THE PEOPLES WHARF

How can architecture be used to transform Queens Wharf into a public space that engages the community, integrates existing infrastructure and improves public life

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ABSTRACT

Auckland is a unique city defined by its impressive geological condition and rich cultural heritage, unfortunately the city’s architecture poorly reflects this special quality. As a young and prosperous city, Auckland has the potential to become a significant figure in architectural innovation and urban design by developing ways to better cater to the needs of the people. As the city continues to develop and improve, architects need to begin developing spaces which allow the public to come together and celebrate their unique city.
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1.0 Introduction

1.1 Overview

Architecture that delves deeper than addressing individual needs and focuses on communal life is intrinsic to the development of societies. Throughout time, public architecture has reflected the needs of its community, both as a tool to improve the functionality and as an evolving physical manifestations of a society’s shared identity. Historically, public architecture has proven to be an effective tool for expressing common beliefs and aspirations shared among communities and a creating visual representation of their unique qualities. Unfortunately, globalisation has led to the dilution of contextual consideration in urban architecture and cities are failing to focus on the needs of the people. Therefore it has become increasingly important for public architecture to celebrate the uniqueness of its community which set it apart from the rest of the world and provide spaces which allow public life to naturally evolve.

Public architecture can reminisce the past, celebrate the present and create hope for the future of a city. Such buildings can unify communities and become catalysts for social and economic improvement. Rapid technological advancement in the past few decades has exponentially increased diversity among individuals. Public architecture of the future must strive to engage a diverse breadth of individuals and simultaneously celebrate the unique context that defines their community from the rest of the world.

Auckland is still young but aspires to keep pace with the rest of the world’s leading cities. The city’s urban structure complements the impressive natural landscape that inspired its creation. Prosperity and natural beauty have led to a rapid increase in population and due to growth the city is currently undergoing substantial upgrading. Auckland’s current built environment is scared by the city’s effort to stay internationally relevant and fails to reflect on the city’s heritage. Emulation of global design trends throughout the city’s development has led to a lack of architecture which embodies Auckland’s unique characteristics. Developing a public building that symbolises the city’s individuality and engages its diverse society will be critical for the future, as it strives to become a uniquely “liveable city,” dedicated to its people.

Figure 1 Right: Auckland City skyline at night - showing the city’s natural and man-made beauty.

Figure 2 Top: A large crowd assembled in Queen Elizabeth II Square for the 2011 Rugby World Cup.

1.2 Context

In the context of Auckland city, a new public building must seek to engage and unite the diverse society it serves while integrating into the unique surroundings. The future of Auckland is a place where community and individuality exist in harmony, and those designing for this future must focus on the collective needs of the people. The ability of urban space to connect people to their context directly affects the quality of life and social interaction achieved within a city. These places can help to reduce the intensity and anxieties associated with high-density environments.

Auckland City is an ideal platform to explore the future of public architecture as a means of celebrating culture and improving public life. In 2009, a unified urban plan was set up for Auckland, which addressed the city’s fragmented community engagement and proposed the developments needed for Auckland to become “the world’s most liveable city.” This plan expresses the need for urban design that places emphasis on the pedestrian experience and encourages social interaction within the community.

Figure 3  Right: Aerial photograph showing the relationship between Auckland City and the Waitemata Harbor, with the Hauraki Gulf and Islands beyond.

Figure 4  Below: A graphic created for cover of The Auckland Plan, showing the focus on the public and natural heritage.

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1.3 Intentions

The aim of this thesis is to develop a public building that symbolises Auckland City’s unique context and helps to improve public life. An examination of how public architecture can engage entire societies and connect them to their surroundings will play a crucial role in the development of a thorough design proposal. Theoretical research and vigorous design interrogation will lead to an innovative proposal which provides the opportunity for the Auckland public to express themselves.

The site plays a critical role in this thesis as a predetermined condition to which the architectural theories explored, will be applied. Queens Wharf was a key player in Auckland’s development and provides a perfect platform for the creation of a public hub, integrated into the existing urban fabric. Lying at the bottom of the city’s most important axis and the current maritime gateway, Queens Wharf is the point where the land and water that define the city, become one. The site contains the necessary existing conditions to facilitate meaningful and detailed design outcomes which address Auckland’s physical, social, ecological, cultural and economic context. “The People’s Wharf,” as city officials have dubbed it, represents one of the most significant public space in the downtown area and offers a chance to link the existing city infrastructure to a developing pedestrianised waterfront. Auckland’s current urban fabric is a poor representation of its unique setting and in need of a progressive architectural statement. A design that internationally exhibits Auckland’s community is needed now more than ever, “the soul of a city for all to see.”

This thesis also aims to provide valuable information during the current effort to develop the city’s infrastructure. The city council, designers and public have put an immense effort into improving the city. Building on the existing knowledge regarding the redevelopment of the city will result in a more meaningful and relevant thesis, hopefully providing future assistance and inspiration.

1.4 Methodology

This thesis will initially explore theories surrounding public architecture and how they can be utilised to benefit the development of public space in Auckland City.

Queens Wharf and the wider context of Auckland will be analysed in order to highlight which specific conditions will need to be addressed to develop an accurate, relevant and innovative outcome.

A precedent analysis will be conducted to understand how the theoretical information processed can translate into architectural design and how certain design strategies have positively affected other cities.

The progression of design in all stages will be documented and presented to help understand how the final outcomes were formulated.

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4 Pluralism in Architecture. By Aaron Olko Southern California Institute of Architecture The Digital Turn Fall 2012 Professor Amit Wolf
2.0 State of Knowledge

2.1 Theoretical Problem

Urban environments developed in the 20th century often fell victim to becoming monuments of capitalism. Without careful design, the intensification of cities often leads to a concerning lack of pedestrian comfort. Recently, architects around the world have began an effort to amend such situations and focus on creating vibrant, social environments. Public buildings that encourage social interaction and consider human emotion are invaluable to a city’s living quality. Architects are beginning to push urban architecture away from singular functionality in a bid to create engaging environments inviting to all people. Public spaces that speak to entire communities and embody their unique qualities are critical for connecting people with their context.

Figure 6  Top: New York City Photo
Figure 7  Bottom: Auckland City Photo

A comparison of the built form in shows the effect globalisation has had on the development of urban buildings in the past century.
Sketch of the New York City skyline

Sketch of the Auckland City skyline
2.2 The Better Futures of Architecture

As established in the introduction, there is a significant problem facing the future of public architecture. Shallow stylistic expression and buildings which disregard the pedestrian experience have led to hostile urban environments and a growing gap in the relationship between architects and the public. Roberto Unger, an architectural theorist and philosopher, was one of the first people to address these issues during the post-modern era. First during his presentation ‘The Better Futures of Architecture’ at the Anyone Conference in 1991 and later in a letter to William Saunders, founding editor of Harvard Design Magazine, in 1995 titled ‘The Present of Architecture and Future of Democracy.’ In his work Unger establishes his belief that contemporary public architecture is failing to serve a new age of pluralistic societies due to a reliance on theories and architectural styles that fail to engage the general public and that there is a current “inability of any one group to get its anxieties recognised as the ones that count.” He addresses the current use of monumental icons, within the urban environment, to advocate an unchanged set of political and economic institutions, no longer relevant to society. Unger believes they have become an “alibi for not struggling to reinvent real public spaces in the service of the changed public life.”

Unger offers his ideas on how society can be reconnected to the urban context through the use of public architecture. He believes the success of future architecture relies on a ability to transcend singular intentions and focus on the engagement of entire communities. “Visionary naturalism,” as Unger calls it, is perhaps the most relevant solution he offered for today’s context. Unger believes the key to engaging diverse communities and can be through a creation of space that takes inspiration from nature and its ability to engage people. Unger believes in replacing the static and predictable forms currently defining our cities with architecture that “attempts to give the artifact the exuberance of nature, while cleansing this extravagance of any element of subjugation.” He discourages a direct emulation of nature in order to avoid a stylised form but rather encourages architects to embody the social interactivity and emotional comforts that nature can provide.

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9 Ibid
10 Ibid
11 Ibid

Figure 8 Below: This image of a large rock being carved away by the tide and taken over by plants at Bethells Beach on the outskirts of Auckland, demonstrates the contrasting primordial and evanescent forms of nature Unger wants to incorporate in architecture.
Unger explains his vision of interactive architecture which serves the public beyond its functional requirement and adds excitement to the urban landscape, "buildings that are also gardens, breaking down the contrast between inside and outside and setting practical requirements in a context of work and play." He explains how he sees nature being incorporated into architecture in different ways, "two contrasting and complementary sets of natural forms: primordial, organic, or Stonehenge-like forms that recount a hope of rootedness safe from history; and evanescent, diaphanous forms that bear witness to the experience of fragility imposed by history."

