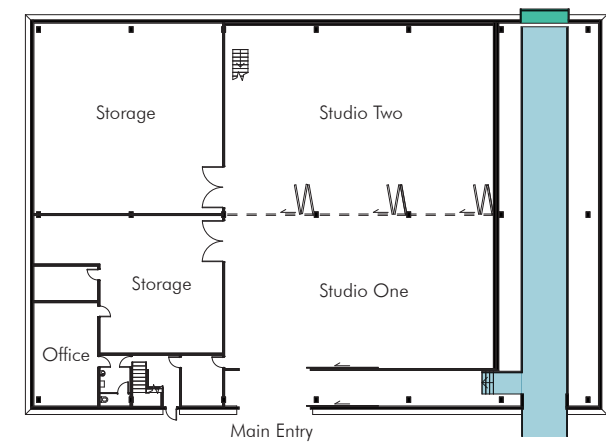
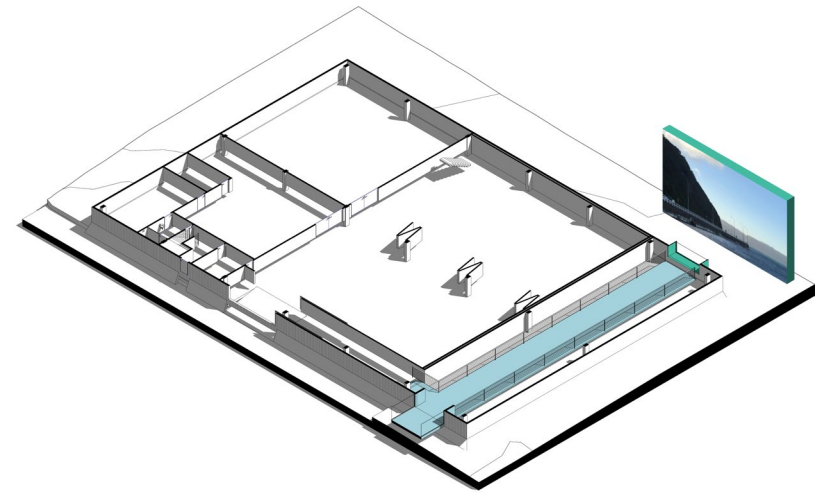
The location of this building slotting between Shed One and Shed Five made it reasonable to enable it to become a cafe space open to the public and users of the university campus.



Journey as Artery — Shed One

Fig 6.28. On opposite page from top: axonometric showing the Shed One building that house the film studios and equipment storage. The raised blue artery connects through to the building from the new Workshop Cafe leading towards a framed view of the hillside meeting the seaside at the end of this artery.

The film studios are made spacious with the use of the existing large span steel portal frames. Movable and folding acoustic walls are slotted between the two studios to form the ability to use the space as one large studio or two smaller ones. Plenty of storage for the film equipment is found on ground floor to allow for easy movement.



