HUB-210: From destructor to generator

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A research project submitted in partial fulfilment of the requirements for the degree of
I am not interested in SkyCity at all, because it is nothing special from other urban landmarks around the world. As a designer, I am more curious about a city’s creative culture. Besides beautiful landscape and outdoor activities, it would be very hard for me to write a book about the city of Auckland especially from a design perspective. I think the city needs a focused venue, a creative base or precinct that is designed for its creative people.

Bow Hung (author and graphic designer)
Currently, the city of Auckland is focused on its function of commerce and Sky Tower has become recognized as Auckland’s identity since it was built. SkyCity was built as a major tourist facility in Auckland, but we must call into question how special and different SkyCity is. What else can Aucklanders provide for their visitors? Besides commercial activities the creative part of Auckland seems to be neglected. Thus, this research project began with the questions of: What actually makes a city interesting? Is there anything more we can provide that would benefit our visitors?

When people are in a foreign country, are they more interested in places like traditional markets or concrete towers? Perhaps a place that reflects local culture and life style is more interesting than high tech buildings? To visit a local market certainly provides people the most natural and direct way to be involved in the local culture. There is no question that a pleasant environment is important, but people and culture are the essential components that make a city an interesting place to visit.

Besides commercial activities, Auckland is also a great city for creative people. The city has the highest creative sector employments of all New Zealand cities. The creative part of Auckland is full of potential and it is the key that could lift the city to the next level. However, the existing creative community needs to be highlighted, restructured and carefully represented to a higher degree in order to enhance Auckland’s identity and make it a more attractive city.

This research design project proposed an active showcase for Auckland’s creative industries. The investigation examines the relationship between the selected historical site (Victoria Park Market), adaptive reuse strategies and the existing creative industries. The outcome of the study is to establish appropriate design solutions for the proposed programme, the selected site and its surrounding community, while old Auckland is preserved and the existing Auckland identity is enhanced.

ABSTRACT

Currently, the city of Auckland is focused on its function of commerce and Sky Tower has become recognized as Auckland’s identity since it was built. SkyCity was built as a major tourist facility in Auckland, but we must call into question how special and different SkyCity is. What else can Aucklanders provide for their visitors? Besides commercial activities the creative part of Auckland seems to be neglected. Thus, this research project began with the questions of: What actually makes a city interesting? Is there anything more we can provide that would benefit our visitors?

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1. INTRODUCTION

Can adaptive reuse strategies be effectively applied to the redevelopment of a historic site, to represent and advertise Auckland’s creative arts community, giving it a visible and vibrant presence?

1.1 Project Outline

With a growing awareness of sustainability and cultural identity, adaptive reuse has become a common approach, especially in the area of the creative industries. The reason that historic buildings are often integrated with culturally based developments is because of their historical and cultural value. Economically and sustainably, adaptive reuse strategies are more efficient compared to other forms of architectural development. However, most importantly the historical value feeds the creative minds, thus the existing historical fabric and the connection tends to cause paradoxical freedom for the designer as well as the inhabitants within the building.

This project is a redevelopment of Victoria Park Market using the adaptive reuse strategies to provide an active urban hub for Auckland’s creative community; a pleasant urban environment for people to live, work and visit. The project involves three major investigations of the current status of Auckland’s creative industries: the context of the historical site (Victoria Park Market) and the study of both local and international precedents. Developed through the literature survey, the final design solution demonstrates that Auckland’s identity can be renewed by its creative arts community with a sensitive development on a historic site supported by the approach of adaptive reuse.

The project involves three main design stages. The first is site analysis, which includes the study of the context of Auckland; the proposed site, Victoria Park Market; and finally, Auckland’s creative industries. The analysis of the site has a direct influence on the design of the master plan. The second stage develops alternative design solutions for the proposed programme, driven by critical literature survey, such as the study of different precedents and adaptive reuse strategies. The experiment of different design solutions is important for finalizing the programme and establishing design guidelines for the project. The third stage of the project contains detailed architectural design and the investigation of possible further development.

(1) The brick chimney at the Victoria Park Market (August, 2010)
1.2 Aim

The primary intention of this research project is to promote the idea of a healthy community as a whole, which is enhanced by the creative arts and a pleasant urban environment. Based on the approach of adaptive reuse, this research project aims to successfully combine the artistic community and the historical site, in order to form a distinct social environment where the old Auckland can be traced and the creative Auckland is advertised. The idea is to create not just an artistic focused community but an active urban hub that generates Auckland’s creative energy. The proposed creative community is envisaged as a collective and creative showcase, driven by multi-functional spaces for exhibition, presentation, performance, entertainment, accommodation and culturally based commercial activities. The aim is to create a vibrant community that speaks for Auckland’s creative culture and a community that always surprises people with different events staged from time to time. The outcome of the study provides an appropriate model for a culturally based adaptive reuse project to fit within the New Zealand context.

1.3 Research Objectives

1. To investigate Auckland’s existing creative industries and propose an appropriate programme for the chosen site.
2. To compare different adaptive reuse approaches and propose appropriate adaptive reuse strategies for the redevelopment of the chosen site.
3. To propose an active showcase for Auckland’s creative industries and a pleasant urban environment for people to live, work and visit.
4. To propose an alternative design solution that architecturally fits into the context of the chosen site.
5. To support the creative industry strategies promoted by the Auckland City Council and create a synergy effect for the existing Auckland’s creative community.

2. METHODOLOGY

The methodological approaches of this research project have been applied to the critical architectural issues and through the design process. Methods involved site visits, theoretical literature surveys, researches of council’s strategies and regulations, analysis of council’s reports on Auckland’s creative industries, informal conversations with architects, precedents and case studies. Data collection methods included mapping and statistics. Besides, the literature survey, experimental planning and conceptual modeling were critical methods for the development of architectural design solutions. Both physical and digital modelings have been used to demonstrate site conditions, architectural ideas and solutions.

2.1 Research Questions

1. What are the key factors in developing a successful adaptive reuse project?
2. What are the appropriate architectural solutions for the redevelopment of a heritage site and its surrounding community?
3. How might cultural activities successfully activate an existing architectural space and its surrounding communities?
4. How can adaptive reuse successfully represent and advertise Auckland’s creative arts community?
5. To what extent do local authority strategies and regulations relating to the creative industries lead to desirable outcomes?

2.2 Strategies to Answer Research Questions

To answer the research questions the main methods applied were literature survey and case studies. However, some questions required more research on precedents and case studies, and some required more study and analysis through a series of architectural experiments. In this project precedents case studies were considered as the essential approach which enabled the designer to find appropriate strategies and solutions. The analysis of advantage and disadvantage from different projects helped to make appropriate architectural decisions for the selected site and its social context. Thus, literature survey provided the basic knowledge for the research topic. To find the architectural design solutions for the proposed programme involved a research process, combining both case studies and experiments of different architectural solutions.
3. SITE

3.1 Site Description

In this research design project the terms of the ‘Site’ refers to the area of the existing Victoria Park Market and its adjacent Carpark Building.

Located in the western side of the Auckland CBD, the Site is in the area of Freemans Bay which was reclaimed in 1901. The Freemans Bay’s reclamation was a part of Auckland’s waterfront extensions. The Site is situated as a node between Victoria Park (north), Auckland CBD (east), Freemans Bay residential area (west) and the existing creative industries (south). At each end of the Site there is a tavern, in a heritage building: to the west, the Rob Roy; to the east, the Drake.
Located at 210 Victoria Street West, the Site faces north to Victoria Park. The southern side of the Site is a mixed use area mainly occupied by creative industries and residences. Towards the west, the quiet residential area of Freemans Bay is behind the southern and northern motorways. On foot, it takes ten minutes from the Site to Viaduct Harbor and to SkyCity. From the Site to the Aotea Square and Auckland Art Gallery is about fifteen minutes. For public transportation, there are two bus routes (Bus 004 & 005) pass along Victoria Street West, and forty-one bus routes passing Fanshawe Street on the northern side of Victoria Park.
Transit network near the Site
From a geographical perspective, the Site is situated at the bottom of a basin. The contour map shows the northern side of Victoria Park Market is flat and wide compared with other areas around the Site. The black arrows (Fig. 6) indicate the terrain is in a downhill situation to the Site. Victoria Street West is about five metres above sea level, which is about eight metres below the highest part of Drake Street. Geographically the Site is situated at a junction between the Auckland CBD and the inner city suburbs, between fast and slow, busy and quiet. On the western end of the Site, the motorway acts as a boundary, separating two different lifestyles of mixed use and residential focused living.
1/50 Plywood site model

1/30 Plywood site model
3.1.1 The Existing Site Elevations

The following photomontages of existing site elevations were made up by a series of photos taken on the 28th of May 2011.
The Site - Victoria Park Market & Carpark
South Elevation
3.1.2 The Existing Building Complex

The proposed redeveloped building complex is divided into four groups:
Building group 1: Five storey Carpark Building
Building group 2: Three storey Stables, ramp, stairway, storages and toilets
Building group 3: Three storey Destructor Building;
    Three storey Power House Buildings;
    One storey Battery Room and Conservatory;
Building group 4: One storey Depots

In the proposed programme, the Battery room and Conservatory are replaced by a proposed entry building. For more details of each building group and open space, see Appendix A: Existing Building Floor Areas (page 84).
Existing Building Complex (without bridge)

Total Site Area

Total Building Floor Area

Total Open Space

Victoria St. West

Building Group 1

Building Group 2

Building Group 3

Building Group 4

Drake St.

8,295 m²

Total Site Area

1:1000

4,404 m²

Total Gross Floor Area

11,816 m²

3,891 m²

Total Open Space

1:2000

1:2000
3.1.3 Site Appraisal

From research and a number of site visits some critical issues were identified:

**Issue 1:** The brick wall on Victoria Street West - The existing five meter high brick wall seems like a giant boundary that separates the site from Victoria Street West. Whether the five metre high boundary benefits the site or not relates to the proposed programme and its architectural concept. However, the issue of *Preserving the brick wall or opening up the boundary* has been investigated and tested through the design process in order to find an appropriate solution for the proposed programme.

**Issue 2:** The existing Carpark Building - The east corner of the site is dominated by the five-storey Carpark Building. The Carpark blocks the rest of the brick buildings from the east. For visitors walking down from the Hobson Street ridge, the only thing welcoming them is a shabby concrete structure. Architecturally, the Carpark Building is in bad condition and the building excessively occupies the eastern corner of the Site. The historic building complex and the concrete Carpark Building do not fit with each other, either architecturally or visually. A strategy needs to be provided for the Carpark Building and the east corner of the site. *Whether to remove or reuse the Carpark Building* is an important issue requiring more architectural examination.

**Issue 3:** The architecture of the Market - Since 1913, the historical site has been adapted for different uses with a series of renewals and renovations. Today, the style of the existing building complex seems visually disordered. The question of *What should be maintained and what should be removed?* is important, as it relates to the final architectural performance.
Issue 4: The integration of the Site and its surrounding environment - The status of the two historical taverns ('The Drake' and 'Rob Roy') anchored on the western and eastern end of the Site needs to be addressed. The connection between the Site and these two urban corners needs to be improved in order to provide a better street environment and urban link between the three historical sites. Also, the interface between the Site and southern Drake Street community needs to be enhanced, to enable the creation of an active urban environment with more activities to be carried out along Drake Street.

Issue 5: The potential of the Site and its relation to the existing creative industries - The Site is currently isolated from its surrounding community with few public access points. From a number of site visits it is evident that the existing Market does not integrate with its community. The questions of ‘What is the role of the Site within its adjacent creative community?’ and ‘What is the potential of the Site?’ need to be examined.

Issue 6: Critique of the current redevelopment programme - Besides the issues addressed above, ‘programme’ is the major task that needs to be re-studied. ‘What sort of programme is appropriate for this historical site and its community?’ ‘Do we need another retail based development?’ Certainly, some may argue that all programmes have a limitation on their life cycle. However, it is important and essential for developers and architectural practitioners to think ‘Would the proposed programme bring a synergy effect to the site, the community and the city?’ This is an important issue, especially when it comes to a historical site. The following plans show the proposed programme is almost like the twenty-first century version of the previous Victoria Park Market. The proposed programme is almost the same, still based on retail for clothing, crafts and souvenirs with a number of cafes, restaurants and bars. The only difference is the radio station on the second level of the power house. Also, a dramatic change has been made in the western and central courtyard with three new buildings. The existing bridge will be removed and the central courtyard will be reclaimed by two of the three storey buildings. The new market will be architecturally much more crowded than it was.