Unger’s dream of replacing misguided design agendas with spaces focused on engaging communities can be seen in contemporary urban design and could be useful in the design of a public hub in Auckland.

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12 Unger, Roberto M. "The Better Futures of Architecture." Address. Anyone Conference
13 Ibid
2.3 Shan-Shui City

Fast-forward twenty years and we can see the ideas of Roberto Unger being practiced by architects across the globe. One of the most innovative figures using nature to connect architecture and the human spirit is Ma Yansong. Yansong establishes his design philosophy in his existing body of work and latest book titled ‘Shan-Shui City.’ Shan-Shui, translated as “mountain-water” is an ancient Chinese style of painting, which depicted vibrant natural landscapes in a fluid, abstract and emotional manner. “Shan-shui painting is not an open window for the viewer’s eye, it is an object for the viewer’s mind.” Yansong believes human connection to urban landscapes can be restored through a modern interpretation of the traditional Chinese affinity for nature and elements of the painting style are reflected in his approach to design. Yansong’s concept of future cities relies on the reintroduction of nature into the urban landscape in order to create an emotional connection between humans and their urban surroundings. Like the ancient paintings, Yansong believes the incorporation of nature does not have to be through direct symbols of natural form but rather by introducing the spiritual comfort found in natural environments. He believes architecture should emulate the irregularity of nature and appear to be “something which has grown by itself,” in order to cause intrigue beyond that of a typical urban building envelope. He believes the artificial landscape should blend with the natural landscape and that architecture should never be separate from its environment. Yansong reinterprets the way streams meander through mountains by creating multiple pathways through his architecture. These paths create a network of circulation linking different functions, thresholds and scenery, enhancing opportunities for social interaction. The interior and exterior boundaries are also blurred to allow for individual interpretation of function and cohesion between spaces. Creating scenes is another technique used to emphasize important aspects of the design and draw people through spaces by visually enticing them.

15 Ibid
16 Ma Yansong, Shanshui City (Lars Muller, July 25, 2015). 23
Figure 10  Above: Interior view of Nanjing Zendai Himalayas Centre showing the blurred edge between interior and exterior.

Figure 11  Top Right: Exterior view showing the interactive connection to nature.

Figure 12  Bottom Right: Shanshui Painting
2.4 Theoretical Conclusion

As expressed in the theoretical and practical examples of Roberto Unger and Ma Yansong, there is a convincing argument supporting the connection between nature, architecture and human beings. The incorporation of nature into urban environments through various architectural methods can dramatically improve the pedestrian experience in a city. Although these theories are accurately defined by these two figures there is a growing popularity in the collaboration between nature and architecture. BIG Architecture is another firm using similar design values to improve social life and the company’s leader, Bjarke Ingels is an advocate of using these theories in the creation of public space. He believes that these forms of architecture can be used in the urban environment to “serve as a mediator between nature and city” therefore bridging the gap between the city’s functionality and nature’s ability to create social interaction and human comfort. Nature can act as a tool for reintroducing emotional connection between humans and their surroundings and turn architecture into a social tool for transcend the barriers of diversity. Unger and Yansong both agree that public architecture should encapsulate past and future, to share where a city has come from and offer a vision of where it is headed. “In a building which brings history and future together a person is able use their imagination to connect to something outside of reality and transcend the present.” Both of their theories delve deeper than a visual reflection of nature, rather using its essence to facilitate a connection between humans and their urban environment.

Significant benefit could come from applying these theoretical ideas to the development of architecture in Auckland. The city’s built form should find inspiration in the unique geography that surrounds it and offer the same visual stimulation and emotional comfort that can be found in abundance throughout the natural landscape. The connection between humans and nature should be architecturally conveyed to show how urban space can engage entire communities and allow the public to express themselves. Innovative architecture inspired by nature, which incorporates heritage and celebrates uniqueness would successfully serve the people and set the city apart from the rest of the world.

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18 Ma Yansong. Shanshui City (Lars Muller, July 25, 2015). 102-103.
3.0 Contextualising Auckland City

3.1 Infrastructure

Auckland is undergoing a pivotal moment in the city’s history and understanding the planned infrastructure upgrades is critical to developing a design which integrates into the future network. Auckland is a geographically large city with its population spread across a narrow isthmus, making it difficult to provide efficient public transportation and infrastructure. The Unitary Plan\textsuperscript{19} provides comprehensive information regarding the city council’s plans for the future. The overall vision is to transform Auckland into “the world’s most liveable city.”\textsuperscript{20} It acknowledges the current rapid growth, and outlines a series of strategies to improve the social, cultural, economic and environmental benefits of living in Auckland.

While the population is small on a global scale, the city thrives off the entrepreneurial nature of its people. The built environment should not only seek to function well, but to embrace the aspirations of its people. Auckland is the dominant commercial focal point of New Zealand and home to the country’s major air and sea ports. Auckland is the gateway to the country for the majority of international travelers and commerce. Due to its location and immigration laws has diversified the population to include over 180 different ethnicities.\textsuperscript{21} The city is a vibrant cultural melting pot and bridging the gap between these cultures is essential to creating an positive social environment.

Architecture offers a powerful tool for improving how people interact with their environment. Creating a building which demonstrates a dedication to the improvement of public life will be a significant step towards realising the vision set out in the Unitary Plan.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Figure14.png}
\caption{Above: Diagram from the Unitary Plan showing Auckland’s metropolitan centers.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{Figure15.png}
\caption{Right: Photo of the Auckland’s complex motorway network, a necessary part of the city’s circulation.}
\end{figure}

\textsuperscript{20} Ibid
\textsuperscript{21} Ibid
3.2 Land Transportation

One of the most pressing issues currently facing Auckland is transportation. The rise of the personal vehicle coincided with an important stage of development for the city and led to urban design centered on private modes of transportation. The lack of focus on public transport and the physical layout of the city has led to increased congestion as the population has grown. The unitary plan proposes a series of developments aimed at improving the circulation across the city and encouraging the use of public transportation.

Auckland’s population is expected to grow by a third by 2031, accounting for 60% of the country’s total population growth. In order for the city to efficiently manage circulation and minimise environmental detriment, a significant increase in the use of public transportation, bicycling and walking must occur. This means that improving the pedestrian realm and walk-ability within the city has become more important than ever. Fortunately the city’s urban condition has been transforming in recent years with an emphasis on creating human-friendly environments and as such an increase in public transportation patronage, walking and cycling has been observed.

Although things are starting to improve, drastic changes need to be made for the city to cope with the expected growth in the future. Becoming “the world most liveable city” requires embracing the global effort to reduce energy consumption and improve the quality of life within cities. Improvement of public transportation networks will significantly affect the overall experience of the city. One of the most critical developments for Auckland’s public transportation is the City Rail Link. The City Rail Link, which has already been set in motion, will connect Auckland’s existing linear rail lines by looping the central core, connecting the central business district to surrounding suburbs. The development will begin at the Britomart Transportation Centre adjacent to Queens Wharf and connect to Mount Eden via stations at Aotea Square, and Karangahape Road. These developments will allow 30,000 people on the rail network during peak times, double the existing capability. The increase in train patronage will be met with improvements to bus networks and the development of Queen Elizabeth Square II. The close proximity Queens Wharf increases the importance of developing quality public space at such a critical point in the city. The development of Queen Elizabeth Square will create a connection between Queens Wharf, Britomart Transportation Centre and Queen Street allowing for a pedestrianised transportation hub in the heart of the city. The gap between maritime and land transportation will be bridged re-establishing a smooth connection between the land and sea along the city’s main axis, with Queens Wharf as the gateway.

25 Ibid
Figure 18  Below: Diagram of the proposed City Rail Link stations between Britomart and Mount Eden.
3.3 Land Heritage

Auckland is a unique and beautiful city built on a volcanic field, its geological features are internationally renowned and have become a source of pride and enjoyment in the city. The heritage tied to both the land and water are incredibly important to the identity of the city. Due to the scale of the city, the landscape has been relatively well preserved and has become a renowned eco-tourism destination. The volcanic fields is recognisable by scoria cones, explosion craters, tuff rings, and lava fields which influenced city landscape. The cones are the most visible elements of the volcanic field and are outstanding natural features visible in every direction. As cultural heritage icons, these defining natural features create a unique quality of life for the city.