Ground Floor

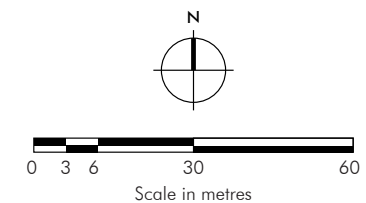
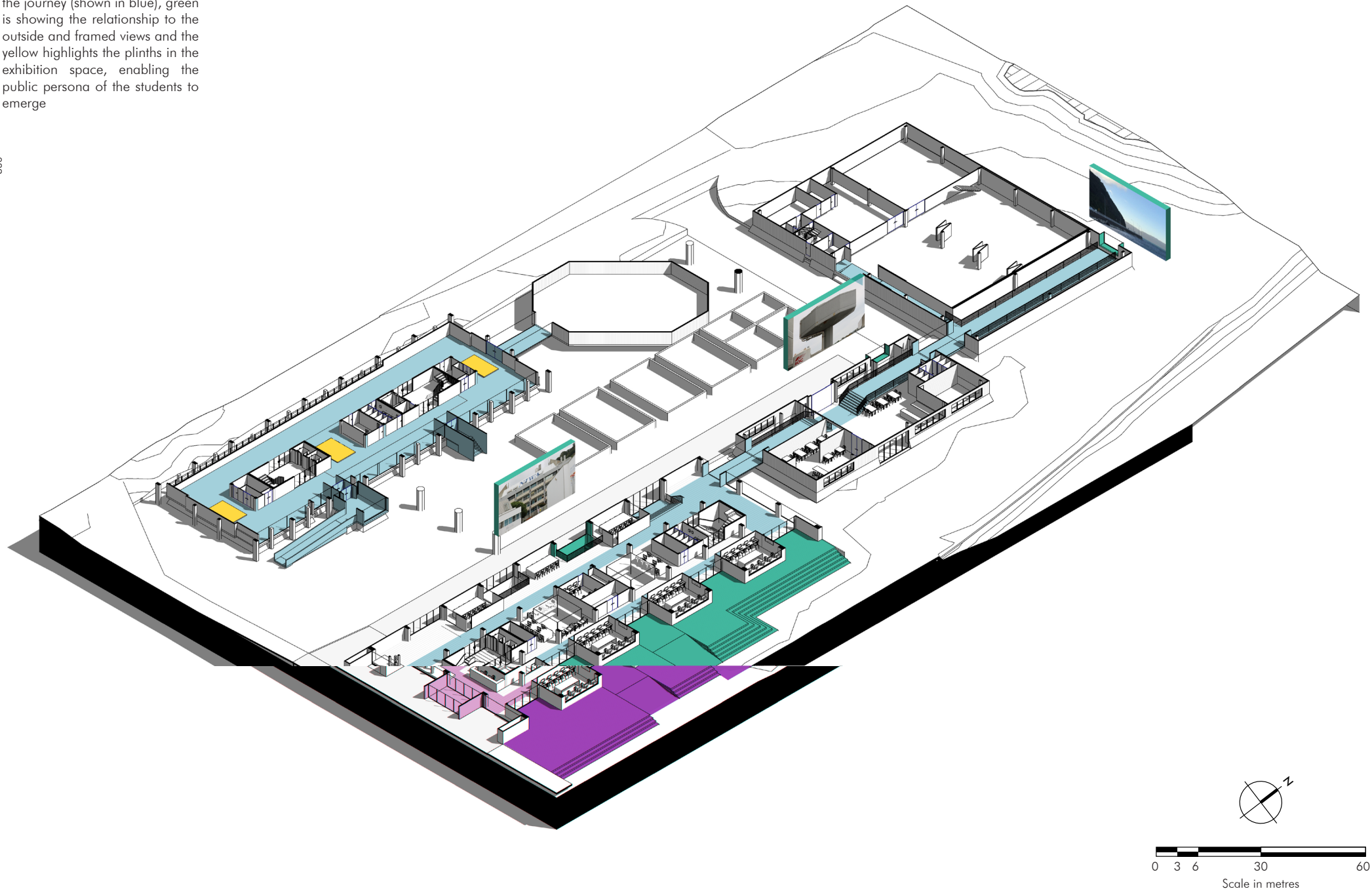


Fig 6.29. Axonometric showing how the ground floor spaces connect with one another along the journey (shown in blue), green is showing the relationship to the outside and framed views and the yellow highlights the plinths in the exhibition space, enabling the public persona of the students to emerge

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Framing the Narrative

Fig 6.30. On opposite page: Image by Author of an example of the specific placement of new windows in the Allen Building to frame elements of the existing architecture that remind the user of the adaptive reuse nature of the building.