When we think of an appropriate programme on a historical site, it should contain two levels of thinking: ‘Would the proposed programme benefit the historical site and its community?’ and ‘Would the value of the historical site be highlighted or increased by the proposed programme?’ From the following architectural plans, the question still remains ‘Do we need another retail-based development, a new version of the Victoria Park Market?’ and ‘How would the new retail-based programme benefit the historical building complex?’
VICTORIA STREET WEST

UNION STREET

DRAKE STREET

TENANCY USE LEGEND

- FOOD & BAR
- RETAIL
- SERVICE/OFFICE
- AVAILABLE FOR LEASE

1/18/ VPM Proposed Tenancy Plan Level 1 (plan not to scale)

VICTORIA STREET WEST

UNION STREET

DRAKE STREET

VPM Proposed Tenancy Plan Level 2 (plan not to scale)

VICTORIA STREET WEST

/20/ VPM Proposed Tenancy Plan Level 3 * (plan not to scale)

3.2 A Brief History of Freemans Bay and the Site

The Site is located in Freemans Bay, one of earliest communities in Auckland. The name of Freemans Bay originally refers to the former bay in the northwest of Auckland CBD, which was once a popular swimming venue before the reclamation completed in 1901. Freemans Bay was originally developed as an industrial centre and the community was mainly working class. The early industries included sawmills, foundries, tanneries and glass factories. Besides its industrial background, Freemans Bay is also characterized by two famous public houses. Built in 1857, and one of the oldest ‘pubs’ in Auckland, the Freeman’s Bay Hotel is situated on the corner of Drake Street and Vernon Street. Today, the Freeman’s Bay Hotel still serves as a popular social venue and is known as ‘The Drake’. Towards the western end of the Site, the other famous pub, the Rob Roy Hotel, also known as the ‘Birdcage’, was built in 1884. The Rob Roy is now owned by NZTA (New Zealand Transport Agency). In August 2010, the Rob Roy was relocated forty four meters away up Franklin Road and shifted back to its original location in April 2011. The temporary relocation of the Rob Roy was due to the construction of Victoria Park Tunnel. In the future the space in front of the Rob Roy will be developed as a new urban space called the Rob Roy Plaza, which is intended to provide better connections between the Victoria Park Market and Victoria Park.

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5 Ibid., 54.
(23) The Rob Roy Hotel, Franklin Rd, Freemans Bay (1960-1979). 8

(24) The Leopard Tavern (previously Freemans Hotel) on the corner of Drake Street and Vernon Street (1970’s). 9

The Victoria Park Market was once the former Auckland City Council Destructor & Depot. The brick building complex was completed in 1918. With a 38 meters tall chimney, the building complex includes a Destructor Building, Boiler house, Generator house, Battery Room, two Depots and two Stables. The Destructor was used for burning rubbish and the heat generated by the Destructor was used to produce electricity. From 1908 the Destructor supplied electricity for five years. In 1913, the Boiler house, Generator House and Battery Room were adapted for the use of a painting workshop and blacksmith shop. Since then, for about sixty years, the Destructor was mainly operated as a refuse destructor. In 1984 the building complex was sold by the City Council and became a property of Victoria Park Market Limited. After refurbishment, the building complex was opened to the public as a retail complex with stalls for food, clothing and craftwork.

A second stage of refurbishment was carried out in 1990, which involved renovations of the West Depot, the Power House and the Destructor Building. The Victoria Park Market became a popular tourist attraction, featuring different shops and outdoor stalls for books, souvenirs, crafts, jewellery, clothing and food. During weekends and public holidays live entertainment often operated in the outdoor cafe area. In the stables there was a gallery space providing information on the site’s history. For a period of ten years the Market was a popular shopping destination for locals and tourists, but since then its popularity has faded away.

1905  • the Destructor & its chimney operated

1908  • the Boiler House, Generator House & Battery Room completed
      • the Destructor started to generate electricity

1913  • a coal fired power plant opened on King’s Wharf
      • the Destructor stopped the supply of electricity and mainly operated as a refuse destructor
      • the Boiler House, Generator House & Battery Room were converted into painting workshop & blacksmith shop

1918  • the East & West Depots were built

1972  • the Destructor stopped operations

1984  • the Destructor complex was sold to the Victoria Park Market Limited by the City Council
      • stage I refurbishment started
      • the building complex was first open to the public as a retail complex

1985  • the site was registered as a historic place by the NZ Historic Places Trust

1990  • stage II refurbishment started

2004  • the market was sold to David Henderson, a property developer

2011  • new renovation started
3.3 The Current Status of the Site

In 2004 the market was sold to David Henderson, a property developer. Currently the site is under refurbishment for its proposed programme. However, the previous Market programme was mainly based on retail for crafts, clothing, souvenirs and food. There are four entry points on the site. The main entrance is located on Victoria Street West, facing north to Victoria Park. On Drake Street, the south entry is located in between the two stables where visitors can walk down from Drake Street to the market, via a celebrity walk of fame. On the east the market is connected with a five storey Carpark Building. The Western entry is located near the chimney and facing the motorway bridges. Currently the Market is facing a difficult time of its life cycle, 27 years after it was opened to the public. The entire retail complex is worn out and is an unappealing place to visit. Even at weekends the site is more like a desolate ruin rather than a market. By June 2011 most of the existing shops moved out of the market and the site is ready for the refurbishment for its new programme.
Souvenir shop at Victoria Park Market (March, 2011)

Main entry on Victoria Street West (March, 2011)

A clothing shop at Victoria Park Market (March, 2011)

Former Auckland City Municipal Depot crest (March, 2011)
An outdoor cafe at Victoria Park Market (March, 2011) - No visitors!
3.4 The Victoria Quarter Plan & Appendix 1

According to Appendix 1 of the Auckland City Council’s District Plan, the brick building complex is on the schedule of heritage buildings. The building complex was registered as heritage buildings mainly for the reasons of ‘Style’ and ‘Construction’. The Site is in the Victoria Quarter of the District Plan. The area of Victoria Quarter is within the boundary of Victoria Street West, Halsey Street, Fanshawe Street, Hobson Street and Union Street. With an industrial background, Victoria Quarter is featured with many industrial buildings especially in the area between Victoria Street West, Wellesley Street and Cook Street. At present the character of the historical industrial area has been renewed by a number of creative businesses. This interesting atmosphere of the contrast between old and new implies the growth of Freemans Bay. In the Victoria Quarter Plan, the Site is regulated as ‘Quarter Area 1’. The character and function of the Site is suggested to be maintained and enhanced within its surrounding community.

For all architectural developments carried out in Victoria Quarter, five design criteria were suggested in clause 14.10.4 of Victoria Quarter Plan:

i) High quality and durable building design, particularly where viewed from streets and public open space;
ii) Attractive, active and safe streets and public open streets, which create a sense of community;
iii) Adaptable building form, encouraging the reuse and conversion of building spaces overtime;
iv) Sustainable building and site design which takes a long term view of energy and storm water efficiency; and
v) Adequate internal and external amenity for building occupants, which provides the opportunity for outlook, sunlight and daylight access and sufficient internal living space for future residents. 13

13 Auckland City Council, City of Auckland District Plan Central Area Section - Operative 2004 (Auckland: Auckland City Council, 2004), 10.
4. AUCKLAND’S CREATIVE INDUSTRIES

In July 2011, I had a great chance to talk to Bow Hung, a graphic designer from Taiwan. Although it was a conversation rather than a formal interview, it did help to give an understanding of the city of Auckland from a visitor’s view with a designer’s perspective. Bow Hung has been working in Taiwan’s design industry over ten years. As a creative designer her works are often involved with different creative industries such as screen production, visual arts, performing arts and publishing. In particular she is also a popular blogger, one of the best-selling authors in Taiwan, and has published four books in Asian countries. Of all her books, three books are about her own experiences in visiting cities such as Seoul, Bangkok and Paris.

As a visitor to Auckland, the designer indicated her impressions of the city and its creative sector based on her visit from June to August 2011:

- Auckland is a boring city without character;
- The creative industries in Auckland are quiet, scattered and less organized;
- The creative events are hard to find;
- It seems the government is not paying attention to the city’s creative industries;
- It lacks a centralized venue;
- It is surprising that you almost can’t feel the creative energy in Auckland, the busiest city of New Zealand;

From this designer’s impressions of Auckland, there are many things that the city needs to improve. Our visitor’s impressions are important and valuable for us to ‘introspect’ ourselves in order to enhance our city of Auckland.

As the key component of a knowledge economy, creative industries play an important role in a city’s economic growth. In the case of Auckland the creative sector has made a major contribution to the city’s economy:

The creative sector’s stand-alone contribution to Auckland city’s GDP is estimated at $1.82 billion for 2008, which is 6.6 percent of the city’s total GDP. 14

On a national scale Auckland is the showcase of New Zealand’s creative industries. With almost half of New Zealand’s creative sector employees located in its city, Auckland’s creative industry is an effective contributor to both regional and national economy. 15 The graph at left shows Auckland city has the highest number of creative sector employment (15,991) of all New Zealand cities, followed by Wellington city with a number of 5,463.

14 Auckland City Council, Snapshot: Auckland’s Creative Industries (Auckland: Auckland City Council), 8.
Hence, the Auckland City Council has been supporting its creative community through literature surveys, strategies and sponsorship with major events. Knowing the impact of the knowledge economy, the Council aims to utilize creative industries to secure the region’s economy and to cultivate a better creative environment. From the Council’s definition of creative industries Auckland’s creative industries cover six sub-sectors:

- design (including graphic design, architecture, advertising and designer fashion);
- publishing (book, periodical and newspaper);
- music;
- performing arts;
- visual arts, crafts and photography;
- screen production (film, television, video, and digital media).

Of all these sub-sectors the three major industries are design, publishing and screen production, which have together provided about 84% of the total employment of all sub-sectors. Among Auckland’s three major creative sectors, screen production is the Council’s priority industry, being seen as a key component for Auckland’s economic development. A series of initiatives have been implemented by the Council. In 2003 Film Auckland was established by the Auckland City Council and functions as a regional film office for the Auckland region. In 2010 the council released a film protocol for the screen production industry. The film protocol provides detailed information, including the processing of film consent for people who want to film in Auckland. With its support to the screen production industry the City Council has been promoting the city as a competitive filming venue for both national and overseas producers.
4.1 A.C.C. Approaches to Creative Industries

The Auckland City Council views the creative sector as a potential and important role for Auckland’s economic growth. To support Auckland’s creative industries the Council aims to work together with the industries and sponsor different cultural events, such as NZ International Film Festival, Auckland Art Fair, New Zealand Fashion Week 2011 and so on. The Council works as a sponsor, partner and developer in order to encourage the growth of creative industries. Examples of Council’s approaches are publishing research reports and guidelines, sponsoring industry events, providing better arts and cultural environment and establishing a regional office for the major industry. The Council’s strategies for creative industries are based on a number of studies and researches on Auckland’s arts and cultural development and creative sectors. The research reports include:

* Arts Agenda
* Auckland’s Creative Industries: The Numbers 2009

4.2 A.C.C. Research Reports of Auckland’s Arts Community & Creative Industries

The Starkwhite report was commissioned by Auckland City Council and released on the 8th of November 2002. By highlighting the value of creativity, innovation and the knowledge economy, the report seeks out concepts, opportunities and practical steps that would shape Auckland as a creative city. The Arts Agenda demonstrates Council’s vision and strategies for the development of Auckland’s arts community. In the Arts Agenda the Council sets out six goals supported by different strategies and actions. The primary purpose of the Arts Agenda is to activate Auckland city as a pacific arts centre. Released in 2005 the research of Snapshot provides background information such as the context, location and numbers of Auckland’s creative industries. The report examines the issues, potentials and challenges of Auckland’s creative community through an economic perspective. In particular the Snapshot report investigates the vision and needs of the creative people, based on interviews with 375 practitioners. In 2006 Auckland City Council launched Blueprint research report, which is an action plan responding to Snapshot. The aim of Blueprint is to establish guidelines to develop Auckland’s creative industries. The primary goals of Blueprint include ‘raise profile’, ‘support enterprise’ and ‘create environment’[19]. The report of Auckland’s Creative Industries: The Numbers 2009 is an update to the numbers and locations reported in the Snapshot.