The most recognisable cones, such Mount Eden, Rangitoto Island, and One Tree Hill are an important part of the city’s recreational resources. Whether viewing the city from atop one of the cones or catching glimpses of their peaks on every horizon, the exciting volcanic range enhances the experience of the city significantly and has become a beloved cultural heritage icon. The Maori people indigenous to Auckland have a strong affinity for nature and a historical responsibility for the stewardship of the natural landscape. Like most cities, Auckland’s urban development has had negative impacts on the environment, fortunately people are beginning to understand the serious repercussions faced if such damage continues on its current path. Becoming environmentally sustainable is one of the most critical factors for the future of Auckland. With such a unique landscape and manageable population, the protection of Auckland’s environment is crucial. The Unitary Plan outlines several important steps being taken to preserve Auckland’s natural heritage including: appropriate development of Maori land and Treaty Settlement Land regulations, the identification and protection of important historic and archaeological sites, identification and protection of important natural landscapes and indigenous wild-life, the protection of air and water quality and control of contaminants.

Architecture offers a perfect medium for cities to celebrate their heritage and show the world what it means to be part of that society. Unfortunately Auckland’s urban context lacks the diversity and playfulness of its natural environment. The city is now in a time of transition as the government is committed to large scale upgrades in the cities infrastructure and public experience. The opportunity to begin building an urban fabric which integrates the natural landscape is an exciting prospect. If Auckland’s architecture emulated the impressive natural environment, the city’s reputation for geographical excellence could extent to architectural excellence.

Figure 19  **Left:** Image showing the volcanoes Rangitoto and Browns Island off the coast of Auckland City.

Figure 20  **Right:** A map of Auckland’s volcanic field, drawn by Ferdinand von Hochstetter in 1859.

Figure 21  **Below:** Diagram of the unique and challenging typography that defines Auckland.
4.0 Contextualising the Hauraki Gulf

4.1 Waterfront

Auckland city is built on an isthmus and has had incredibly strong ties to the surrounding waters since its beginnings. The four major harbours of the Waitemata, Manukau, Kaipara and Mahurangi, the waters and islands of the Hauraki Gulf and 2000km of coastline all play a key role and the overall experience of living in Auckland. Research from the Waterfront Auckland Plan provides a specific examination of the upgrades and efforts regarding the city’s waterfront and harbours. Since the mid-1880s the waterfront has been a hive of activity supporting a wide range of infrastructure and industries along its length. The waterfront today is one of New Zealand’s primary means of commerce and tourism. The plan demonstrates the economic importance of the water, “The waterfront is expected to be a major driver of Auckland’s economic future. By 2040 the waterfront redevelopment will contribute $4.29 billion to Auckland’s economy. Over the next 30 years Auckland’s waterfront redevelopment will directly support 20,000 new full-time jobs in Auckland and will contribute indirectly to a further 20,000 jobs across the region. The cruise industry, tourism and events, and construction will play a huge role in this.”

The waters across the city are tied to Maori spirituality and history, repairing some of the ecological damage caused by the city’s development and future protection are focal points of the Waterfront Plan. The major incentives behind the waterfront upgrade include:

- Water Quality – the enhancement and protection of marine and natural ecosystems, minimising environmental impacts and improved sustainability
- Public Waterfront – Recognition for outstanding design and natural environmental quality, public spaces, recreational opportunities, facilities and events; a place where we protect and express our cultural heritage and history, and celebrate our great achievements as a city and nation.
- A Smart Waterfront – The preservation of a ‘working waterfront’ identity and attracting new creative and sustainable business.
- Connected Waterfront – accessibility, where people feel connected to the wider city and beyond by improved pedestrian and cycling linkages and public transport integration.
- Liveable Waterfront – Creating a diverse mix of residential, commercial and recreational activity as part of the “world’s most liveable city” goal

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29 Ibid
4.2 Maritime Transportation

The ferry terminal and cruise ship terminal are functioning parts of Queens Wharf and integrating them into a design proposal would help facilitate population increase and activate the waterfront area. The Auckland Ferry system plays a key role in establishing a connection between the city and the harbour. Queens Wharf is the “traditional front door” to the city and connects the CBD to destinations across the city fringes. The ferries have been helping people cross the harbour since the early 1900’s and offer the chance to explore the Hauraki Gulf and many of its islands. Not only does the ferry system connect Auckland City to the water, it has the potential to greatly improve public transportation.

As a city built on an Isthmus, maritime transportation is a scenic and potentially sustainable form of public transportation. The ferries are a lasting symbol of Queens Wharf as a gateway to the harbour, and improvement of maritime transportation would strengthen its significance. Upgrades to the existing ferry system and future extensions are currently planned to keep up with the increasing demand. The ferry terminal currently sits at the bottom of Queen Street at the end of the city’s man axis. Unfortunately the axis pedestrians are drawn down towards the wharf is severed by the heavy traffic on both Beach Road and Quay Street. The prioritisation of pedestrian travel would re-establish a strong public connection between the city and the wharf and in turn between the land and water. The waterfront ferry building is another important part of Queens Wharf and a lasting peace of maritime history. “The Ferry Building is one of the most imposing port buildings in New Zealand, and testimony to the importance of water transport in early twentieth-century Auckland. This ornate structure was intended to be a focus for the extensive ferry network entering and leaving the city. Now registered with the Historic Places Trust, it provides a powerful reminder of the importance of ferry transport in the early twentieth century, and the role played by the wharves in the commercial life of Auckland.”

The increasing demand for ferry travel led to the development of a new terminal which obscures the ferry buildings impressive facades, future design should attempt to refocus on activating the ferry buildings and encourage people to appreciate this architecturally significant piece of maritime history. Integration between the upgraded rail and bus stations at Britomart Transportation Centre and the ferries will improve the overall circulation around the city. Despite its low funding from the government and relatively low fares the ferry system is currently connects the CBD to over thirteen destinations daily. With patronage set to increase by 50% over the next 10 years, improving the current infrastructure will be necessary.

When Queens Wharf was purchased by the city council in 2009, it was decided that it would act as the city’s main cruise ship terminal. While this is fitting for the wharf and relates to its historic significance, the necessary infrastructure to efficiently serve the increasingly larger ships and passengers that arrive is missing. Besides the airport, the cruise ship terminal is the main entry point for all international visitor. As a city aiming to excel in service to the people, the wharf’s architecture should welcome visitors and immerse them into Auckland’s vibrancy. Instead visitors enter the city through a cargo shed and funnel down a long and barren concrete expanse. Welcomed to the city by hostile Quay Street traffic, they receive no insight on how to experience the rich urban and rural environments. A design catered specifically for these passengers, which efficiently processes their arrival, helps them discover parts of the city they wish to experience and guides them to the nearby public transportation facilities would completely redefine the international experience of Auckland. These visitors would then be able to recount such impressive commitment to quality design focused public life in the city.
4.3 Water Heritage

Before the arrival of European settlers Auckland was a sought after area by Maori tribes, often causing warfare. “The Māori name for the Auckland isthmus was Tamaki makau rau, translated as the bride sought by a hundred suitors. The Waitemata forms part of an identity for many tribes of wider Auckland. The name refers to the glistening waters of the inner harbour, its appearance likened to the highly valued obsidian (dark volcanic glass).” Auckland city is surrounded by water, the shore line runs the length of the entire downtown and creates a special connection between city goers and the sea. Although the original coastline has been destroyed by land reclamation, the area still experiences a daily rise and fall in water levels measuring around 3 meters.

Although tidal shifts and natural edges have been obscured by the CBD infrastructure, the visual connection to the harbour is still present. Tidal fluctuation feathers the boundary between land and sea, and recreating this dynamism will enhance the static waterfront. Similar to natural landscapes, water can offer emotional refuge and comfort for humans. Architecture can utilise water to encourage interaction between people and connect them to their surrounding environment. Delineating the boundary between natural and man made environments can create more balanced and sustainable living conditions in cities. Designing architecture that incorporates the city’s natural aspects could be an effective way to create a place where the community can comfortably gather and share in their common aspirations. Such a building would be come an evolving demonstration of collective ideas of Auckland’s society. A recreational gateway to the city, where the public can come together and appreciate the unique environment that makes Auckland special.

Figure 27 Above: Diagram of Auckland’s marine environment from The Unitary Plan

A city wide debate began this year after Ports of Auckland requested permission to expand two parts of Bledisloe Wharf nearly 100 meters into the harbour. The proposal received significant backlash from the public due to the negative impacts it would have on the harbour and city waterfront. “The Bledisloe Wharf extensions will completely block the view from Queens Wharf to the outer harbour, one of the most significant views on our waterfront. The extensions will also unnecessarily narrow an increasingly congested harbour. The Waitemata Harbour is Auckland’s greatest asset, one we hold in trust for future generations.”34 After a large-scale public protest consent was granted for just one of the proposed two extensions, but Ports of Auckland plan to reclaim nearly three hectares of land in the future. Cargo storage and logistic efficiency is important to the economy, but protecting the harbour is more important to the community. The public coming together to fight further destruction of the city’s natural environment directly translates to the intention of this thesis. Creating a public building on Queens Wharf that reconnects the city to nature and allows the people to come together and enjoy the beautiful natural surroundings would be a significant win for the city in its bid to serve the people.