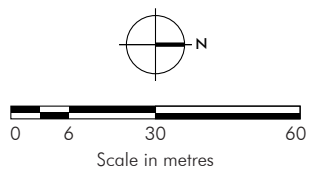
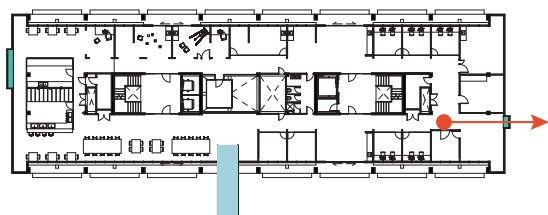




Fig 6.31. Image by Author of the new window in the darkroom cafe space drawing the visitor's attention down the site out towards the view beyond and the Brodie Building to establish a strong visual relationship between these two buildings.

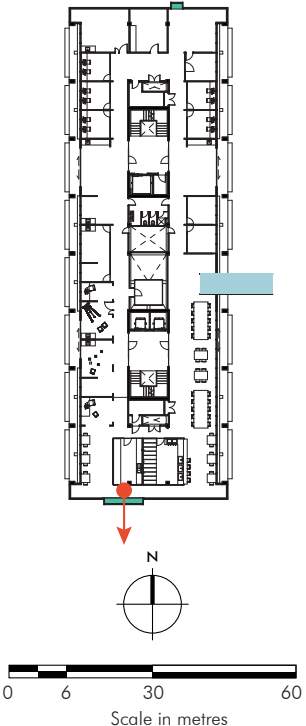


Fig 6.32. Image by Author looking out through a new opening from the raised artery within the adapted Workshop space towards the existing water tower to foster this link to its past.

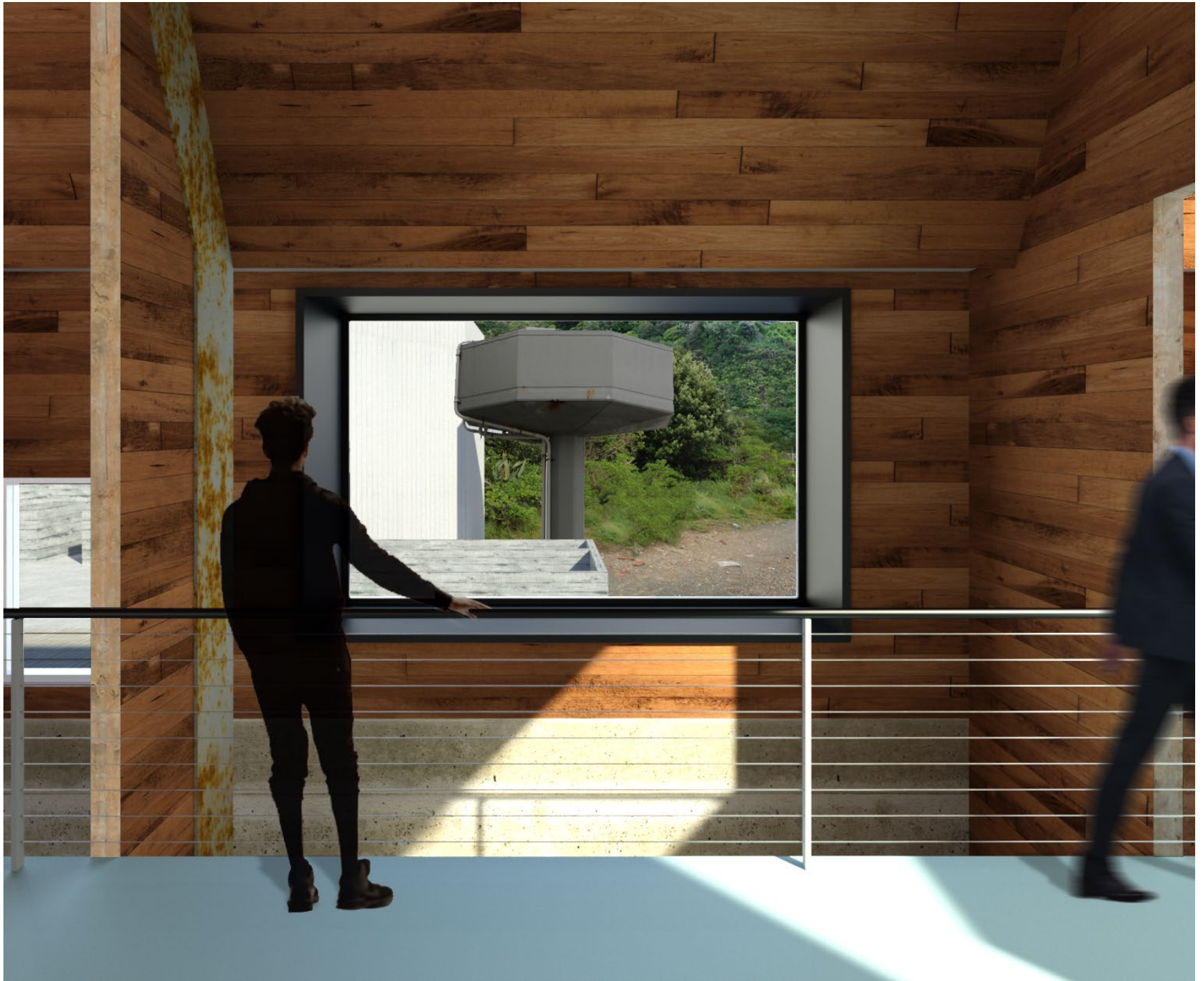
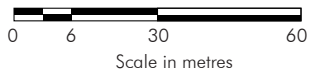
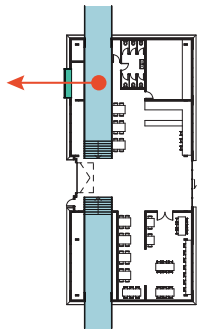
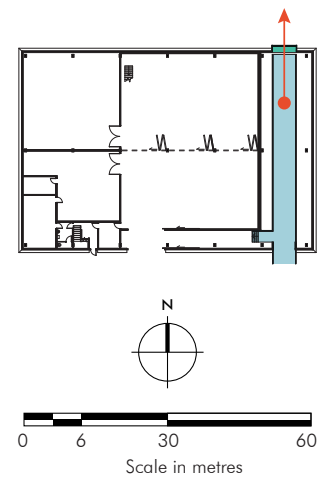