4.3 Current Status of Auckland’s Creative Industries

The following analysis of Auckland’s creative industries is mainly based on the study of council’s research report ‘Snapshot’ and ‘The numbers 2009’. Particularly the analysis is composed on the basis of the third and fourth chapters, which record the creative sector’s vision, needs and suggestions to the council.

Currently most of Auckland’s creative industries are located in the central business district and its fringe. ‘Market’ is the main reason that attracts creative people to be in the CBD, as well as other factors such as local networks, cosmopolitan environment and life style[20]. For the creative sectors located in the CBD, ‘Traffic’ seems to be the most difficult issue; other concerns include car parking, available and affordable venues, broadband capacity, cultural infrastructure and urban planning. For the venue issue the creative sector sees the western CBD as a potential area, mainly due to its affordable rent. In particular Freemans Bay is one of the areas preferred by the creative people. For the current status of Auckland’s creative industries the creative people generally feel that Auckland is a less creative city compared to Wellington. They also think that Auckland has not done enough to develop and brand its creative industries and feel that the creative sector’s value and potential is neglected most of the time. To enhance the city’s creative industries the creative sector suggests ten areas for the council to improve:

- vision and leadership;
- infrastructure;
- commitment and action;
- positioning and promotion;
- venues and facilities;
- creative infrastructure;
- urban environment;
- creative connectedness;
- support business environment;
- financial assistance;[21]

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[21] Ibid.
Creative employment in Auckland city is located primarily in the CBD (35.1 per cent) and CBD fringe areas (37.1 per cent), which include Ponsonby, Grafton, Newmarket and Parnell. This means that almost three-quarters of Auckland city’s creative sector employment is located in the CBD and fringe areas.

• Penrose, Glen Innes/Tamaki, Mt Wellington, Remuera, Balmoral and Rosebank are additional areas of significant creative sector activity outside the CBD and fringe.

• As illustrated in the map below, concentrations of employment in the nine creative sub-sectors vary considerably across the different business areas in Auckland city.

Employment in creative sub-sectors by area 2008

These business areas are based on census area units that are specifically named and defined by Statistics New Zealand.

On the other hand the creative sector also indicates the following areas that need to be noticed in order to grow the city’s creative industries:

- Developing new and adapting existing economic development strategies;
- Considering where the opportunities lie in global markets;
- Understanding how intellectual property rights are key to being able to function optimally as a creative economy;
- Providing informed and sustained public leadership;
- Understanding the industry-specific and wider social and cultural conditions for nurturing and commercializing innovation;
- Support the interconnectedness of the industries;
- Fostering entrepreneurship, developing new models of creative industries’ education;  

From a study of Snapshot the common issues in developing creative industries cover a wide range from transportation to global connectedness. For the issues the creative sector indicates this research design project aims to provide appropriate solutions and establish a starting point for the areas of: availability of concentrated venues and facilities; positioning and promotion; visibility of the creative sector; improved urban design and planning; enhanced physical and creative infrastructure; interconnectedness of the creative industries; and fostering entrepreneurship especially for small or independent creative business.
4.4 Mapping of Existing Creative Industries

The following maps show the location of Auckland's major creative industries. The maps mainly focus on the area within the boundary of Auckland CBD. The location of each creative sector was investigated through different web sources; the information was collected in May 2011. Each location is confirmed with the address showed on its company’s website. Major web sources used in making the maps are Google Maps (www.maps.google.co.nz), Yellow Pages (www.yellow.co.nz), Auckland Art Precinct (www.artprecinct.co.nz) and Zeroland (www.zeroland.co.nz). For detailed maps of individual creative industries, see Appendix B: Maps of Existing Creative Industries (page 92).
Conclusions in mapping Auckland’s creative industries:

* Auckland’s creative industries are mainly focused in the CBD;
* Most of the creative activities are located in Queen Street, Victoria Quarter and Karangahape Rd;
* Within 10 minutes walking radius, there are about 80 creative companies;
* The major industries within the 10 minutes walking radius are Screen Production, Graphic Design & Architecture;
* The major creative industry behind the Site is Screen Production;
* There is no exhibition venue located in the 10 minutes walking radius;
* The major venues for performing arts are located near Aotea Square;
* The existing major performing venues are formal performance theatres;
* There is no small experimental theatre or rehearsal venue in the CBD;
5. REVIEW OF CURRENT KNOWLEDGE

5.1 The Common Approach of Adaptive Reuse

As far as architecture is concerned the approach of adaptation and reuse of existing buildings is a sustainable way of managing our built environment. From a green perspective the approach of adaptive reuse usually requires less energy consumption in the construction process. Thus, it is often more sustainable, efficient and economic by comparison with demolition and replacement. The concept of adaptive reuse is based on a process of adapting existing architectural spaces into new use, when a building outlives its current use and becomes unused or underutilized. Often adapted buildings are re-functioned in order to accommodate new programmes. From an architecture and design perspective there is often more challenge in ‘build on existing’ than ‘build new’, because there will be more complex issues involved between the existing and new architecture. Creativity, on the other hand, challenges an architect’s thinking, especially when designing for new use within a given architectural fabric. On an urban scale adaptive reuse is a delicate issue which needs to be scrutinized by the government, architects, engineers, town planners, developers and cultural organizations. For instance, the evolution of a protected historical site and its community could sometimes be obstructed by the local authority’s regulations.

In terms of adaptive reuse the motivation is different from case to case. In many situations construction cost is the main reason that attracts people to build on existing fabric rather than build new. Availability and affordability of property is another reason, particularly in a metropolis. Besides the potential of the adaptive reuse approach is also an important factor that motivates people to reuse the existing fabrics. The dramatic architectural performance of adaptive reuse projects often provides an interesting visual conversation between the old and new. Furthermore, adaptive reuse strategies are commonly applied on historic sites, because old buildings have cultural and educational value and stand as a part of the local history, which should be conserved rather than demolished.


25 Ibid., 4.
untouched and the internal space is changed to the greatest extent. With ‘Insideout’, the building’s skeleton and façade are usually maintained, and there is a huge contrast between the building’s external appearance and internal space. ‘Change Clothes’ means that the building’s existing appearance is completely changed. The transformation of the entire building skin has a dramatic effect that often results in the misconception that the old has been replaced by the new. In some cases of ‘Change Clothes’ a building is only re-clothed to a certain extent and the building’s originality can still be traced.

Ibid., 101.

Ibid., 62.

An example of ‘Insideout’ from a pigsty in Ramsen, Germany.26

A typical example of ‘Add-On’ from Daniel Libeskind’s design for the extension of Royal Ontario Museum in Toronto, Canada.27

D-72 Building on 72 Dominion Road, an Auckland example of ‘Change Clothes’ (July, 2011)
5.1.1 Adaptive Reuse & Old Buildings

In the case of old or historic buildings, architects’ approaches to adaptive reuse often turn into controversial issues. Questions may arise such as ‘How is the old building transformed and influenced by new architecture?’ and ‘How is a historical site activated and enhanced in relation to its community?’ Why do people care about old buildings more than ordinary buildings when both kinds of building are involved with the approach of adaptive reuse? Perhaps the meaning of old buildings is something deeper than visual appreciation. If architecture is about life, then buildings are the living history books of human civilization. Old buildings record a region’s development footprint and contain the inhabitant’s memories. In the book Creative Reuse of Buildings-volume I, it is indicated that people’s appreciation of old buildings is determined by archaeological, aesthetic, economic, functional, and psychological factors. Among the five factors, archaeology is important to discuss further, because it leads to the critical issue of ‘the appropriateness of protection and alteration of old buildings’. For example, governments tend to preserve ancient buildings with as many restrictions as they can provide. Yet, it is understandable that most ancient buildings are considered as world heritage and function as tourist attractions. However, the decision becomes knotty when it comes to old buildings. For instance, the potential value of a hundred year old power plant could be limited by government’s restrictions in both building programme and architectural appearance. An outdated power plant certainly generates cultural and educational value, but the protection of its architecture must be to a proper extent and allow freedom for architectural update. In terms of adaptive reuse of old buildings, government should address a careful planning for the redevelopments in order to extend the building’s life and create a synergy effect for its community.

The following adaptive reuse projects are located on historical sites. The examples show similarities and differences in different adaptive reuse approaches.

In Italy Carlo Scarpa’s creative restoration of the Castelvecchio is a master work of adaptive reuse. The ancient castle was converted into a museum. Scarpa’s design is based on a subtle approach, with a clear contrast between the old and new materials. In the Museum Scarpa made the old and new well-integrated with each other, through a series of fine architectural arrangements, especially the ways of displaying arts. He also demolished part of the original façade as the need to present his idea of juxtaposition of the old and new architecture. Scarpa’s design of new interventions also shows his attention to details such as the custom-made staircases, display stands and plinths.

29 Ibid., 3.
The original architectural appearance of Castelvecchio Museum remains almost untouched.  

The design of a display stand shows the architect’s attention to detail.

The contrast of old and new materials.
On the other side of Europe a new documentation centre was transformed from the former Nazi party congress hall in Nuremberg, Germany. Here the architect Gunther Domenig’s approach is stated in a bold architectural language with a strong industrial overtone. The new intervention consists of a new building and a glass corridor, diagonally passing over and through the corner of the existing building. In between the old and new structure a clear separation was created with different building materials. To create an entrance for the new architectural intervention, the architect demolished a part of the building façade. For the documentation centre, Domenig creates a strong sense of conflict of old and new by the use of materials, the arrangement of building orientation and the way of the new architectural intervenes.

In comparing these two adaptive reuse projects there are several similarities and differences in approach. The three main similarities between the two approaches are the clear contrast between old and new; preservation of the existing buildings; and demolition as required to achieve architectural ideas. Both architects used contrasting materials in separating the existing and new architecture. Although both demolished part of the existing structure in order to demonstrate their architectural ideas, most of the existing structure is maintained and remains almost untouched. The major difference between the two projects is the architects’ approaches of transforming the existing historic buildings. One approach is based on a collective of exquisite architectural designs. The other approach focuses on one bold architectural statement. Scarpa’s approach is sensitive and ingenious with a close attention to details. On the other hand Domenig’s design is in a rough bold sense with clear-cut lines.

For these projects both architects show their understanding of the existing structure. Although the conversations between the historic and new architecture are different, both show their respect to the historic sites. From a design perspective there is no right or wrong approach in adapting old buildings into new use. However, to find appropriate architectural solutions there are still some critical issues that need to be considered:

1. In terms of adaptive reuse the architect’s mission is to find appropriate design solutions in order to activate the existing unused or underutilized buildings;
2. Architects should have a good understanding of the existing building fabric and its historical context;
3. The master plan of the redevelopment should be beneficial to the existing building and its surrounding community;
4. The existing building fabric should be maintained to a certain extent; too much demolition will result in a loss of the central idea of adaptation and reuse;
5. The design of the new architectural intervention should be honest to its programme and architectural idea;
5.1.2 Historic Sites and Creative Industries

Today examples of architectural adaptive reuse can be commonly found in different types of buildings. The approach of adaptive reuse is practiced in different architectural developments, such as commercial, residential, mixed use and culturally based redevelopments. Of all different redevelopments there is an interesting relationship between historic sites and creative industries. For example, it is easy to find a historic site 'camped' by creative industries, but there are less examples of a brand-new building complex that is specially designed for creative industries. There is a frequent integration between the creative sector and historical sites. The causes of creative industries privileging old buildings as their 'campsite' are:

* Government-led programmes;
* Economic efficiency;
* Cultural identity;
* Creative mind;
* Freedom of space;

For creative industries, there is a need for collective venues for different creative sectors. In most cases, a large, old or historic, building complex is usually owned by the government, for example, schools, railway warehouses, breweries, power plants, hospitals, coal mine centres and military bases. Such public buildings feed the creative industry's need. On the other hand, private developers generally care about high return commercial developments rather than culturally based developments as the economic potential of creative industries is often overlooked by the developers. In fact, most private developers only care about the property they own and the maximum profit they can make from their investment. The government is focusing on the economic development of the entire region rather than the return of an individual property. Therefore, the government's development strategy should be based on the thinking of 'How a redevelopment could benefit both the property and its community'.

Economics is another important factor for both private and government-led redevelopments. It can be more economic and efficient to refurbish an existing building rather than construct a new building. When building a new structure on a site with existing buildings, the building cost is required for both demolition and construction processes, which means it costs much more than adapting old buildings. On the green side, energy consumption in constructing new buildings is usually greater than building on existing fabrics. Thus, economic efficiency is another important benefit for the government to invest in creative industries on a historic site.