5.0 Contextualising Queens Wharf

5.1 History

Auckland was originally favoured by its close connection to the ocean on both sides of the narrow Isthmus. The site was a popular food gathering area for early Maori. The first European settlers appeared in the 19th century. The original Queens Wharf was built in 1855 at the bottom of Queen Street. The geographical condition of the city prevented land based access during the early stages and as a result Queens Wharf became the roots from which the city grew. The wharf was the city’s gateway for international trade and travel. Originally made entirely from wood, the wharf was necessary to facilitate growing populations demand for goods and transportation. As Auckland grew into city it began suffering from its outdated port infrastructure.

In 1904 W.H. Hammer (Auckland Harbour Board Engineer) developed an ambitious master-plan proposing the reclamation of city waterfront for a port which could facilitate growing demands. By 1913 the new concrete Queens Wharf was completed along with the newly commissioned ferry building, 5 cargo sheds and a police station. Also included in the waterfront renovation were Princes Wharf, Captain Cook Wharf, Marsden Wharf and Kings Wharf. Queens Wharf was one of the first structures in the country to be use reinforced concrete, embracing a new construction technique at the time was a bold move for the city and reflecting its forward-thinking attitude. The wharf needed to be strong enough to support cargo, machinery and a new railway line. The wharf was specifically designed to smoothly integrate a railway line and vehicles transportation.

The wharf stands 3 meters above sea level and adds 2.9 hectares of public space to the waterfront, which is severely underused due to the lack of quality development. The original cargo sheds functioned well, creating the necessary infrastructure for port activity and continuing the Queen Street axis. There is now only one shed remaining along with a temporary event center and ferry terminal. The lack of aesthetic and functional connection between these buildings and their failure to form any significant spatial containment has led to poor functionality and minimal public engagement, with unnecessary vehicle presence. Redeveloping the built form on the wharf will be necessary to create an innovative public space that also incorporates the existing functionality.

36 Ibid
As part of the Waterfront Plan, a survey was conducted asking the people to share the parts of the city which they enjoy most with the city council. Two of the most important aspects of the waterfront people wished to preserve are the "working waterfront identity," and the protection of the Waitemata harbour. The port activities and working waterfront history are intrinsic to the identity of the city, but often conflict with the protection of the harbour. Balancing the preservation of the working waterfront and protecting the water quality and cultural heritage tied to the harbour will be an important aspect of design. Designing a public gateway that showcases the adjacent port activity, the natural beauty of the Hauraki Gulf, and looks back on the city would celebrate key parts of the city’s identity.

5.2 Cultural Identity

It is critical to understand and respect the Māori traditions connected to both land and sea when trying to contextualize Queens Wharf and its cultural importance. Redeveloping Auckland’s gateway between land and sea raises spiritual and cultural issues. Land, water, and air to Māori are special ‘taonga’ (treasures). The use and management of natural resources requires special care and utmost respect. Resource management is crucial in traditional Māori belief system, and as the physical world is seen as a gift from their gods, they base their lives around its stewardship. Some of the most damaging effects the city and port activity has had is the pollution of the harbour and irreparable damage caused during land reclamation. Before the downtown area was reclaimed, Commercial Bay resided at the bottom of Queen Street, this area was home to a sacred Taniwha named Horotiu and the destruction of his habitat is an example of the cultural damages a city’s development can cause. This damage to such environments is both disrespectful and ignorant to the Māori culture and heritage which make Auckland unique. If Auckland wishes to serve the people and define its place in the world, steps must be taken to repair and protect the city’s natural environment and cultural heritage. “The important challenge in the modern context is the wise use of natural resources in a way which is consistent with the values passed onto us by our tūpuna (ancestors), this challenge includes the wise use of natural resources, knowledge and technology passed onto us.”

As the city seeks to move into the future and promote social and environmental sustainability, it is essential that cultural heritage is considered in all development. Queens wharf bridges the boundary between Auckland and the Waitemata harbour, both land and water carry deep cultural importance and both need to be respected and expressed in order to differentiate the city in an increasingly internationalised world. A design on Queens Wharf must not only engage the public but also visually convey the city’s cultural heritage identity. Incorporating symbolism into public space strengthens the community’s ability to identify with the city and feel a connection to the past. Reflecting on both the cultural and geological heritage of a city is important in order to pay tribute to the conditions which bought about the development of today’s society.

Figure 36 Right: Diagram taken from the Auckland Waterfront Plan showing key cultural and historical points along the waterfront. The red outline depicts the city’s original coastline.

Figure 37 Top: The intricate Māori carvings found in their architecture shows an impressive commitment to cultural heritage.

A selection of sites of cultural and historical significance

1. Te Routu o Ureia
Coastal rocks where the marine guardian (taniwha) Ureia would rub its body.

2. Te Okā
Māori pā site.

3. HMNZS Ngapona
The site of now dismantled naval base accessed by Jacob’s Ladder.

4. Te Tō – Point Fisher
A headland pā meaning ‘to haul up a waka’.

5. Wai Kokota
Shallows of the bay abundant with shellfish (cockles).

6. Victoria Park Markets
Built in 1905, was formerly the Auckland City destructor and was converted to a market.

7. Waiatarau
Freemans Bay. Meaning ‘the reflecting waters’. Busy industrial area in the 19th and early 20th centuries.

8. The Birdcage
Formerly known as the Rob Roy Hotel. Built in 1886. Location of sawyers and boatbuilders.

9. Te Koranga
Meaning ‘the scaffolds’, Māori fish-drying and processing area.

10. Te Tara Karaehe
A track connecting Queen Street and waka landings at the bottom of Nelson Street. Named after a tern bird.

11. Te Whatu
Waka mooring at mouth of Horotiu stream/Ligar canal.

12. Te Hika a Rama
Brickfield Bay. Where a brick industry thrived in the 19th and early 20th century. Place where Rama lit a fire to warm his grandchild, but it alerted enemies and he was attacked.

13. Te Ngahuwera
Pā site.

14. Horotiu
Commercial Bay. Horotiu is the name of the taniwha which plays in this area.

15. Te Rerenga-Oraitai
Point Britomart. Meaning the leap of the survivors. Describes an incident where Ngati Whatua forces drove their enemies off the headland with only a few surviving. The point was demolished to fill in Official Bay. Britomart is named after the British brig, HMS Britomart, which visited Auckland in the 1840s.

16. Te Horo Roa
Meaning ‘the slipping away’. Former position of a pā, part of which slipped away, killing many people.

17. Taurāua
Judges Bay is named after Judge Martin who arrived with Attorney General Swainson from Britain in 1841. Taurāua, meaning ‘the annoying chant’, recalls those being attacked by invading Ngati Whatua, calling out insults.

18. Ngā one maru o Te Huatau
The sheltered bay of Huatau, an ancestor of Te Wai o hua. This bay starts at the Harbour Bridge and stretches to Judges Bay.

19. Taurāua
Point Resolution.
5.3 Social Context

Social interaction is fundamental to the very idea of a city, where large groups of people congregate, social interaction will follow. Humans need to interact with one another, it is a basic necessity for a healthy enjoyable life style. Creating spaces within urban environments where interaction with others comes naturally is essential for a city which aims to promote a high quality of life. A liveable city must offer the ability for inhabitants and visitors to explore their surroundings safely, whether it be on foot, bike or other means of transportation. A connection of public places which provide momentary releases from the pace and intensity of a city is critical. The scale of a city can often create detrimental environments for humans and push people into seclusion and depression. Using nature to create emotionally and physically comfortable spaces around the city can greatly improve a person’s enjoyment of a city and promote healthy social interaction.

It is important to consider the way citizens identify with their surroundings, a city should be admired by all who inhabit it and become a source of personal and communal pride. Auckland has seen the development of quality public space in the last decade and as a result the city has begun to connect its fragmented pedestrian experience. Queen’s Wharf was purchased as part of a plan to pedestrianize the waterfront and create public entertainment hub for the 2011 rugby world cup. Unfortunately, due to a lack of financial investment and commitment to any extensive development, the wharf has remained almost unchanged. As it currently stands, the wharf is an unwelcoming place for people. Vehicle traffic severs the intended connection to Queen Street and destroys the pedestrian environment at the entry point. The Cloud and Shed 10 are supposedly public buildings but remain shut to the public unless hosting an event. The existing terminals are responsible for the majority of site activation but their architecture fails to relate to each other, create any significant space, or engage the public beyond their singular functions. The ferry terminal also constricts the functionality of the historic ferry building.