Fig 6.33. Image by Author looking down the artery within Shed One out towards the view where the hillside meets Evans Bay Parade and down to the seaside.



The Inside Parts

Fig 6.34. On opposite page: Image by Author of the existing photography darkroom which has now been 'curated' within the context of the new programme and been adapted into a new coffee bar to again allow for more frequent interaction and collaboration between students and staff.

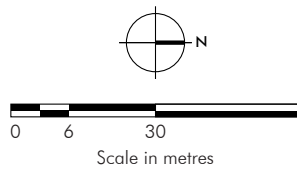
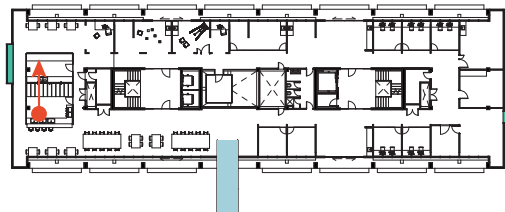


Fig 6.35. Image by Author of the new glass practice boxes that appear to be floating within the void of the Allen Building. These boxes allow the user to be 'on-stage' while performing or practicing, an idea stemming from the music videos analysed.

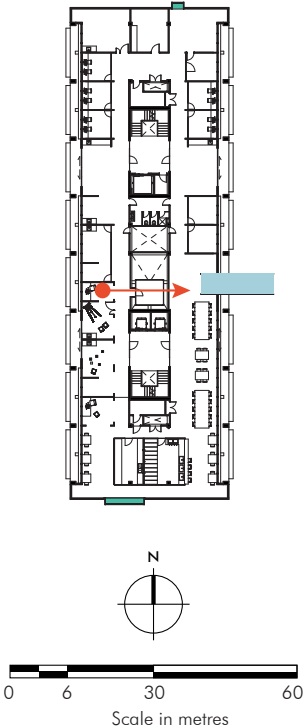




Fig 6.36. Image by Author showing the open and warming atmosphere of the new Shed Five space with the windows on the left allowing the Allen Building to remain in view to help manifest the relationship between the two buildings. The voids along this wall allow for more light to enter the basement space below.