From a cultural perspective, historic buildings and creative industries are both in the cultural category. Historic buildings contain the value of history and symbolize a region's cultural identity. Creative industry, on the other hand, is an interface between culture and business. Many of the creative sectors are involved with the local culture. To some extent the new cultural identity generated by creative people is inspired and developed from the old culture. Culture is the common link between the historic buildings and creative industries, as the two both represent cultural identity. One symbolizes the old culture and the other creates new cultural patterns. Thus, culture is the key that makes creative industries well integrated into a historic site.

Functioning as a bridge, the approach of adaptive reuse connects the creative sectors and historic buildings together on one site. Both architectural adaptive reuse and creative industries rely deeply on individual creativity. The creative mind is shared by artists and architects. For example, the concept of adaptive reuse is exactly same as 'Assemblage Art'. In terms of assemblage art, artists use found objects to demonstrate their artistic concepts by rearranging the found materials. Similarly, architects adapt existing buildings into new use with their architectural interventions. When old buildings are transformed with a new architectural language, the existing buildings are given a unique architectural character, generated through the conversation between old and new. The idea and process of individual creativity applies to all creative sectors. The creative mind makes creative industries a natural fit with architectural adaptive reuse.

For adaptive reuse, existing buildings could provide more freedom for the use of space compared to new buildings. A custom-made space sometimes means constraint, especially when the space is used by creative sectors. For example, a new space may be perfectly designed for a particular use. Instead, a non-custom designed space could provide more flexibility for different uses, because the space was not originally designed for any specific new use. Since it was not originally designed for a particular new use, there is no right, or wrong, way of using the existing space. The architect and new inhabitants could plan and use the existing space more creatively.
5.1.3 Adaptive Reuse in Creative Freemans Bay

Today the former Freemans Bay’s industrial identity has been preserved by the approach of adaptive reuse. A special character is formed by the contrast of old warehouse structures and new creative industries. Currently, in the area between Drake Street and Sale Street, there are sixteen examples of old factories and warehouses that have been converted into apartments, shops, cafes and design studios. As social and economic changes, creative industries have now become the major industry in Freemans Bay. Many old warehouses are now accommodating new creative business.
5.2 Creative Industry Precedents & Case Studies

In this chapter study materials are selected from around the world. Cases are different in size and programme. The studies investigated ‘How a historic site is activated by culturally based programmes, in particular the creative industries’. The studies focused on the issue of ‘How the existing buildings are effectively used’, rather than the design of architectural interventions. The idea is to learn from the advantages of different successful projects in order to help find appropriate architectural solutions for this research design project.

5.2.1 Case Study - Europe

Case: The Zeche Zollverein coal mining complex
Location: Gelsenkirchener Str. 181, 45309 Essen, Germany
Building type: Industrial mining complex
Existing use: A regional cultural centre
Feature: Multi function hireable event venues

Zeche Zollverein was once the largest coal mining complex in the Ruhr Area with 12,000 tons of coal produced per day. After the last production in 1986, the hundred-hectare industrial site remained as an abandoned space for ten years. Later, in 2001, the entire industrial complex was registered as a UNESCO World Heritage Site. Since then, Zollverein was scheduled to be converted into a cultural centre with a nine year redevelopment. The red steel and concrete building complex features a modernist character, with many function-led cubic buildings on the site.

Today the winding tower of ‘Shaft 12’ symbolizes the industrial history of the Ruhr area, and stands as a new icon of Zollverein cultural centre. The entire industrial complex was divided into three areas of ‘Shaft 12’, ‘Shaft 1/2/8’ and ‘Zollverein Coking Plant’. The programme of Zollverein is focused on art, culture and creative industries with a variety of functions, such as retail, office, exhibition, education, performance, leisure and gastronomy. Within the three sub-areas, different sizes of hireable functional venues are available for private or company events. The areas that have been hired so far are about 66,000 square metres.

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37 Ibid.
38 Ibid.
With almost all kinds of cultural activities and facilities provided, the historical site was turned into a city-like, cultural centre. In the historical coal mining complex a creative network was formed through design school, design companies, studios, workshops, museums, galleries, retails, restaurants and creative events operated from time to time. More importantly, the cultural centre has created a great benefit to its surrounding communities. Apart from job opportunities, the creative network has already made a great contribution to tourism with one million people visiting the site every year. As a result the entire industrial complex was successfully transformed into a vibrant creative precinct while the history of coal mining was preserved and the community was enhanced.

[Accessed July 31, 2011]

[Accessed July 31, 2011]

[Accessed July 31, 2011]
5.2.2 Case Study - Asia

Case: Huashan1914 Creative Park
Location: No.1, Sec. 1, Bade Rd., Zhongzheng Dist., Taipei City, Taiwan
Building type: Brewery
Existing use: Creative park
Feature: Multi function hireable event venues

Huashan1914 Creative Park is located in Taipei City, the busiest city in Taiwan. For fifty years Taiwan was a Japanese colony. During the colonial period (1895-1945), the Japanese government built many public infrastructures and buildings in Taiwan. Huashan1914 Creative Park is one of these historic colonial buildings.

Opened in 1914, the site was one of the biggest breweries in Taiwan, with its original purpose of brewing Japanese Sake. After the Japanese government left Taiwan in 1945, the brewery was renamed Taiwan Monopoly Bureau Taipei Brewery. In the late 1990s the Taipei Brewery moved out to a new site and the old brewery remained as an underutilized space. In 2002 the Taiwan government made a master plan for the site aimed at building a flagship base of Taiwan's creative industries. In 2007 the government allowed private companies to participate in the operation of the project. Since then Huashan1914, the government-owned property, was managed by a private company with culturally based programmes. The aim of Huashan1914 is to provide a stage for Taiwan's creative industries and a window connecting with international cultural events.

Today the old brewery has become a popular creative park with different events staged daily. Similar to Zollverein in Germany, the important feature of the programme is the hireable functional venues, which are available for different sizes of presentation, exhibition, rehearsal and performance. With a total site gross area of 7.1 hectares, there are more than twenty hireable indoor venues on site. For indoor hireable spaces the smallest venue is available for fifty people and the largest can accommodate one thousand people. The hireable spaces are truly the key component activating the entire site. People have a strong impression of 'a place that is always full of different events'. Besides functional venues the programme includes outdoor performing theatres, galleries, cafes, restaurants, creative shops, musical performing spaces, tea houses and a gallery shop featuring local design brands. With many different events and activities held on site the former brewery now symbolizes a popular and cutting edge venue for both the general public and creative people. The creative park functions not only as a leisure venue but also as a showcase for creative people and as an energetic urban hub for different events and festivals. It is also an interface between the public and creative sectors and a wonderful trading platform for small design companies and independent designers.

Slowly, this creative park is generating a creative energy and building a new cultural identity for the city of Taipei. Overall, the Huashan1914 Creative Park shows a good example of cooperation between government and private companies.

[Image: 3D-digital map of Huashan 1914 Creative Park]

[Image: Block 1B]

[Image: Block Mid-7 (January, 2011)]

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5.2.3 Case Study - Oceania

Case: Christchurch Arts Centre
Location: 1 Hereford Street, Christchurch, New Zealand
Building type: College
Existing use: Arts Centre
Feature: Weekend markets / Artist in residence

Currently the Christchurch Arts Centre remains closed due to the Canterbury Earthquake of 22 February 2011. However, the experience of the Arts Centre is important in terms of the study of culturally based adaptive reuse projects.

Located in Christchurch city centre, the existing Arts Centre complex was the former campus of University of Canterbury. The architecture of the stone building complex is in the Gothic Revival style and was originally designed based on the model of British academic buildings. The last Neo-Gothic building was completed in 1923. Fifty years later the old college campus was converted into an Arts Centre and mainly used for culturally based activities. The programme of the Arts Centre was mainly focused on arts and crafts, which included weekend markets, cinemas, performing theatres, galleries, school, cafés and restaurants. One of the important features of the programme was the farmer’s market and weekend market. The vibrant markets featured many different stalls for food, clothing, art and craft. Another feature of the Arts Centre is the artist in residence programme. The Arts Centre used to provide on-site accommodation and studio spaces for the invited local and international artists. The aim of the artist in residence programme was to promote the idea of cultural exchange and generate arts events.

The programme brings both local and international artists from a range of genres to the Arts Centre, and aims to strengthen links between the local and international arts scenes in association with partnering arts organizations and funding bodies.

With its diverse programmes the Christchurch Arts Centre has performed as the heart of the inner city cultural precinct and attracted many tourists from around the world. Together with the adjacent Canterbury Museum, Christchurch Art Gallery and COCA (Centre of Contemporary Art), the Arts Centre has functioned as a cultural engine that enables a distinct cultural atmosphere and made a great contribution to the city’s cultural identity. From an architectural perspective, the old Neo-Gothic building complex was preserved and reused efficiently, while its historic value was enhanced. The example of the Arts Center also shows how the potential of a historic site can be developed and how its community can benefit. Overall, the Christchurch Arts Centre is a good example of a culturally based adaptive reuse project.
6. HUB-210 PROJECT DEVELOPMENT

6.1 Project Brief

‘Hub-210’ is located at 210 Victoria Street West. It is a platform for Auckland’s creative community and an interface providing information about all cultural related events.

Beginning with the questions of ‘What actually makes a city interesting?’ and ‘Is there anything more we can provide that would benefit our visitors?’, this research design project aims to develop a vital creative community, with adaptive reuse strategies on the historic Victoria Park Market site. The primary intention is to enhance Auckland’s identity by providing a focused venue for the city’s creative industries; a flagship store to advertise the city’s creative sectors. With its cultural value and economic potential, Auckland’s creative industries should not be overlooked, because the creative sector has the potential to reshape the city’s identity and make the city more appealing.

Hub-210 is about proposing a creative centre that generates Auckland’s creative energy with diverse events; a vibrant, creative community functioning as an interface between the creative industries and the general public. The task is to turn the one hundred and six year old refuse destructor into a creative event generator. The central idea is to promote Auckland’s creative industries, celebrate the history of Auckland and enhance the city’s identity. Together with the historic Victoria Park Market site, the project builds a distinct cultural environment and a new urban landmark that speaks for creative Auckland.

To achieve the concept of ‘an active event generator’, the programme mainly features hireable function venues to accommodate a variety of events. The idea is to provide flexible venues that can be used for different kind of activities. Besides function venues the project also provides retail and office spaces for Auckland’s creative sectors.

The programme includes:
- *Exhibition;
- *Presentation;
- *Performance;
- *Leisure & Entertainment;
- *Retail & office spaces for creative industries;
- *Accommodation;
- *Catering;

For the detailed building programme see Section 6.4.1 The Building Programme (page 63).
6.2 Architectural Ideas

6.2.1 The Master Plan

With four existing building groups the Site is a long strip shape bound-
ed by Union Street to the west, Drake Street to the south and Victoria
Street West to the north. The Master plan aims to provide a bet-
ter connection between the Site and its surrounding environment. The
strategies of the master plan focus on improving the areas of Victoria
Street West, the surrounding community and existing building com-
plexes. Along Victoria Street West, the Site is a five metre high brick
wall. The busy traffic along Victoria Street West creates an unpleasant
pedestrian experience along the northern side of the Site. However, the
master plan encourages people to walk through the Site by creating a
pleasant pedestrian corridor from Union Street to Wellesley Street.

More public access is provided from Drake Street to generate more
interaction between the Site and the adjacent creative industries and to
provide easy access between Victoria Park, the Site and the existing
creative sectors. The master plan also regards the two historic public
houses (The Drake and The Rob Roy) as important urban nodes that
anchor the eastern and western corners of the Site. Hence, the areas
around the two public houses are planned as urban corners that func-
tion as gathering places for the community as well as becoming im-
portant gates to the Site. Drake Street also needs to be improved to
be able to function as an interface between the Site and the existing
creative industries. It is turned into a better, pedestrian focused environ-
ment, in order to encourage more activities and further developments
carried out along Drake Street.
The use of existing building groups is based on the idea of 'Programme Penetration'. In 'Building programme plan', each building group is used for multi functions. For instance, building group three includes the major programme of exhibition, and the sub-programmes of accommodation, retail, office and performing venue. The strategy is to ensure mix of activities across the Site in order to create a sense of a vibrant community at all time.
6.2.2 Formal Approaches

Five approaches were developed for the proposed architectural interventions: ‘Insertion’, ‘Touching’, ‘Proximity’, ‘Embrace’ and ‘Overlap’.