The creation of architecture which offers interaction beyond a sole function will create regular site activation. The wharf should be an interactive gateway to the city, which conveys a consistent message of people friendly design and celebration of cultural heritage. Such a design would offer lasting experiences of what makes Auckland special. Queens Wharf has the ingredients to demonstrate innovation in public design which not only exists for the public which could also integrates the natural landscape, existing infrastructure and cultural heritage.
Major potentials - Assets that could be more utilised

- More people living in the city centre
- A university city
- More than 56,000 students work daily in the city centre
- The city centre as workplace
- 12,000 tourists daily in the city centre

Figure 40  Top Right: Image showing the dominating car presence at the wharf's entry and the new ferry terminal obscuring views of its historic predecessor.

Figure 41  Top Left: Image showing the break between pedestrians and the water caused by the wharf structure.
6.0 Precedent Analysis

6.1 Criteria for Precedent Analysis

**Pluralistic** – Is the building able to transcend cultural, linguistic and other diversities in order to engage the entire community and encourage social interaction?

**Symbolic** – Is the building able to manifest the spirit of its society and provide a source of identity for those it belongs to?

**Connection** – Is the building able to create a deeper connection between people and their surroundings on an emotional level through an integration of nature?

**Civic** – Is the building able to integrate the existing infrastructure of the city and help to improve circulation and become part of the city’s pedestrian experience?

**Heritage** – Does the building incorporate indigenous cultural, historical and geological heritage in order to celebrate where the city came from and protect its identity?
Conceptual Sketch of symbolic Maori Architecture
6.2 St Petersburg Pier, USA- Michael Maltzan Architecture

This design scheme was proposed for the redevelopment of St Petersburg Pier in Florida. Two long wharfs carrying pedestrians from a large public park out into the ocean where there is a contained ‘ocean garden.’ The central space is large enough to host activities such as swimming, boating, diving, bicycling, outdoor concerts and restaurants. The pier design is extremely pluralistic due to the unlimited number of activities that can take place, welcoming people of every age and culture. The design also does well to create an intimate gradient between land and water which creates an emotional connection between people and their context and offers refuge in an urban context. St Petersburg, like much of Florida, has a strong tie to the water and the heritage, and quality of the water is being protected in this design. The proposal reminds visitors of the importance of marine habitat and their responsibility of stewardship through interaction and visual connection. The simplicity, fluid circulation and focus on the water create an attractive, engaging space for the community that shows dedication to the environment and public life. Due to the position of the pier at the end of a large park and a lack of vehicular access, the design has little impact on city infrastructure although it greatly increases the human activation in the area.

Pluralistic - 5
Symbolic - 4
Connection - 4
Civic - 3
Heritage - 3

Total: 19
Figure 44  Proposal render showing the close connection to the water.
6.3 Landschaftspark, Germany - Latz + Partner

In 1985, a large industrial facility in Duisburg was abandoned resulting in significant environmental damage. In 1991, several parties developed designs to transform the area into a public park. Peter Latz created the winning scheme that focused on retaining as much of the existing site as possible. Latz understood the significance of the site; he designed a system that would incorporate new functions into the current parameters of the site and allow nature to reclaim the area and cleanse the polluted soils. The plan intended to repair the public’s perception of space as the factory caused significant damage and served as a visual reminder of the permanence and power of nature. “The park is divided into different fields, whose borders were carefully developed by looking at existing conditions, then woven together by a series of walkways and waterways. Within the main compound, Latz emphasized specific programmatic elements, “the concrete bunkers create a space for a series of intimate gardens, old gas tanks have become pools for scuba divers, concrete walls are used by rock climbers, and one of the most central places in the factory, the middle of the former steel mill, has been made into piazza. Each of these spaces uses elements to allow for a particular reading of time.” This precedent offers a more abstract reflection of the theoretical developments made previously. The multitude of uses and preservation of heritage not only draw a diverse group into the park but also allow for a high level of individual interpretation and unforeseen functional use. The site now connects with people on a very deep level as they are physically witnessing the healing powers of nature on their environment. The damaged public perception of the site has been completely re-mediated and the visual demonstration of nature healing a scar caused by man, is an emotional statement. The heritage has been completely preserved and enhanced, and the existing roadways and infrastructure are used to divide and connect spaces. The symbolic nature of the design is more of an abstract symbol of the environmental impact of humans and the fidelity but resilience of nature. The design received international recognition for commitment to heritage and sustainable future.

Pluralistic - 4
Symbolic - 3
Connection - 5
Civic - 3
Heritage - 5

Total: 20

Figure 45 Photo showing the diverse activities available at the park.

42 Ibid
Figure 46  Photo showing nature’s regrowth throughout the park
6.4 Lucas Museum of Narrative Arts, USA - MAD Architects

This design by MAD Architects is their vision of a museum of science in Chicago, USA. The plan “proposes an artificial landscape that can be approached from all sides, the museum building is organized around a central domed lobby and events space, with gallery spaces, theaters, and an observation deck and glass-encased restaurant.” In a connected, smaller “mountain” are the building’s educational functions, classrooms, lecture theaters and a library. The way in which the design replicates a natural landscape offers a retreat from urbanity and emotionally connective environments. The façade is essentially, and interactive medium for the public to explore and as such the functionality of the building is expanded significantly. The absence of any apparent driver or style creates the opportunity for individual interpretation and encourages people to decide how they wish to use the space. The museum lacks significant cultural or heritage representation, but the landscape inspired form successfully incorporates nature as a means for human interaction. The design responds to the location and works to complete a series of important public spaces improving the cities pedestrian experience. The design also accentuates the site by creating smooth transitions between the urban city, public park and Lake Michigan. The height of the building has been designed to offer impressive views of the adjacent city and lake.

Pluralistic - 4
Symbolic - 3
Connection - 4
Civic - 3
Heritage - 1

Total: 15

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44 Ibid
Figure 48  Exterior view of mountain showing pedestrian engagement.
6.5 Oslo Opera House, Norway - Snøhetta

This internationally renowned opera house in Oslo was “designed by laying out a ‘carpet’ of horizontal and sloping surfaces on top of the building. This carpet has been given an articulated form, related to the cityscape.” The building creates an interactive connection between land and water and the building attempts to appear as though it is rising out of the harbour. “The roof of the building angles to ground level creating a large plaza inviting pedestrians to walk up and enjoy the panoramic views of Oslo.” Social interaction is encouraged throughout the buildings many ramps and rooftop decks. The interactive façade transforms the building into a highly attractive, interactive artificial landscape and its loose functionality creates constant activation. The slow gradients of the ramps allow the flow of tides to change the environment throughout the day and serve as a visual reminder of the strong connection Oslo has to its waterfront. This building was the first effort in a planned series of infrastructure upgrades to improve the area. The architecture encourages social interaction, and intimate visual and physical connection to the harbour evoke emotions. “The competition brief stated that the opera house should be of high architectural quality and one idea which stood out was the concept of togetherness, joint ownership, easy and open access for all. To achieve a monumentality based on these notions we wished to make the opera accessible in the widest possible sense.”

Pluralistic - 5  
Symbolic - 4  
Connection - 3  
Civic - 4  
Heritage - 2  

Total: 18

Figure 51  Image showing the popularity of the tidal ramp and its connection to the water.
6.6 Museum of the Human Body, France - BIG

The winning design for a museum of the human body in Montpellier, France was proposed by BIG. The design utilises the functional layout of the building to create an undulating journey through the interior and exterior spaces. Reminiscent of “individual fingers united together in a mutual grip,” this design expresses the import medical history of the city. The use of ramped building forms to encourage the exploration of the built form on foot greatly enhances the pedestrian experience and integrates fluidly into the existing landscape. The incorporation of nature and interactive built form allows for a multitude of uses beyond the building’s primary function, encouraging visitors “to explore and express their bodies in various ways.”

“The transparency of facades and intersecting circulation routes further engage exploration and social interaction. The circulation path is continually revealing something to draw people through the building.”

The design is specially created to “serve as a mediator between nature and city,” connecting Charpak Park and the Montpelier city hall. The incorporation of nature and active social spaces create a strong link between the built form and natural environment and allow an emotional connection to nature within the city context. The design also seamlessly integrates into the existing fabric of the city and enhances the overall experience of Montpellier.

Pluralistic – 5
Symbolic – 4
Connection – 4
Civic – 3
Heritage - 4

Total: 20

48 Ibid
49 Ibid
50 Ibid
Figure 52  Left top: Image showing the maximised green space.

Figure 53  Left Bottom: Diagram showing how the spaces were achieved.