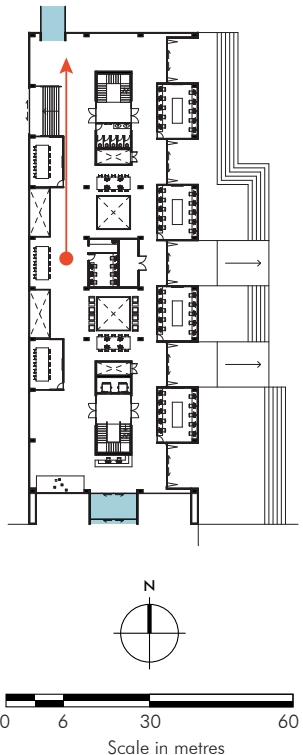
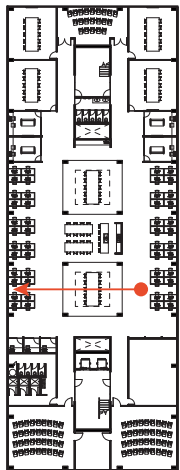


Fig 6.37. Image by Author of the basement level of the post-production and animation studios where voids are used down the far walls and polycarbonate light wells through the centre of the building to help soften and lighten the space for the students. Materials used here were influenced by the material palette with features such as the large machine-rolled table made from a flat piece of iron, alluding to the industrial-cum-maritime nature of the former uses.



0 6 30 60
Scale in metres





Fig 6.38. Image by Author showing the use of boardmarked concrete within the circulation cores of the new buildings, mimicking that of the Allen and Brodie Buildings, allow features of the old to embed themselves into the identity of the new architecture.

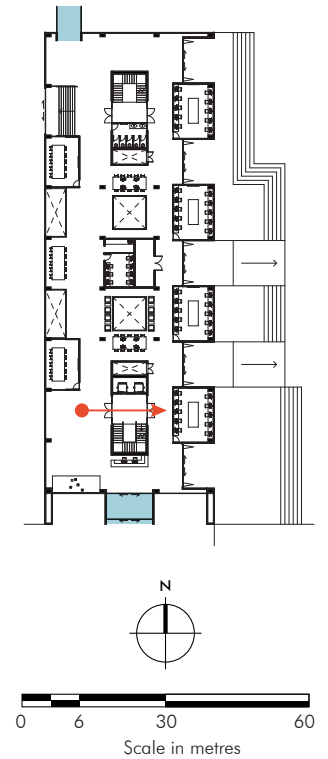
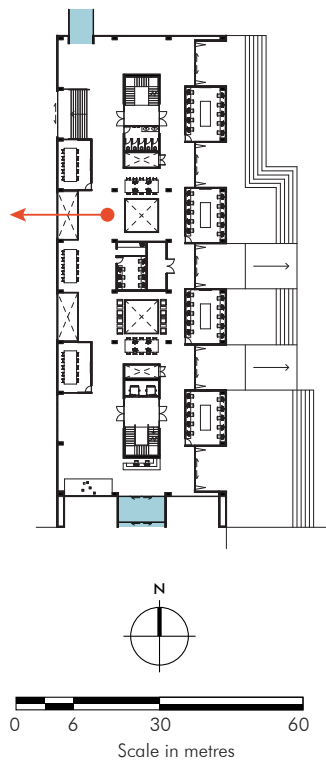


Fig 6.39. Image by Author looking out of the windows from within Shed Five back towards the retained Brutalist style Allen Building to reinforce the aim of establishing the relationship between old and new and how the buildings have their own meaningful identity while still co-existing in harmony with one another.