![Diagram showing five formal approaches: Insertion A, Insertion B, Touching, Proximity, Embrace, Overlap.](image)
6.2.3 The Concept of 'Insertion'

Of the five approaches, 'Insertion' was analyzed in detail. The idea of insertion is derived from a computer hub, which is associated with the concept of the project: 'A creative hub for people to live, work and visit' and 'A creative centre for sharing between the creative industries and general public'. In terms of a computer hub, insertion is essential for sharing between two or more units. Besides the idea of sharing, the project also sees insertion as the metaphor for the concept of adaptive reuse, which is about inserting new life into old building fabrics.
In the sketches the architectural idea of 'insertion' is expressed through different compositions. The sketches examine both the different approaches of insertion and the spatial relationship between two elements. The sketches are also the starting point of examining the overlapped areas of the two elements.
For the architectural intervention the concept of insertion was tested through a series of conceptual models. The photo left shows different compositions of insertion. Through these experiments, the essential elements of insertion were identified as ‘Insertion’, ‘Embrace’, ‘Embraced Area’, ‘Way of Inserting’ and ‘Overlapped Area’.

The image of ‘Insertion and embrace’ demonstrates that both insertion and embrace are the essential elements in order to create a sense of ‘insertion’. As a result, insertion and embrace are corresponding to each other, one is a positive element and the other is a negative element.
The three different compositions of models show the sense of insertion is related to both the embraced area (the amount of contacting surface) and the way of inserting.
Visible overlapped area is another important factor that influences the sense of insertion. The principle is that the more visible the overlapped area the stronger the feel of insertion.
The following images show how different approaches to insertion are applied on the models of the existing site. The white is the existing building complex and the blue is the proposed architectural intervention. The following models are based on different approaches of 'Embraced', 'Less Embraced' and 'Separation'.

/72/ Model of less embracement
/73/ Model of embracement
/74/ Model of separation
6.3 Design Strategies

These design strategies are created as guidelines for achieving the project objectives. Strategies are developed through the issues found from research and site visits. The goals of the design strategies include: ‘support Auckland’s creative industries’, ‘revive the underutilized site’ and ‘improve the connection between the Site and its surrounding community’. For the design goals, the corresponding strategies are:

- Providing collective venues to showcase Auckland’s creative industries;
- Providing business opportunities for the creative sectors;
- Proposing appropriate adaptive reuse strategies for the existing building complex;
- Establishing a clear architectural statement between the old and new architecture;
- Creating urban links between the site and its surrounding environment;
- Strengthening the industrial link between the site and the adjacent creative industries;

Venues for the Creative Industries - As mentioned earlier, in Section 4.3 Current Status of Auckland’s Creative Industries, venue is one of the creative sector’s major concerns. Therefore, project Hub-210 features function venues for different events such as presentation, performance and exhibition. The idea of function venues is to provide hireable venues for Auckland’s creative sectors. For the function venues the design focuses on ‘temporality’ and ‘flexibility’, for the purpose of accommodating different short term events. In terms of venue the proposed design also aims at providing retail, office and studio spaces for Auckland’s creative industries. By providing a variety of venues the aim is to successfully advertise and activate Auckland’s creative industries while the Site is resurrected.

The Existing Building Fabrics - For the existing architecture on the Site, the existing building complex has been adapted and renovated for different uses from time to time, which causes the architectural style to appear in a sense of disorder. In particular, the refurbishments of the Victoria Park Market carried out in the late twentieth century seemed to be without an overall design consideration; it was a disordered combination without an integrated architectural language. For project Hub-210, the design strategy for the existing building complex is to maintain and restore the original architectural appearance and ensure that most of the original architecture can be traced. The idea is to turn the building complex back to its original architectural style as the building complex completed in 1918. Therefore, any other architecture built after 1918 should be removed, for example the external staircases and overhead walkways.

The strategy aims at a clear statement of two architectures on the Site; one is the original destructor building complex and the other is the proposed architectural intervention. Although the strategy is to preserve the original architecture, a minor amount of demolition can be accepted if it is required in order to demonstrate the architectural idea of the project.

In terms of existing architecture, the eastern Carpark Building dominates the east end of the Site with its massive volume of five storey concrete structure. The eastern corner is facing east toward the CBD and situated in an important junction between the business district, Victoria Park and The Drake. However, besides parking spaces, the spiritless Carpark Building creates almost no value to this urban corner. The project sees the eastern corner as an important doorway of the Site that welcomes visitors from the CBD. Therefore, the first strategy is to provide a better pedestrian environment around the corner and connected to The Drake. Second, the architectural idea of the project needs to be architecturally demonstrated in the eastern end of the building in order to advertise the Site within the important urban junction. The third strategy is to create a view shaft along the north side of the Carpark Building from the eastern corner to the central courtyard. The idea is to reduce the sense of oppression created by the Carpark Building.

A Better Urban and Industrial Connection - More public access to the Site and a pedestrian-focused environment are created along Drake Street. The areas around the two historic public houses (The Drake and Rob Roy) provide public gathering places. In particular, the area around The Rob Roy is based on the design of the proposed plaza from NZTA (New Zealand Transport Agency). A strong industrial link is also developed between the adjacent creative industries and the Site. The proposed programme includes venues and facilities for the screen production industry, (the major industry in the southern Drake Street community). The idea is to provide hireable venues for small screen production companies and independent film producers.
6.3.1 A.C.C. District Plan & VPM Conservation Plan

For adaptive reuse projects studying the existing buildings and understanding the local authority regulations are essential steps before designing any new architectural intervention. Sometimes the potential of a historic site is limited by the government’s conservation policy. Apart from ancient buildings, the conservation policy for old buildings needs to be flexible to enable extending the building’s life to fit with existing social and economic contexts. Besides Auckland Council’s District Plan, Victoria Park Markets Conservation Plan provides detailed information on the architecture of the existing brick building complex.

The brick building complex on the Site is listed in the Heritage Schedules of the Council’s District Plan (Appendix 1). The Destructor Building and Chimney are under Category A. The Depots, Power House complex and Stables are listed in Category B. Category “A” places are therefore expected to survive without significant changes, particular those which may involve the removal of heritage fabric. Category “B” items are generally expected to survive with only moderate changes to their significant features.

As a heritage building complex the council has made restrictions on refurbishments and redevelopment carried out on the Site. In Part 14.10 Victoria Quarter of Council’s District Plan, there are thirty-one assessment criteria for development on the Site under clause 14.10.7.2 Design and Activity Assessment Criteria. Some of the key criteria were used to measure the proposed architectural design in section 7.1, Critical Appraisal of the Finished Work.

The Victoria Park Markets Conservation Plan was prepared by Dave Pearson Architects Limited and released in July 2004. The VPM Conservation Plan was commissioned by the Kitchener Group (the owner of the Victoria Park Market) for the proposed retail redevelopment. The Conservation Plan is used as a guideline for conservation and adaptation of any work carried out on existing brick buildings. The purpose of the conservation plan is to ensure that the originality of the buildings is maintained. The architecture is considered to be an example of industrial architecture of the early 20th century. The brick building complex is in the Late Victorian style with architectural features such as symmetry, proportion, polychromatic brickwork and arched windows. For architectural detail of the brick building complex see Appendix C: The Architecture of Existing Brick Building Complex (page 102).

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54 Ibid., 72.
55 Ibid., 18.
6.3.2 Design Objectives

Five design objectives were formulated for this project:
* To clearly demonstrate the architectural idea of the project;
* To create a clear visual distinction between the old and new architecture;
* To respect the history of the community through the proposed architectural design;
* To integrate the existing architecture with the proposed architectural interventions;
* To provide a better connection between the Site and its community;

Of the five, integration between existing and proposed architecture is considered the most important for the north elevation of the Site. To the north, the architectural styles of the Carpark Building and East Depot form a discordant contrast. The five-storey Carpark Building is based on concrete columns and beams. On the other side the architectural details of the Depot Buildings include polychromatic brickwork, string courses and brick piers. The objective is to utilize the proposed architectural interventions to create a continued visual link through the Carpark Building and Depots. The aim is to provide integration between the old and new architecture as well as reduce the discordance between the existing Carpark and East Depot.
6.4 Design Developments

6.4.1 The Building Programme

The building programme was developed based on research of Auckland’s existing creative industries. The three major programmes include ‘Function Venue’, ‘Performing Venue’ and ‘Preview Cinema’. As addressed in Section 4.3, Current Status of Auckland’s Creative Industries, availability of affordable venues is one of the creative sector’s major concerns. The programme, therefore, provides different sized functional venues for Auckland’s creative arts community. In terms of venue there is also a shortage of experimental theatres and rehearsal venues in the Auckland CBD according to the analysis in Section 4.4, Mapping of Existing Auckland’s Creative Industries. Hence, the programme includes both indoor and outdoor performing venues as well as a small rehearsal space. The preview cinema functions as an industrial link to the existing screen production industries in the southern Drake Street community.

The programmes include:

Function Venue x 6:
2 x Function venues (each at 250-300 sqm)
4 x Function venues (each at 50-200 sqm)

Short term hireable function venues are the featured programme of Hub-210. The venues are created as adaptable spaces for all cultural related activities. Besides the general use of exhibition, the venues can also be used for conference, product presentation, music performance and fashion shows.

Performing Venue x 3:
1 x Performing theatre (450-500 sqm; 150-200 audience)
1 x Rehearsal venue (150-200 sqm)
1 x Outdoor performing venue (350-400 sqm)

The indoor performing venue is based on the idea of ‘black box theatre’. Without a fixed stage, seats can be arranged for different kinds of performance. This performing space can also be used for small music concert. The rehearsal space is designed as an inner city rehearsal venue for small performing troupes. For the outdoor performing space, the purpose is to provide a large outdoor venue for all kinds of performance.

Preview Cinema:
1 x Preview cinema (150-200 sqm; 50-100 audience)

The preview cinema is used as a presentation and exhibition venue for Auckland’s screen production industries, especially for those small screen production companies and independent screen producers.

Exhibition Venue:
2 x Exhibition spaces (each at 200 sqm)
2 x Exhibition spaces (each at 250 sqm)

The priority of the exhibition spaces are for Auckland’s creative industries.

Artist on Site:
2 x Studio space (each at 50-100 sqm)
2 x Accommodation (each at 50-60 sqm)

The purpose of ‘Artist on Site’ is to enhance the connection between the local and international creative industries by inviting artists to develop their works on the Site.

Workshop x 2:
1 x Ceramic workshop (50-100 sqm)
1 x Metal workshop (50-100 sqm)

Workshops are operated as community class studios. Classes are run by local artists and organized by Hub-210 office.

Office x 9:
1 x Hub-210 office (100-150 sqm; office & storage)
4 x Office (each at 35-70 sqm)
4 x Office (each at 15-30 sqm)

Different sized hireable office spaces are available for creative industries. A Hub-210 office is created for the operation of all events and activities carried out on the Site.

Hub-210 Gallery:
1 x Gallery (50-100 sqm)

The gallery provides information on the evolution of the Site. The concrete panels of celebrity handprint on the existing ramp between two Stables are relocated in the Hub-210 Gallery.

Creative Shop x 8:
4 x Shop (each at 60-80 sqm)
4 x Shop (each at 30-60 sqm)

Retail spaces are mainly available for art and design related business. The retail spaces promote Auckland’s creative industries and provide market spaces for young designers.
Accommodation x 7:
2 x Studio apartment (each at 50-60 sqm)
3 x One bedroom apartment (each at 60-80 sqm)
2 x Two bedroom apartment (each at 90-100 sqm)
Short term and long term accommodation are available for the general public.

Café & Restaurant x 6:
2 x Restaurant (each at 100-150 sqm)
4 x Café (each at 50-100 sqm; one for each building group)
Apart from cultural programmes, six cafés and restaurants are provided on the Site.

Entry Building x 4:
4 x Entry building
The main function of entry buildings is to provide a better connection between Drake Street and major buildings on the Site. The other function is to provide a better vertical circulation for the proposed programme.

Twenty-four Hour Access x 1:
Without connection to existing buildings, this independent pedestrian access is the only 24 hour access along Drake Street.