Figure 54  Right: Image showing the pedestrian ramp connections to the roof gardens
6.7 Precedent Overview

The analysis of existing precedents of public architecture has helped to illuminate the various ways design is able to engage communities through the incorporation of nature and interactivity. All the designs studied has a strong focus on the creation of social interaction and emotional stimulation within an urban context. The reflection of cultural heritage in each design reflected its ability to symbolise the unique qualities of each city and visually convey what it means to be part of their society. This analysis has helped to formulate the necessary elements needed for designing innovative public architecture in Auckland city. Through the creation of form that functions beyond singular intentions, entire communities can come together in one place and share common aspirations and identity. The expression and extension of natural landscapes not only create opportunities for social interaction, but improve the overall pedestrian experience and offer the opportunity for people to connect with their context on an emotional level. Each design was enhanced by its capacity to integrate into the existing fabric of each site and improve the existing city infrastructure. Each aspect investigated in the above precedents will be significant features in the development of public building which represents the city’s past, present and future and dedication to the pedestrian experience. Each design was able to somehow symbolise its people and developing a space where Auckland’s people can express themselves and celebrate the heritage and prosperity of the city. Carrying each one of the analysis criteria into the design phase will be necessary for the formulation of a successful architectural solution.
Conceptual sketch of organic architectural forms
7.0 Site

7.1 Physical Constraints

Queens Wharf measures 350 metres long by 85 metres wide and covers a total area of approximately 2.9 hectares. The wharf sits three metres above sea level on concrete piles with an average tidal fluctuation of 2.8 metres.

The ferry building is made up of five floors. The lower levels of the building now function as a recreational area with a mix of cafe, restaurant and bar space. The upper floors are occupied by office space mostly dedicated to the port. The existing ferry terminal serves as a ticketing and waiting area. The building was “constructed mostly as an open-sided structure with a curved seagull/sail-roof, which together with ornamental smokestack turrets were designed to reference ships berthed behind the original building.”

The existing structure lacks public engagement and unable to accommodate the expected future ferry patronage and expansion, or new design is necessary.

Of the 6 original sheds, all but one remains on the wharf, which has now lost almost all of the intrinsic heritage value it once had. Shed 10 stands in the centre-right side of the wharf and recently underwent cosmetic upgrading, now acting as a makeshift cruise ship terminal and event space. Queens Wharf was supposed to receive a significant remodel for the 2011 the rugby world cup, in a bid to create a waterfront entertainment hub. None of the proposed designs where followed through, and instead Shed 10 was renovated along with the construction on The Cloud. The reluctance to move forward with significant development opportunities has plagued Auckland’s history, and there is a common distaste for the current wharf design. If the wharf is to become a functioning, bold architectural statement at the city’s gateway, a major change in the current built form will be necessary.

As a historic building, Shed 10 requires special attention when considering future development. Although important to the working waterfront identity, the shed has lost most of the spatial and visual affect it once had when the other sheds where present. Its relationship with The Cloud is currently hindering the pedestrian experience on the wharf as it creates no option for viable interaction of future development. The shed also lacks the necessary visual and functional elements needed to create an impressive cruise ship terminal suited for the regular arrival and departure of international visitors.

Figure 55   Above: Diagram of Auckland’s Existing infrastructure from.

Figure 56   Right: Image showing the lack of interaction or intrigue caused by the current built form. The long concrete promenade fails to encourage visitors to journey any further than necessary.

The Cloud was placed adjacent to the existing shed and extends past, finishing shy of the wharf’s edge. The Cloud was intended to function as an event centre. The undulating roof structure provides some visual interest, referencing New Zealand’s “long white cloud” identity, but its regularly closed facades and singular function mean it is of little benefit to the public. Both buildings regularly sitting idle, remaining closed to the public for extended periods of time. The actual usable space of “the people’s wharf” is constricted by the poor built form and barren landscape. Lying in one of the most prominent spots in the city, the wharf has unlimited potential for realising the city’s dream of excellent living quality and pedestrian experience. While heritage is extremely important to the city’s identity, the current layout needs major adjustment. Despite the sensitivity of the site, the potential benefit of a cohesive design suitable for Auckland’s future scale must be considered, potentially at the expense of the last remaining shed.

7.2 Land Connection

The wharf lies at the bottom of Queen Street completing the city’s most critical axis at the northern end. Queen Street is a constant hive of pedestrian activity, the length of the road often sees crowds day and night, with the majority of activation found at its lower end. Currently, the poor design of Queen Elizabeth Square II and the traffic on Beach Road and Quay Street have severed the axis between Queens Street and Queens Wharf. With major upgrades occurring all across the downtown area re-establishing this pedestrian access has become more important than ever. Establishing a strong pedestrian link between a proposed pedestrian hub on Queens Wharf and Queen Street will pull the activation found on Queen Street towards the waterfront. Integrating Britomart Transportation Centre, the ferry terminal and cruise ship terminal, will further rejuvenate the waterfront and solidify Queens Wharf as the city’s maritime gateway.

Quay Street runs the entire length of the downtown waterfront, adjacent to the wharf, and the city council wishes to transform the street into a pedestrian belt. Pedestrianising the street would connect a series of public assets that activate the downtown area. Starting at Judges Bay at the eastern end, the street passes Vector Arena, the city port, Britomart, Queens Wharf, Princes Wharf and the viaduct, finishing with a connection to the developing Wynyard Quarter. A pedestrianised Quay Street will lead to complete activation of the waterfront and connect the eastern edge of the CBD to the
west. This activation will not only improve connections between water and land, it will further development, and place Queens wharf at the heart of the waterfront, both physically and symbolically.

7.3 Ocean Connection

Queens Wharf acts as the central city’s connection to the many harbours, bays and city fringes beyond. The wharf is part of a narrow inlet connecting the Waitemata Harbour to the Hauraki Gulf. Stanley point lies to the north, the shortest distance between the two measures 1,240 metres. Due to its location in the city and close proximity of islands such as Waiheke, Rangitoto and Motutapu, the wharf offers spectacular views of many impressive natural and man-made features.

As a gateway, connecting the outer suburbs and islands to the CBD, Queens Wharf has become an important tool for unifying the spread out city and encouraging people to explore its outer reaches. Improving circulation and focusing on recreation and positive pedestrian experience on the wharf is essential to creating a space which allows the community to express itself. The opportunity for expansion of ferry destinations, ship capacity and frequency, will be necessary for maximizing the experience of exploring city life and its neighboring natural environment.

Figure 57 Right: Image showing the relationship between the harbour, the landscape and the city’s built form. Different parts of a single entity.

8.0 Initial Design Intentions

Developing a list of design focal points in response to the analysis of existing knowledge will improve accuracy and relevance for the design phase of this thesis. Designing a public space within Auckland City that improves living quality and allows the community to gather and celebrate their unique setting is the main focus of this project. The theoretical and precedent analysis has led to a focus on specific design drivers which will be developed to reach the main focus and other important aspects such as, emotional connections between humans and their surroundings, improving social interaction, and conveying the city’s heritage. The following section highlights each feature that will be necessary in the development of an architectural solution for Queens Wharf, as gateway to the city and a place for the public to express their aspirations.

Figure 58  Panoramic view of Auckland City at sunset.
8.1 Form

Architectural form directly influences how people view and experience their city. Form which offers stimulation and excitement often draws people in and invites them to utilise the architecture for different functions. In a city people need public spaces which allow them to congregate, meet, rest, share ideas and art and celebrate their identity. Public architecture is meant to serve the people and Auckland’s architectural landscape currently lacks spaces which focus on improving public life, especially along the waterfront. Through the analysis of theoretical positions developed by Roberto Unger and Ma Yansong, an understanding of how forms can be abstracted to engage a diverse audience and function beyond singular intentions was developed.

The creation of form which takes inspiration from nature is an effective means of appealing to an audience. Natural, organic forms are aesthetically appealing to humans and offer an attractive sense of familiarity. Such forms can be used in architecture to attract attention, without risking the appearance of ostentation. Such forms are especially effective when placed in an urban context made up of repetitive, rectilinear planes. Such architecture is also able to avoid obvious stylistic intention, which often appears self-indulgent in the public eye.

Forms inspired by nature also allow for improved connectivity, interactivity and stimulation, which traditional urban buildings lack. Using natural inspiration to blur the boundary between floor, facade and roof allows people to explore the architecture and form their own functions within a space.

The creation of architectural form which offers such diverse functionality and visual stimulation encourages social interactivity and self-expression, better serving the public. These formal drivers are intensified by delineating the boundary between interior and exterior and strategically placing gardens to utilise the emotionally comfort and aesthetic pleasure they offer to humans.
Figure 59  Top: The natural terracing form of One Tree Hill creates a series of paths and connections that lead to a final destination at the peak. The form of the volcanic cone allows visitors to form their own paths and use the space in a variety of different ways.