Artery as Vital Connections

Fig 6.40. On opposite page: Image by Author of the new Shed Six artery connection slotting between the structural framework of the Brodie Building. The artery is raised above the ground plane to reinforce the aim of adding a new layer to the site that can be visually recognised as new without disturbing the site through physical connection.

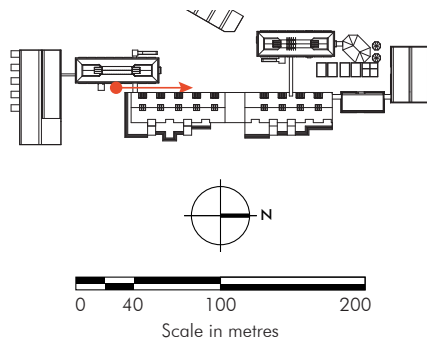
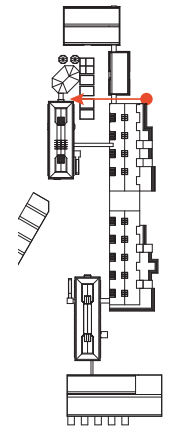


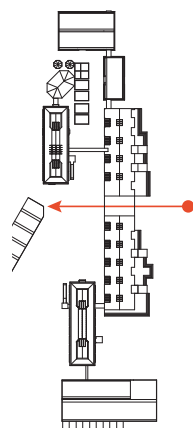


Fig 6.41. Image by Author of the artery connection between the new Shed Five building and the former Workshop, now cafe space. These connections create a clear distinction between spaces and allow for a sense of transition from one space to another through the deliberate use of compression within the space.



0 40 100 200
Scale in metres

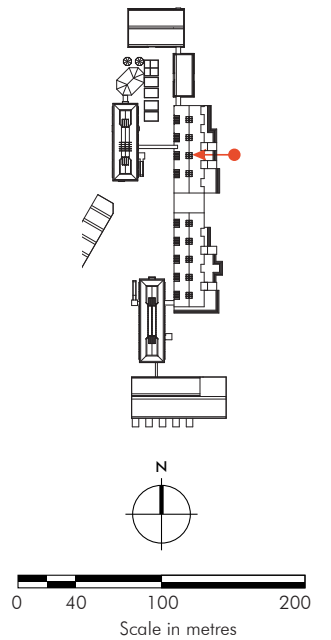
Fig 6.42. Image by Author looking from the new wharf on site back towards the two new buildings that stretch along the eastern side of the site, maximising the panoramic views that Greta Point offers while creating a meaningful relationship between each other.



0 40 100 200
Scale in metres



Fig 6.43. Image by Author showing the new Shed Five building from the seaside with the oxidised copper roofing folding down the facade of the study and meeting rooms. The tiered seating also provides an engagement with the outside and the public space.



6.08 Critical Reflection on the Developed Design

RO1: *to recognise the original story of an adaptive reuse building as one chapter in a greater ongoing tale that involves future chapters as well, by establishing meaningful relationships between inside and outside and between the original and the new.*

The developed design recognises the original story and programme of the retained buildings and references the previous uses of the site, while treating new architectural interventions as additional chapters in the site's ongoing story. The architectural form of the new buildings on site were created to establish their own strong and meaningful identity while containing references — through materiality, grid alignment, and materials palette — to the existing built forms to help foster the relationship between the old and new.

One weakness of the developed design outcome is that the time available did not allow for the design of the landscaping around the site to really manifest and establish a strong relationship between inside and outside. Framed views towards interesting parts of the existing landscape and views helped establish relationships where the inside and outside became visually connected while features like the tiered seating and seaside deck on the eastern side of Shed 5 and Shed 6 is able to engage the users with the outside context. However, thoughtfully designed new landscape elements and areas would further this relationship and help to achieve theoretical objectives such as those relating to points of

engagement and points of reflection discussed in the literature review section of this thesis.