Storage & Fitting room x 5:
1 x Fitting room & storage (60-80 sqm)
1 x Storage space (50-100 sqm)
3 x Storage space (each at 25-50 sqm)
For the flexible function venues, storage spaces are considered as important supporting spaces. The storage spaces are used to store equipment for activities such as exhibition, presentation and performance. The fitting room is designed as a supporting facility for the outdoor performing venue.

Outdoor Exhibition Space x 4:
4 x outdoor exhibition space (each at 20-50 sqm)
For a better cultural environment four outdoor exhibition spaces are provided through the Site. These outdoor exhibition spaces can be used for large sculptures.

Carpark Space:
Proposed parking area 3,000-3500sqm (60–70 carpark space)
The existing Carpark Building contains one hundred and ninety parking spaces. The strategy is to maintain one third of the existing parking, while the rest of the space is adapted for other programmes.

6.4.2 Design Development I (Critique 1, April 2011)

Design development I was developed in the early stages before master planning and the experiments with the architectural ideas of ‘Insertion’. It focuses on the ideas of ‘Bridge’, ‘Urban Corner’ and ‘View Point’. ‘Bridge’ is based on providing overhead walkways to connect Drake Street, existing buildings and Victoria Park. The primary intention is to provide easy access from one side to the other. In the figure ‘Design Development I – Bird-view 01’, the main bridge runs across Victoria Street West from a new entry building in Victoria Park, to Drake Street. On the Site the primary bridge is connected by secondary bridges to major buildings. The eastern Carpark Building and the western corridor of the West Depot are replaced with new architectural interventions. The aim is to allow more open space for the proposed pedestrian-focused environments in the eastern and western corners of the Site. An entertainment function is added to the existing chimney by providing a view point on the top. Other ideas addressed in Design Development I include the new pedestrian entry between the two Stables, two outdoor performing spaces in the central courtyard and western courtyard, and the interventions above the existing Depot Buildings.
Comments from the first design critique:

*The main bridge is certainly beneficial for pedestrians from Drake Street. However, visitors from northern Victoria Park, eastern CBD and western suburb are likely to enter the Site through the existing pedestrian crossings rather than the entry building in Victoria Park;*

*The secondary bridges between existing buildings may cause a visual interruption within the buildings;*

*The necessity of two outdoor performing venues needs to be examined further;*

*The appropriateness of adaption to the Chimney needs to be re-considered;*

*The proposed architectural interventions need to be re-examined through master plans, building programmes and architectural ideas;*

*The idea of pedestrian-focused environments needs to be developed further;*
6.4.3 Design Development II (Critique 2, June 2011)

Resulting from the first design development, Design Development II includes major improvements of:
* The idea of bridge is replaced by the idea of a pedestrian corridor through the Site;
* The space between the Stables is re-designed as an outdoor exhibition space;
* The western courtyard is re-planned as a working yard for workshops;
* The originality of Chimney is maintained;

At this stage solutions for the eastern Carpark Building and two public corners were not defined. Design Development II seeks solutions for the Power House Building Complex, Destructor Building and Depot Buildings. Most of the architectural ideas were developed on the basis of the master plan and the architectural idea of ‘Insertion’. Some design solutions are revisiting issues addressed in Section 3.1.3, Site Appraisal. The key ideas include ‘Pitched roof’, ‘Insertion’, ‘Openings on the existing Depots’ and ‘Pedestrian access along Drake Street’.

In the area of southern Drake Street there are many warehouses that have been converted into design studios. The warehouse type structures near the Site symbolize the industrial background of Freemans Bay. Pitched roof is the typical feature of the warehouse and industrial structures. Examples of pitched roof can be easily found on the Site and in the surrounding community. The idea is to use the architectural element of pitched roof to imply the industrial background of Freemans Bay. For the proposed architectural intervention, ‘Pitched Roof’ is not only used on the roof structure but also on the individual building plan. From the site plan of Design Development II, the idea of ‘Pitched Roof’ can be traced from the plans of the architectural interventions in the Stables. The architectural interventions are also based on the five approaches addressed in Section 6.2.2, Formal Approaches. Also, the orientation of interventions is set at an angle to the existing buildings. This is an approach to practice the design strategy of ‘A clear visual distinction between the old and new architecture’ mentioned in Section 3.1.3, Site Appraisal.

For the issue of ‘Preserving the brick wall or opening up the boundary’ addressed in Section 3.1.3, Site Appraisal, the design provides the solution of creating a number of view shafts along Victoria Street West. The idea is to make activities visible from Victoria Street West. For the East and West Depots, the existing structures are replaced by a series of architectural interventions, mainly used for studios, retail and offices. From the image ‘View Shafts Along Victoria Street West’, most of the Depot structures are replaced by new architectural interventions, only the brick walls are retained. To Drake Street a number of entry points are provided for the connection between the Site and its surrounding community.

For the open spaces the west courtyard is developed for a workshop and an entry building. The area around the Chimney is mainly used as a gathering place, which can also be used for different events. A large outdoor performing space is located in the central courtyard. The space between the Stables is re-designed as an outdoor exhibition venue.
Comments from the second design critique:

* The idea of 'Insertion' cannot be traced in the interventions along Victoria Street West;
* Along Drake Street, the idea of 'Insertion' is much more strong and obvious than the interventions along Victoria Street West;
* The bold architectural language along Drake Street demonstrates a better industrial quality than the small interventions along Victoria Street West;
* The interventions along Victoria Street West are more like a series of residential houses rather than retail and offices;
* The issue of 'Whether to reuse or remove the Carpark Building' needs to be examined;
* The view shafts on the north elevation seem too much;
* Instead of view shafts another solution can still be used to attract people's attention, for example, the architecture itself;
* The replacement of the existing East and West Depots lost the central idea of adaptive reuse;
6.4.4 Design Development III (Critique 3, August 2011)

Major improvements of Design Development III:
- The interventions on depot buildings were re-designed;
- Most of East and West Depots were maintained;
- The number of view shafts on north elevation was reduced from four to three;
- The existing Carpark Building was adapted with a series of new architectural interventions;
- Twenty-four hour public access was provided next to West Stable on Drake Street.

A continued architectural language was created along the north elevation;

The pedestrian-focused environments at the eastern and western corners were developed;
- The area of eastern corner was increased;

Design Development III focused on the improvements of the Depot Buildings and Carpark Building. Along Victoria Street West the interventions on the Depot Buildings were re-designed with a bold architectural language. The shape of the interventions on Depots and Carpark Building was inspired from 'Pitched Roof'. Three architectural interventions are inserted along the East and West Depots. For the west corner of West Depot, part of the existing structure was replaced by a three storey building which is connected to the adjacent intervention with an overhead walkway. Together with the interventions on the Depot Buildings the intervention on the north facade of the Carpark Building generates an integrated architectural language for the north elevation of the Site.

On the southern side of the central courtyard an additional pedestrian access was developed as the only twenty four hour access along Drake Street. To create a corridor on the Site, the southern facades of East and West Depots were renovated with transparent materials. The purpose is to create a clear shop front along the southern side of the two Depot Buildings. On the other side the plywood cladding on the north facade of the Power House buildings was replaced by glass. The idea is to enhance the sense of ‘an active architectural space’ by using transparent materials to make indoor activities visible from the courtyard. The other important design solution is the development of the eastern corner of the Site. The purpose is to enable a better pedestrian environment, and separate pedestrians from the busy traffic junction.
Comments from third design critique:

* The visibility of activities at night needs to be considered, especially from Victoria Park;
* The penetration between the new interventions and the roofs of existing Depot Buildings needs to be examined;
* For the new intervention on West Depot, the visual distinction between old and new architecture needs to be carefully demonstrated;

Of the three, the third comment leads the critical issue of ‘A clear visual distinction between the old and new’. The view shaft in West Depot was created by replacing part of the existing structure. The original idea was to reuse the original bricks to build a new corner. However, this approach creates a confusion between ‘what is the old and new’.
Design Development III - 1:100 Cardboard model proposed East & West Depot

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6.5 Design Outcomes

6.5.1 Preferred Design Solution

Resulting from previous design development the major improvements include:
* The ‘Overlapping’ approach for the new architectural interventions on the Depot Buildings;
* The pedestrian-focused environment along Drake Street;

At this stage the interventions on the East and West Depots were re-designed with the approach of ‘Overlapping’. The new interventions are sitting slightly over the two Depots, supported with steel columns. The gaps above the roofs of existing Depots allow light penetration at night. By comparison with the previous approach this approach minimizes the replacement of existing roof structures and helps to increase the visibility of night activities, especially from Victoria Street West.
The proposed Drake Street responds to the strategy mentioned earlier in Section 6.3, Design Strategies: Creating urban links between the Site and its surrounding environment.

With a number of entry points the pedestrian-focused environment along Drake Street is connected to the proposed two corners of the Site. The purpose is to encourage further development along Drake Street and provide a better connection between the Site and the existing creative industries.

For plans, sections and perspectives of Preferred Design Solution, see Appendix D: Drawings (page 106).
Hub-210 - Perspective view of the Site
Hub-210 1:300 Cardboard model of proposed building complex

The Proposed Site

Building group 1

Building group 2

Building group 3

Building group 4
Overall this research design project demonstrates an example of ‘How the potential of an underutilized historic site can be enhanced by the approach of adaptive reuse and the creative arts community’. The project highlights the cultural value of historic site and creative industry, which is considered as a great benefit for a city’s identity. As an important cultural heritage, the redevelopment of this historic site, therefore, required an overall planning considered with the development of the community. Addressed in Section 3.1.3, Site Appraisal, the potential of the historic buildings and surrounding community had to be taken into account in the proposed redevelopment. By inserting new creative energy into historic building fabrics, the project not only seeks a better cultural environment but also a synergy effect for Auckland’s creative industries. With proposed urban corners marked by the Rob Roy and Drake Taverns and an improved Drake Street, the proposed creative hub and surrounding creative industries form a framework for a greater cultural precinct. Although the Site was already redeveloped for a retail-based programme, the strategies and approaches developed through this project could further be applied to other historic sites in the future.

In terms of reshaping Auckland’s cultural environment, a creative hub is merely a starting point, not a final solution. Apart from sponsoring cultural events, local government also needs to improve the existing urban environment and cultural infrastructure in order to build a creative city. On the other hand, Council’s strategies for cultural heritage need be reviewed. The design outcome of Hub-210 also indicates the irreparable mistake made by the City Council in 1984, in selling the Site. A historic site is an important cultural heritage; the redevelopment of the site should, therefore, be based on careful consideration. Looking at the case in Taiwan, the government-owned Huashan 1914 Creative Park is managed by private companies with cultural related programmes. Today the Creative Park is an active cultural centre, making a great economic contribution to the city of Taipei. Unfortunately, the success of Huashan 1914 Creative Park cannot be copied by the Victoria Park Market Site in Auckland, since the property has already been sold to a private property developer. Ironically, in Council’s Snapshot report, the issue of ‘venue’ was repeatedly pointed out by the creative sectors as one of the important issues for growing Auckland’s creative industries. If the Site was still owned by the Auckland City Council the historic building complex and its adjacent creative industries could be turned into a great cultural precinct. A historic site contains cultural, historic, educational and economic value; government should, therefore, protect and manage the cultural heritage with sound policy.
7.1 Critical Appraisal of the Finished Work

In the Council’s District Plan, there are thirty one assessment criteria for development on the Site under clause 14.10.7.2 Design and Activity Assessment Criteria. Of these, ten design-related criteria have been used to measure the proposed architectural design.

i) The form, mass, proportion and materials should conform to the architectural character and heritage value of the scheduled heritage buildings. 53

For the form, mass, proportion and materials of the brick building complex, the original architecture is preserved. Although parts of the eastern and western facades were intervened by new architectural interventions, the overall building mass is maintained.

ii) The vertical profile of the schedule heritage buildings are considered to be particularly sensitive to change. Any alterations must retain the consistency of profile which characterizes the Victoria Street and Drake Street frontages. 54

Most of the vertical profile of the existing buildings is maintained. A new apartment building occupies half of the Destructor Building. However, the new building is built within the original building façade. The existing building skin is untouched.

iv) New buildings shall not detract from the heritage features of existing buildings within the site, particularly the western brick wall of the destructor building. 55

Heritage features, such as the northern facades of the Stables and Depots and the brick walls of the Destructor Building, are preserved.

v) View shafts through the site from Centre and Adelaide Streets to Victoria Park and beyond shall be maintained. 56

The view shaft near Centre Street is maintained. The view shaft near Adelaide Street is blocked by the proposed entry building between the Carpark Building and East Stable. However, the location of this entry building is important in terms of connecting the Drake Street level, East Stable and the Carpark Building. It functions as a key entry point for pedestrians, especially from the eastern corner of the Site.

vi) New buildings should be designed to “read” as contemporary structures to maintain a distinction between them and the historic market buildings. They, should however, be sympathetic in terms of their scale, form and materials used. 57

The architectural interventions are designed with contrasting materials to build a clear distinction between the existing and proposed architecture.

vii) New buildings shall generally be separated from the historic buildings. Any connections between the two should be light-weight and only touch the historic buildings lightly. 58

For the interventions in the two Stables, the approach of ‘insertion’ required some modification of the existing facades. This was considered essential to achieve the architectural idea of the project.

ix) Existing historic fabric assessed as having significance in the conservation plan should be retained and protected wherever possible. This includes brickwork, joinery and internal fabric such as original wall linings, roof trusses and match-lined ceilings. 59

Most of the historic fabric is retained.

xv) The historic buildings on the Victoria Park Market site should be returned to an earlier form where possible. This may involve the reconstruction of missing elements such as windows and doors, the restoration or reinstatement of elements to their original locations and the removal of later accretions such as conservatories or canopies. 60

As addressed in Section 6.3 Design Strategies, the design strategy is focused on two architectural styles; one is the original Destructor Building complex, completed in 1918, the other is the proposed architectural interventions. Later accretions have been removed.