Figure 60  Bottom: The views of Auckland City from the top of Mount Eden have caused it to become a tourist destination. The volcanic crater can be replicated in architectural form to create light filled atrium’s and interesting internal floor spaces.
8.2 Axis

Since the earliest stages of Auckland development, the axis connecting Queen Street and Queen’s Wharf has played an important role in the city’s public life. Queen Street is a constant hive of activity offering a variety of recreational activities to the public and home to some of the city’s most popular places. Now that Queens Wharf has been allocated to the public, establishing this important axis will help draw pedestrians down to the waterfront, integrating existing public transportation hubs. Creating a strong pedestrian connection between Queen Street and the wharf will improve the flow of people in and out of the city, and recreate the historic pathway.

Creating a comfortable pedestrian connection to Queen Street will bring the 24 hour activation found on Queen Street to the waterfront, benefiting Britomart, the adjacent wharves and viaduct area. In order to establish such a connection, Queen Elizabeth II Square will need to receive some development to improve the overpowering bus presence and poor spatial containment.

Creating a link between the infrastructure on Queen Street, the bus and train terminals in Britomart Transportation Centre and the ferry and cruise ship terminals on Queen’s Wharf will complete a network of transport in the area and greatly improve the city’s walk-ability. As the connection between land and water, tying Queens Wharf back to the city will improve physical and visual link between the city and harbour, serving as a reminder of the city’s important relationship to the water and its cultural heritage.

Conceptual sketch exploring how to tie the wharf back to the city through the creation of an axis.
Figure 61  Top Right: Artists impression of the proposed pedestrianised Queen Elizabeth II Square as part of the City Rail Link Development.

Figure 62  Bottom Right: The natural fall of Queen Street towards the waterfront emphasises the visually powerful axis to Queens Wharf.

Figure 63  Left: The red line depicts the Queen Street axis which cuts through the middle of the city centre.
8.3 Circulation

The physical shape of Queens Wharf creates a long, narrow length of space which has historically been served by a functionally driven design. This was an effective spatial arrangement during the wharf’s port period but no longer works in today’s context. The current built form attempts to create the same corridor, connect the street-side of the wharf to the water’s edge at the end. Due to the sheer length of the wharf, creating such a straight pathway accentuates the significant distance to the water and reveals the entire space, making the journey unattractive and unnecessary. This type of circulation discourages people from exploring the wharf significantly lowers the possibility of them repeating the journey.

Creating a path along the wharf which strings together a series of contained spaces, will more effectively draw people along the wharf and create a sense of mystery and excitement for the entirety of the journey. Such a path would allow people to people move along the wharf encountering a series of pinch points which release to a space offering some form of scenery or excitement. From these spaces, obscured views of the next exciting space, beyond another pinched connection, will pull them forward. This systematic arrangement of space allows for a more unexpected pedestrian journey and more interesting spatial arrangement on the wharf. This creation of irregular, concealed spaces makes the distance from start to finish seem much less intimidating. The notion of return visits also becomes much more appealing as the overall experience becomes much more complex and engaging.

Creating multiple pathways between different nodes along the wharf will also increase the chance for social interaction and the opportunity to explore the architecture differently, on different occasions. The creation of events on multiple levels with connections by bridges and pedestrian ramps will further increase the design complexity, and visually entice people to explore the wharf. Transforming the building envelope into possible pathways between spaces will allows for a more interactive experience along the wharf.

This design technique can be observed in several of the studied precedents. A series of functional spaces being connected by sloping, walkable rooftops which create activity on different levels. These designs utilise sight-lines to draw people along the building and create specific ‘wow’ moments. Making it harder for people being able to decipher the spatial arrangement, excites curiosity and encourages them to explore the architecture.
Figure 64  Top Right: Artistic impression of a public design by BIG architects which shows an intense network of circulation and how it allows people to inhabit the space how they wish and take different routes through the space.

Figure 65  Bottom Right: The stream running along Mairangi Bay Walkway creates a fluid path connecting two beaches.
8.4 Interactivity

During the waterfront development in the early 20th century, the destruction of the natural waterfront due to land reclamation severed almost all intimate physical interaction with the water’s edge. Re-establishing an interactive connection to the water will benefit a design on Queens Wharf in several ways.

Visual and physical connection to the water is intrinsic to public life in Auckland. The cultural heritage tied to the water and land was significantly damaged during the period of land reclamation and re-mediating this damage is important to the public. This will also serve as a visual symbol of the community commitment to stewardship and protection natural environment and city heritage. The axis between Queen Street and Queens Wharf is an area which could be constantly populated by visitors and locals, perforating the dense concrete barrier between the city and the water along this busy path would recreate a more intimate connection to the harbour and its tidal zone and a more inviting public realm. This creation of ‘tidal pools’ can improve the city through public engagement, interactivity and visually attractive features. The tide would also add dynamic aspect to the otherwise static nature of the concrete covered downtown.
Figure 66  Top Left: Image showing an interactive path that submerges during high tides making the architecture more dynamic and pedestrians more aware of the coming and going of tides.

Figure 67  Bottom Left: Image shows people interacting with natural tidal pool at Matapouri which allow a more peaceful connection with water than the open ocean.

Figure 68  Top Right: Image shows the popular Wind Tree sculpture which was relocated to Wynyard Quarter, placing the sculpture in a pool of water encourages people to remove their shoes and intimately interact with the water.

Figure 69  Bottom Right: Image shows a tidal staircase in Auckland City that changes with the rise and fall of the harbour and allows people to get down to the water level from reclaimed land.
8.5 Functionality

An essential part of the design phase is making sure the existing functionality of the wharf is integrated into new developments. The wharf currently acts as the city’s ferry and cruise ship terminals and as such connects the city’s land and maritime transportation. By redeveloping these services, the functionality of both terminals will be improved to accommodate their future demand.

The ferry terminal currently occupies the lower west end of the wharf. The popularity of the ferry’s and their important role in connecting the city to the water and its outer suburbs has led to the need for expansion. Expanding the ferry terminal will allow for a more efficient processing of passengers. There are currently several different companies functioning out of the existing terminal which offer different services and poor layout often complicates the passenger experience. Re-designing the terminal to simplify the ticketing and boarding process and clarifying the differentiation between companies and their destinations will benefit the overall efficiency of the ferries.

The cruise ship terminal currently functions out of Shed 10, as a temporary terminal. The shed lacks the necessary facilities to efficiently welcome international visitors and help them experience the city. When Queens Wharf was purchased from Ports of Auckland, one of the main focuses was to create a designated cruise ship terminal and Shed 10 is currently under-performing. Due to New Zealand’s natural beauty it has become popular as a cruise-ship destination and Auckland regularly hosts ships from all around the globe. Creating a terminal which efficiently processes international guests and demonstrates the city’s celebration of public life and unique heritage will be a significant step towards transforming Queens Wharf into a key piece of “the world’s most liveable city.”

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Figure 70  **Top Left:** Diagram showing the existing terminals and their current disorganisation. Creating a building that could facilitate the arrival and departure of all destinations would improve efficiency and simplicity for travelers.

Figure 71  **Bottom Left:** Diagram showing the close relationship between existing public transportation terminals in the area. The additional ferry area can be spread along the western boundary of the wharf.

Figure 72  **Top Right:** Photo showing the current lack of pedestrian focus in Queen Elizabeth II Square. Establishing a walkable path across Quay Street would improve the connection between the maritime and land transportation. The current road area is more than necessary to facilitate the bus terminal and a significant amount of this could be transformed into green, public space.

Figure 73  **Bottom Right:** Photo showing the significant difference in scale between a standard cruise ship and Shed 10. The shed currently under-performs in both visually and physically. As cruise ships continue to grow a building will need to be provided which can efficiently service these ships and address the current concrete expanse sitting between the terminal and city.
8.6 Symbolism

Public Architecture plays an important role in the celebration and preservation of a community’s unique context. Creating a visual and physical manifestation of the things that make Auckland special is important to the public life of both inhabitants and visitors. Auckland’s downtown area visibly lacks any defining architecture that can attest to the diversity and prosperity of the city. As the major gateway to the city, situated at the heart of downtown, Queens Wharf offers the perfect situation for the development of an inspiring architectural asset. A public building on the waterfront that conveys the past, present and future of Auckland people would benefit the city in many ways. Such a building would not only improve the areas activation and efficiency but also become a source of pride for the city.

Architects are continually developing innovative ways of creating buildings that not only represents their community but become places for the public to dwell and enjoy their city. When integrated into the existing infrastructure, these buildings can become catalysts for improvement of all aspects of urban life.