RO2: *to 'curate' retained parts of the original interior of an adaptive reuse building, in ways that adapt and enhance their meaning within the context of a new program;*

The concept of 'curating' the site was able to further advance RO1 by recognising the original story of the site and retained buildings to celebrate and drawing attention to them as important chapters within the greater ongoing tale of the site. The design decision to inhabit these 'curated' elements enables the user to understand the ongoing relationship of the old and new by merging them together in a way that also still maintains their unique identity.

RO3: *to establish an experiential narrative journey for visitors through an adaptive reuse building that echoes their own daily journeys in life, so that they can relate to the building's greater narrative and understand it on a personal level;*

The developed design outcome displays an experiential narrative through the buildings and around the campus in a typical student's journey. This has been designed to evoke connections between the student and place while also allowing the student to engage with the

greater narrative of the site. One weakness of the developed design is that there was insufficient time to display more than one journey — these experiential journeys can change depending on the user and the user's personal connections.

RO4: *to actively engage conflicting architectural geometries that may have arisen over time and implicate them into the adapted building's new tale.*

The developed design outcome successfully incorporates the conflicting architectural geometries into the overall design of the campus. The differing gridlines, alignments, architectural styles and materiality all influenced the design of the new buildings to allow them to be read as a new chapter within the greater tale of the site.

Conclusion and Critical Reflection

Space is in our experience equal to place, and the time is equal to the moment. — Aldo Van Eyck

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7.01 Critical Reflection

Many examples of adaptive reuse lose or obscure the original identity of a work of architecture when the new interior program is no longer represented by the meaning inherent in the exterior facade and within the site's narrative. This is an important issue to resolve through design.

This research has shown by enabling new architectural interventions to intervene with the existing and retained parts, the retained elements can be understood as adding a new layer to a site's ongoing narrative.

The analysis of narrative, memory-based music videos influenced this research not only as a catalyst for the design but also the program of the new creative campus. This has application to many other adaptive reuse projects with rich site and historical narratives.

7.02 Limitations of the Findings

The programme requirements were made through research into existing facilities within the School of Design at Victoria University and Miramar Creative Centre, as well as visits to film and animation facilities around Wellington. A list of all the required spaces and programmes along with their sizes, specific storage requirements, light sensitivity, and acoustic treatments was not available and is outside the scope of this project.

To further develop this typology of a creative campus combining several educational programmes and faculties alongside student living accommodation, more information would be necessary about the specific types and quantities of space required. It is acknowledged that the cost implications of constructing architecture within the constraints of such a large seaside site upon reclaimed land with a varied range of education facilities would be significant. Determining these costs was also outside the scope of this project.

7.03 Conclusions Drawn

A strong understanding of site is required — both in terms of its physical context and its rich and varied history — for a site like this to reestablish itself with its new identity and programme co-existing with evidence of its original identity.

The original identity of a building does not have to be lost or obscured when the intended programme goes through a transformation — it can still play a profound role within this new programme while serving a new purpose.

An adaptive reuse project can be seen as participating in an ongoing tale where each alteration, transformation, and programmatic change can be seen as chapters within this tale.

Significant elements of a site, even those traditionally perceived as negative, can provide new design opportunities. The history of a site can contribute to its story, and an architectural intervention has the capacity to bring that story to life.

7.04 Going Forward

If the scope of the research were to be expanded and more time was available, further research could explore the finer programmatic requirements of a creative campus of this size with specialisation taken into each faculty within the campus. A deeper knowledge of each individual programme would enable the developed design of the internal spaces while working within the existing fabric and infrastructure. One example would be to explore how lighting rigs within the film studios are configured so that they could be attached to the existing steel structure.

Wider research would be important in an expanded future study about the effects on the surrounding area from the additional numbers of students and staff and therefore the effect on public amenities. The research could also explore potential urban design opportunities that could improve this area and the roading infrastructure to further enhance Greta Point as a welcoming seaside village.

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We are never outside memory, for we cannot experience the present except in light of the past ... and remembering, in turn, is an action in the present. — Jacquelyn Dowd Hall

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