53 Auckland City Council, City of Auckland - District Plan Central Area Section-Operative 2004. (Auckland: Auckland City Council), 18.
54 Ibid.
55 Ibid.
56 Ibid.
57 Ibid.
58 Ibid., 19.
59 Ibid.
60 Ibid.
Major architectural extensions can be found in the East and West Depots.

In general, the historic buildings should not be extended or added to other than the provision of two new levels above the battery building and another bay alongside. Some additional space is proposed to be constructed towards the western end of the western depot building in an area that has previously been extensively modified. The eastern depot is also proposed to be extended over part of its length.

New joinery should be detailed to have a consistency of design and appearance and shall by sympathetic to the character of the historic buildings. For example, the destructor building has steel windows and any new windows shall be fabricated to match. The remaining heritage buildings have timber windows.

All architectural interventions are based on the same architectural language.

Overall, the original character of the brick building complex is maintained. Some moderate replacements were required in order to achieve the architectural idea.
APPENDICES

Appendix A: Existing Building Floor Areas

Existing Building Group 1

- Carpark
  - Floor area: 1,190 m²
  - Total floor area: 5,950 m² @ 5 floors
  - Floor Height: Ground level, 3.6 m
  - Level 1-3, 2.8 m
  - Building Height: 17 m

- Outdoor concrete stair
  - Stair Area: 33 m²

<table>
<thead>
<tr>
<th>Existing Building Group 1</th>
<th>Carpark</th>
<th>Concrete Stair Floor Area</th>
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<tr>
<td>1</td>
<td>62,912</td>
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<tr>
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<tr>
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<td>1,190</td>
<td>9,279</td>
</tr>
</tbody>
</table>
Existing Building Group 2

**Building: East Stable**

- Floor area: 240 m²
- Total floor area: 720 m² @ 3 floor
- Floor Height: Ground Level, 3.4 m
- Level 1, 3 m
- Level 2, 5.4 m
- Building Height: 12 m

**Floor Area**

- East Stable: 278 m²
- Ramp: 59 m²

**Building: West Stable**

- Floor area: 278 m²
- Total floor area: 834 m² @ 3 floor
- Floor Height: Ground Level, 3.4 m
- Level 1, 3 m
- Level 2, 5.4 m
- Building Height: 12 m

**Floor Area**

- West Stable: 240 m²
- Ramp: 59 m²

**Toilet & Storage**

- Total floor area: 49 m² @ 1 floor
- Floor Height: 3.4 m

**Floor Area**

- Toilet & Storage: 49 m²

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/109/ Existing Building Floor Area - Building Group 2
Battery House & Conservatory Floor Area

Existing Building Group 3
Building: Battery House & Conservatory
Floor area: 243 m²
Total floor area: 243 m² @ 1 floor
Floor height: 4.8 m / 6.2 m
Building height: 7.6 m

Power House Floor Area

Existing Building Group 3
Building: Power House
Floor area: 572 m²
Total floor area: 1716 m² @ 3 floor
Floor height: Ground level & level 1, 3m
Level 2, 5.2m
Building height: 12 m

Destructor Building Floor Area

Existing Building Group 3
Building: Destructor Building
Floor area: 472 m²
Total floor area: 944 m² @ 2 floor
Floor height: Ground, 4.8 m
Level 1, 7 m
Building height: 13 m
Existing Building Group 4

**Building: East Depot**
- Floor area: 468 m²
- Total floor area: 468 m² @ 1 floor
- Floor Height: 3.2 m / 6 m
- Building Height: 6 m

**Building: West Depot**
- Floor area: 779 m²
- Total floor area: 779 m² @ 1 floor
- Floor Height: 6 m
- Building Height: 6 m
Open Space

Chimney
Floor area: 21 m²

East Courtyard
Floor area: 862 m²

Chimney Floor Area 21 m²

East Courtyard Floor Area 862 m²
Open Space

Main Entrance Floor Area
Floor area: 58 m²

East Depot Corridor Floor Area
Floor area: 244 m²

Stables Walkway Floor Area
Floor area: 76 m²

Existing Building Floor Area - Main Entrance, East Depot Corridor & Stables Walkway
Existing Building Floor Area - Carpark Courtyard & Green Area

<table>
<thead>
<tr>
<th>Description</th>
<th>Floor Area</th>
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<tbody>
<tr>
<td>Open Space</td>
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<td>Carpark Courtyard</td>
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<td>Carpark Frontage</td>
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<td>Green Area</td>
<td>240 m²</td>
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Carpark Courtyard Floor Area

Carpark Frontage Floor Area

Green Area
Appendix B: Maps of Auckland’s Existing Creative Industries

Existing Creative Scenes - Architecture

1. Sills van Bohemen Architects
2. Matthews & Matthews Architects Ltd
3. 4th Avenue Architects
4. Daniel Marshall Architects
5. Tracys Interior
6. Malcolm Walker Architects
7. Pete Bossley Architects
8. McKinney & Windeatt Architects
9. Stack Interiors
10. BSW Architects
11. Fearon Hay Architects
12. Creative Arch Ltd
13. Greenwood Associates
14. Intext Interior Design
15. Andrew Lister Architect
16. Studio106 Architect
17. Jessop Architects
18. Paul Brown Architects Ltd
19. Klein Architects of Specialised Environments
20. Shanahan Architecture
21. Warren and Mahoney
22. ABRI Architecture Ltd
23. Architex New Zealand Ltd
24. Construkt Architects Ltd
25. Cheshire Architects Ltd
26. Hume Architects
27. Moller Architects
28. Urbanismplus
29. Buchan Group
30. JWA Architects
31. JBA Architects
32. Godward Guthrie Architecture
33. JWA Architects
34. Walker Architects Ltd
35. Jose Gutierrez Ltd
36. Studio John Irving
37. Blackstone Architects + Designers
38. Rose Lane Architects
39. Guild & McCambridge Architects
40. Peddle Thorp Architects
41. A Studio Architects
42. L A4 Landscape Architecture
43. Cubic Building Workshop Limited

The Site

44. Victoria Park Market & Carpark Building

10 mins walking radius
Existing Creative Scenes - Art, Design & Music School

1. Elam School of Fine Arts, Auckland University
2. Art & Design School, AUT
3. Freelance Animation
4. Media Design School
5. Music & Audio Institute of New Zealand
6. School of Music, Auckland University
7. School of Architecture & Planning, Auckland University
8. Nestall Design Technology
9. Victoria Park Market & Carpark Building

10 mins walking radius

Map of Auckland's existing creative industries - Art, Design & Music Schools
The Site

Existing Creative Scenes - Exhibition Venue

1. Auckland Art Gallery
2. John Leech Gallery
3. Orexart Gallery
4. Antoinette Godkin
5. Gowlangs Ford Gallery
6. FHE Gallery
7. Fingers Jewellery
8. The Lane Gallery
9. Anna Miles Gallery
10. Vavasour Godkin
11. House of Hedone
12. ST Paul St Gallery One & Two
13. ST Paul St Gallery Three
14. ST Paul St Gallery Four
15. Albert Park sculpture park
16. ARTSPACE
17. Ivan Anthony Gallery
18. Michael Lett Gallery
19. Starkwhite Gallery
20. Artstation toi tu
21. Muka Gallery
22. Masterworks Gallery
23. Okaioceanikart Gallery
24. Gus Fisher Gallery
25. George Fraser Gallery

10 mins walking radius
Map of Auckland's existing creative industries - Fashion

Victoria Park

Albert Park

Aotea Square

Western Park

Myers Park

10 mins walking radius

Victoria Park Market & Carpark Building

New Creative Scenes - Fashion

Fashion Retail
1. MIRL
2. Clare Hather
3. Nicholas Jermy
4. FABRIC
5. Zambesi
6. WORKSHOP
7. Daily Edit
8. Karen Walker
9. Showroom 2.2
10. Anna Sui
11. Acne Models
12. Revolve Outfitters
13. Scottie Muir
14. Little Black Crown
15. Accents
16. Andrea Moore
17. KIMBERLY JONES

Fashion School
18. NZ Institute of Fashion Technology

Studio & Office
1. Accent Group
2. Petrena Miller Design
3. Scottie Muir
4. ZAMBESI WORKROOM LTD

Modelling Agency
5. August Models & Talent
6. Model Management
7. Model & Talent

Designer Jewellery
8. Carats Design Jewellery
9. Fingers Contemporary Jewellery
10. Ring Jewellery

Hair Salons
28. Peter Fashion Hair Styling
29. Hair Port Company, Beach St Hair
30. Mel Saloon
31. Stephen Mary
32. The Alfa Hair Salons
33. African Hair Braiding & Extension Centre
34. Cuts Hair Salons
35. Karen Walker Hair Salons
36. Be Wang Beauty & Hair Salons
37. Orient Hair & Beauty Salons
38. Hyber Salons
39. Touch & Groom Hairdressing
40. Smart Hair
41. Ministry of Hair
42. Blue Range Hair Salons
43. Charged Hair and Beauty
44. Rodney May Hairdressing
45. Revolve Hair & Mark
46. Liz Hair
47. Sandy Hair Salons
48. Zero On High Haircutters
49. Sydney Hairdresser
50. Blue Blue Hair Salon
51. Bobs Haircutters
52. Jason John
53. Playle Hairdressing

Designer Jewellery
1. Carats Design Jewellery
2. Fingers Contemporary Jewellery
3. Ring Jewellery

The Site
1. Auckland Park Market & Carpark Building
Map of Auckland's existing creative industries - Graphic Design
10 mins walking radius
Map of Auckland’s existing creative industries - Publishing & Book store
Existing Creative Scenes - Within 10 minutes walking radius (80 Venues):

1. Architecture Studio (19)
   1. Architecture Studio
   2. Architecture Studio
   3. Architecture Studio
   4. Architecture Studio
   5. Architecture Studio
   6. Architecture Studio
   7. Architecture Studio
   8. Architecture Studio
   9. Architecture Studio
   10. Architecture Studio
   11. Architecture Studio
   12. Architecture Studio
   13. Architecture Studio
   14. Architecture Studio
   15. Architecture Studio
   16. Architecture Studio
   17. Architecture Studio

2. Graphic Design (22)
   21. Graphic Design
   22. Graphic Design
   23. Graphic Design
   24. Graphic Design
   25. Graphic Design
   26. Graphic Design
   27. Graphic Design
   28. Graphic Design
   29. Graphic Design
   30. Graphic Design
   31. Graphic Design
   32. Graphic Design
   33. Graphic Design
   34. Graphic Design
   35. Graphic Design
   36. Graphic Design
   37. Graphic Design
   38. Graphic Design
   39. Graphic Design
   40. Graphic Design
   41. Graphic Design
   42. Graphic Design
   43. Graphic Design

3. Publisher & Bookstore (2)
   55. Publisher & Bookstore
   56. Publisher & Bookstore

4. Screen Production & Radio (21)
   45. Screen Production & Radio
   46. Screen Production & Radio
   47. Screen Production & Radio
   48. Screen Production & Radio
   49. Screen Production & Radio
   50. Screen Production & Radio
   51. Screen Production & Radio
   52. Screen Production & Radio
   53. Screen Production & Radio
   54. Screen Production & Radio

5. Performing Arts (3)
   58. Performing Arts
   59. Performing Arts
   60. Performing Arts

6. Photography Studios (5)
   63. Photography Studios
   64. Photography Studios
   65. Photography Studios
   66. Photography Studios
   67. Photography Studios

7. The Site
   80. The Site

Map of Auckland's existing creative industries - Within 10 minutes walking radius around the Site 02
Appendix C: The Architecture of Existing Brick Building Complex

The schedules below contain the summary of the existing brick building complex, the information is mainly based on the study of Victoria Park Market Conservation Plan, photos taken from site visits and the architectural plans from Dave Pearson Architects.

<table>
<thead>
<tr>
<th>The architecture of the Victoria Park Market Buildings: The Destructor Building</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Planning</strong></td>
</tr>
<tr>
<td>• The Destructor Building was originally used to accommodate a refuse disposal plant.</td>
</tr>
<tr>
<td>• The timber sliding door on the ground level of the north façade was originally the access for horses and refuse carts.</td>
</tr>
<tr>
<td>• The Destructor Building has a one storey and a two storey lean-to attached on the west side of the building.</td>
</tr>
<tr>
<td>• A ramp access is located in between the one storey and two storey lean-to.</td>
</tr>
<tr>
<td><strong>Architectural Form</strong></td>
</tr>
<tr>
<td>• The main architectural feature of the Destructor Building is the arch-headed windows.</td>
</tr>
<tr>
<td>• The size of windows is different; windows in the ground level are shorter than the windows in first level.</td>
</tr>
<tr>
<td>• The west façade is the strong architectural feature of the Destructor Building, which is featured with two circular openings in the centre of each gable.</td>
</tr>
<tr>
<td><strong>Decorative Elements</strong></td>
</tr>
<tr>
<td>• The polychromatic brickworks are the conspicuous decorative elements of the Destructor Building. In particular, on the north, west and south facades, the red-orange bricks were used to form a continued decorative pattern for the window heads.</td>
</tr>
<tr>
<td><strong>Construction</strong></td>
</tr>
<tr>
<td>• The Destructor Building was constructed with load bearing bricks, steel trusses and two levels of concrete floors.</td>
</tr>
<tr>
<td>• The joinery is mainly steel and timber.</td>
</tr>
<tr>
<td><strong>Major Changes</strong></td>
</tr>
<tr>
<td>• The Destructor Building was completed in 1905.</td>
</tr>
<tr>
<td>• In 1972, operation of the Destructor stopped.</td>
</tr>
<tr>
<td>• The concrete decks on the north façade were built for the redevelopment of Victoria Park Market, carried out in 1990. The concrete decks were supported by a number of steel columns sitting in front of the north façades of the Destructor and Power House buildings.</td>
</tr>
<tr>
<td>• The refurbishment of the Victoria Park Market also included a new concrete floor at Drake Street level.</td>
</tr>
<tr>
<td>• Around 1990 interior fit outs and kitchen facilities were constructed for a McDonalds Restaurant.</td>
</tr>
<tr>
<td>• On the west façade, the one storey lean-to was converted into toilets.</td>
</tr>
<tr>
<td>• The south entrance on Drake Street was reconstructed and separated into two entrances.</td>
</tr>
</tbody>
</table>
The architecture of the Victoria Park Market Buildings: The Power House Buildings & Battery Room

Planning
- The original Power House Complex included three buildings: Boiler House, Generator Room and Battery Room.
- The Power House Buildings include the Boiler House and Generator Room.
- For the location of three buildings, the Generator Room is in the middle between the Battery Room and Boiler House. The Battery Room is on the east of the Generator Room. On the western end of Generator Room, the Boiler House is adjacent to the Destructor Building.

Architectural Form
- The original architectural features of the three buildings are the brick walls, gable roof and the corrugated iron cladding.
- The windows on the north and south facades of the three buildings are rectangular and are different to the arch-headed windows of the Destructor Buildings.
- To the south elevation, the polychromatic brickworks of the Power House Complex and Destructor Building form a continuous architectural language.

Decorative Elements
- The major decorative elements are the polychromatic brickworks and the circular openings in the centre of the gables.

Construction
- The Power House Buildings were constructed with brick walls and gable roofs supported by steel trusses.
- Unlike the Power House Buildings, the gable roof of the Battery Room is constructed in timber trusses.
- The north façades of the Power House Buildings and Battery Room were originally constructed with timber and corrugated iron. The reason for not using bricks on the north façade is unknown. (The ground floor of the Boiler House was later rebuilt with brick.)
- Three brick party walls were shared by the Destructor Building, Boiler House, Generator Room and Battery Room.
- A conservatory was later attached to the eastern end of the Battery Room.

Major Changes
- The Power House Complex was completed in 1908.
- In 1913 the Power House Complex was adapted for the use of a painting workshop and blacksmith shop.
- In 1990 the stage II refurbishments of the Victoria Park Market included:
  * A new floor was built at the first level of the Boiler House.
  * The corrugated iron claddings on north façades of Generator Room and Boiler House were replaced by vertical plywood boarding with aluminium joineries.
  * The north façade of the Battery Room was refurbished with fibre cement.
  * Concrete decks were built along the north elevation.
  * A new entrance was built with a gable canopy for the Harlequin Bar on Drake Street level.
  * Two floors were constructed at both the first and second levels of the Generator House.
  * The refurbishment also included the recladding of north of the Boiler House and Generator Room.
The architecture of the Victoria Park Market Buildings: The Stable Buildings

**Planning**
- The three level stables were originally built to accommodate horses and used as storage spaces on the third floors.
- The main entrances to the stables are located in the north elevation.
- Each stable has a southern entrance at Drake Street level.
- A ramp built in between the Stables was originally to provide horse cart access to the first floor.

**Architectural Form**
- The main architectural feature of the Stable Buildings is the polychromatic brickwork and gabled roofs and blind arches on the north facade.
- On the north facade of the Stables, the most appealing architectural features are the triple-height blind arches and semicircular openings at the centre of the gables.
- On east and west facades the repeating square windows were built with concrete lintels.

**Decorative Elements**
- The conspicuous decorative elements of the Stables are symmetry and proportion which can be found from the proportioned blind arches on north facades and the repeated windows on the east and west facades.
- To the south, the important decorative elements are the timber arch doors at the centre of the gable ends.

**Construction**
- The Stables were originally built with reinforced concrete foundations, load bearing masonries, brick walls and piers.
- The roof was constructed with steel trusses and corrugated steel cladding.

**Major Changes**
- The Stable Buildings were completed in 1915.
- Around 1952, the Stables were occupied by a joinery manufacture, a vehicle and engineering workshop, while some spaces were used as storage.
- The ground level of the north facades were later sheltered by corrugated plastic canopies.
- Most of the original square openings on the west facade of West Stable were later replaced by a series of aluminium windows and doors.
- In 1984 the Stage I refurbishment of Victoria Park Market included:

- A bridge walkway, built as a linear connection between the West Stable, Power House Complex and Destructor Building.
- The East Stable was connected with the adjacent carpark with a bridge walkway.
- The ramp was converted into a celebrity walk of fame.
- On the east facade of the West Stable some openings were infilled.
### The architecture of the Victoria Park Market Buildings: The Depot Buildings

#### Planning
- The East and West Depots were originally used for storages and offices.
- The Victoria Street West entrance is located between the East and West depots.

#### Architectural Form
- The Depots dominate the street frontage on the north elevation with the five metre high brick walls.
- The repeated brick piers are another important architectural feature on the north façade of the Depots.

#### Decorative Elements
- The major decorative element is the former Auckland Council crest and the sign of ‘Municipal Depot’ on the east end of the West Depot.
- The other decorative element is the string course on top of the brick piers which runs along the north façades of the Depots.

#### Construction
- The Depot Buildings were originally constructed with polychromatic brick walls and gabled roofs supported by steel trusses.
- To the north the Depots were originally constructed with brick walls and a few windows for the offices located in the east end of the West Depot.

#### Major Changes
- The Depot Buildings were completed in 1918.
- For the refurbishment of the previous Victoria Park Market redevelopment, the renovation of East Depot was carried out in 1984 as part of the Stage I refurbishment. The West Depot was renovated during the Stage II refurbishment started in 1990. The structure upgrade of the Depot Buildings include:
  * Additional aluminum glazed shops were built on the south of the West Depot.
  * The interior fitouts carried out in the East Depot were mainly for shops such as butcher and bakery.
  * The west end of the West Depot was renovated as a café.
  * The aluminum windows and doors on both north and south façades were constructed.
  * Canopies were inserted along the south of the East and West Depots.

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[Image 137] The architecture of Depot Buildings


[Image 139] Main entrance between two Depots (March, 2011)
Appendix D: Drawings

Site Plan

The site plan illustrates the distinction between existing and proposed architecture on the Site.
Floor Plan

Building Group 1 - Level 1 (Victoria St.) 1:300
Building Group 1 - Level 2 (Drake St.) 1:300
Building Group 1 - Level 4 1:300

APARTMENTS

PARKING

BUILDING GROUP 2

Victoria Street West

Drake Street

Union Street Drake Street

Vernon Street

Adelaide Street

Wellesley Street

Centre Street

Motorway Bridge

N

1:2000 indication plan _building group1

Structural support to level 4 floor system

Level 4 floor system

Level 5 above

Ramp up

UNIT 1

UNIT 2

Hub-210 - Floor Plan - Building Group 1 - level 4
Building Group 1 - Level 5_1:300

- Structural support to level 5 floor system

This image provides a floor plan of Building Group 1 at Level 5, indicating structural support and other architectural details for the level 5 floor system.
Building Group 2 - Level 1 (Victoria St.) 1:300 (level 2 similar)
Building Group 2 - Level 3 (Drake St.) 1:300 (level 4 similar)
Building Group 3 - Level 1 (Victoria St.) 1:300
Building Group 3 - Level 2 (Drake St.) 1:300
Building Group 4 - East Depot Level 1 (Victoria St.) _1:300

[Diagram of Building Group 4 - East Depot Level 1 (Victoria St.)]
Building Group 4 - West Depot Level 1 (Victoria St.) 1:300
Building Group 4 - West Depot Level 2 1:300
Sections

Section A-A 1:200
Section C-C 1:200

The Rob Roy
Adjacent buildings

Green Existing building complex

New architectural intervention

The Drake

Victoria St. West
Drake St.
Motorways

210

Victoria Park

Wellesley St.
Adelaide St.
Centre St.
Vernon St.
Union St.
Drake St.
Victoria St. West

1:200
Section D-D 1:200
Section E-E 1:200
The proposed building complex of Hub-210 is divided into four groups with different major programmes.
Building Group 1 (Car park building group)
Major programme: Car parking spaces & Function venues
Building Group 2 (Stables building group)
Major programme: Offices & Entry point

- Cafe
- Office
- HUB-210 Gallery
- 2 Bed Apart. x 1
- HUB-210 Office
- Exhibition Venue
- Office
- Function Venue
- Restaurant
- Outdoor Performing Space

Hub-210 - Proposed building programme (building group 2)
Building Group 3 (Power House & Destructor building group)
Major programme: Performance & Entry point

Exhibition Venue
Exhibition Space
Preview Cinema
Black Box Theatre
Ceramic Workshop
Rehearsal Space
Function Venue
1 Bed Apart. x 3
Exhibition Venue

Hub-210 - Proposed building programme (building group 3)
Building Group 4 (Depots building group)
Major programme: Retail, Office and Function venues
Central Courtyard (Outdoor performing space and 24 Hour public access)
Two Urban Corners: The Drake (east)
Two Urban Corners: The Rob Roy (west)
Before and After

In order to highlight the distinction between the existing and new architecture, proposed architectural interventions are designed with light weight materials such as steel frame structure cladded in black painted and corten rusted steel sheets.
Before and After - Building groups

Building Group 1

BEFORE

AFTER

Building Group 2

BEFORE

AFTER

Building Group 3

BEFORE

AFTER

Building Group 4

BEFORE

AFTER
HUB-210 Proposed Eastern Corner
REFERENCES