Figure 74  Bottom Left: The Vodafone Event Centre in Manukau takes inspiration from the traditional Maori form of building called Tauhuhu (ridgepole).
Figure 75  Top Left: Image of Wellingtons Civic Centre hosting a large crowd of protesters. An important part of public space becoming a symbol of community is its ability to allow large crowds to gather and express their opinions and aspirations.

Figure 76  Top Right: Another Image of Wellingtons Civic Centre which owes its popularity to the harmony between functional buildings and open spaces where the public can come and decide how they wish to use the space.

Figure 77  Bottom Left: Photo showing the new Waka building in Wellington. The building has become a powerful symbol of the Maori heritage of Wellington and an active public space.

Figure 78  Below Right: The Iron Bank in Auckland symbolises the city’s working waterfront identity by referencing stacked shipping containers.
9.0 Initial Concepts

Three different concept schemes were developed for the first critique. These schemes attempted to explore different means of applying the key design drivers previously highlighted, to the Queens Wharf site. Each design takes inspiration from several important cultural features, unique to Auckland and attempts to integrate the existing city infrastructure in different ways. Each proposal was critiqued and the feedback was used to clarify which ideas warranted further development and how each design could begin to benefit public life in the city.

Figure 79  Panoramic view of Rangitoto at sunset.
9.1 Concept Design 1 – Fabric

This design focuses on re-establishing the axis between Queen Street and Queens Wharf and creating a contemporary reinterpretation of the original downtown coastline. Terracing ‘tidal pools’ have been placed in Queen Elizabeth II Square and along Quay Street to allow the harbour back into the city. The pool boundaries create a pedestrian connection to the waterfront. This pedestrian path creates a natural extension of the Queen Street Axis which is continued along the wharf as a void through the proposed built form.

The newly created pedestrian path connects to Britomart Transportation Centre and places the historic ferry building at its centre, encouraging travelers to walk through its vaults. The ferry building currently acts as barrier blocking the natural connection between the wharf and the city and diverting pedestrian circulation. By penetrating the building with pedestrian traffic, it’s prominence on the waterfront is re-established and circulation is improved.

The built form of the wharf combines Maori heritage with Auckland’s working waterfront identity. The spatial arrangement and relationship between solid and void was inspired by Maori Tukutuku panels. These hand woven panels are used to decorate Maori Meeting Houses and play an important part in Maori storytelling. The patterns are made from a sequence of geometric forms and often symbolise a special journey. Aesthetically similar, hard edged, geometric forms where used to create a succession of spaces which entice visitors along the wharf and offer regular, intimate access to the water along the boundaries.

The idea of geometric, container-like shapes being lifted to allow different levels of activation and create views of the water and city, comes from the neighbouring port activity. The ceaseless loading and offloading of container ships by giant port cranes has become an important part of the waterfront identity, which is valued by the public. A ‘crane’ structure was used to lift the building allows for tidal interaction at ground level and impressive panoramic views. The container like forms create a sloping pedestrian track around the wharf perimeter, and the ferry terminal docks connect to the recreational area of Princes Wharf, re-creating a ‘bay’ area on the city’s waterfront and encouraging exploration of surrounding features.

Figure 80 Top: Diagram showing true axis from Queen Street which was created with tidal pools.

Figure 81 Middle: Image of different Tukutuku patters, the highlighted pattern shows the geometric form and void that inspired the built form.

Figure 82 Bottom: Image of the dominant port crane on Auckland’s harbour which have become a symbol of the city’s working waterfront.
Figure 83  Conceptual plan
Critique Feedback

Positives:
- Carrying the axis from Queen Street integrates the design into the existing context well.
- Bringing the harbour into the city effective in enhancing the pedestrian experience at QEII Square.
- Good spatial arrangement and the connection to Prince’s Wharf benefits surrounding areas.
- Retaining a familiar wharf form is functional and respects the original condition.
- Putting focus on the ferry building restores its heritage value and improves the wharf’s circulation.

Negatives:
- The ‘port’ crane holding the structure is visually unappealing.
- The scale of the built form could be enhanced to create a more dramatic gateway.
- The long rectilinear shapes fail to create an area reminiscent of the surrounding city’s built form and fail to evoke the emotional comfort of more natural forms.
9.2 Concept Design 2 – Nautical

The second design scheme uses the city’s maritime identity as a source of inspiration to create fluid succession of spaces and intertwining pedestrian circulation. A natural ‘bay’ was placed in the centre of the wharf and plays an important part in creating connection to the harbour and improving recreation. The bay attempts to recreate the natural transition between land and water which was lost with the development of the waterfront, it encourages visitors to interact with the harbour in an intimate and emotive setting.

The architectural form is a conceptual take on the movement of ships in and out of the harbour, their dynamic positioning and smooth curvature intends to entice people along the wharf and create a series of independent spaces offering different functions. The forms naturally rise out of the water at ground level and taper off to the top taking reference from the nautical architecture seen across the waterfront in ships and the neighbouring buildings. The building masses brake the wharf up evenly into interior and exterior spaces, and the tapering facades maximise views of the surrounding context.

The pedestrian belt is an inclining path which ties all the architectural forms together and enhances access for people walking and cycling. The smooth, intertwining curves map the path of boat wake, coming to a crescendo at the very end of the wharf. The path is designed to fluidly connect and penetrate the large forms, offering visitors different experiences depending on which of the paths they take. One of the paths penetrates the ferry building at its lowest end and offers impressive panoramic view of Auckland at its highest point. The formation of curved ferry platforms was intended evoke the same fluidity seen in the pedestrian paths, creating a more visually interesting journey for passengers.

**Figure 89** Top: Image of boat wake, the fluid paths of water inspired to design of the pedestrian pathways.

**Figure 90** Middle: Form study of a cruise ship, the trapezoidal forms were referenced in the layout of built form.

**Figure 91** Bottom: Artistic impression of a cruise ship smoke stack which was used as inspiration for organic forms rising from the flat wharf surface.
Figure 92 Conceptual plan

1: Connection to Train/Bus Station
2: Land-Based Recreation Space
3: Information / Visitor Centre
4: Ferry Terminal / Restaurants
5: Cruise Ship Terminal / Retail
6: Cultural Events Centre
7: Facilities / Service Space
8: Water-Based Recreation Space
Critique Feedback

Positives:

- The bay space is an effective way of encouraging interaction with the harbour.
- The nautically influenced forms aesthetically compliment the surrounding context and embrace the waterfront identity.
- The pedestrian bridge connects the buildings and spaces well and looks visually appealing and breaks up the large building masses.
- The relationship between the strong masses and delicate bridge reflect Roberto Unger’s theory of natural forms being able to reflect the permanence and simultaneous fragility of the city’s history.
- The interconnectivity of circulation and space improves the social quality of the wharf.

Negatives:

- The scale and simplicity of the buildings create an intimidating pedestrian realm at ground level.
- The bay area is very large and vacant sacrificing a large area of space that could be utilised.
- The design doesn’t effectively integrate the existing city infrastructure or acknowledge the Queen Street Axis.
- The scale of the buildings may be too large for the city’s needs.
9.3 Concept Design 3 – Volcanic

The final design takes inspiration from Auckland’s volcanic fields. The master plan creates a series of interconnected ‘cones’ of different heights which extend the linear axis from Queen Street to the end of the wharf in an irregular fashion, reminiscent of a meandering stream. The paths relationship to the built form creates several ‘tension’ points which restrict view of the next ‘release’ space and entice people along the wharf. There is also the inclusion of terraced tidal steps, connecting the wharf to the water.

The terraced floor plates and transparent facade design is inspired by Maori hākari stages, huge wooden structures of monumental proportions built by tribes to welcome visitors. Hākari stages where made from a series of tapering platforms on which a tribe would display various types of food and gifts to demonstrate their prosperity and generosity to their guests. As Queens Wharf is the welcoming point for many international visitors, these historical values are extremely relevant to the design of a waterfront gateway and offer a unique means of expressing heritage.

The terracing floor plates provide potential for a variety of circulation connections and points of interest to those within the architecture or on the wharf. The largest cone marks the end of the wharf and symbolises the iconic stature of Auckland’s most prominent volcano, Rangitoto, which can be seen in the distance. The void spaces inside of the cones allow for maximum natural light and a way of blurring the boundary between interior and exterior.

There is a small cone placed in QEII Square which acts as a bus terminal and offers pedestrian connection to Britomart Transportation Centre, above the traffic level. The Ferry terminal extends out to the west and creates an attractive, intimate space for passengers while waiting for, boarding and alighting the ferries.
1: Connection to Train/Bus Station
2: Land-Based Recreation Space
3: Information / Visitor Centre
4: Ferry Terminal / Restaurants
5: Cruise Ship Terminal / Retail
6: Cultural Events Centre
7: Facilities / Service Space
8: Water-Based Recreation Space

Figure 101 Conceptual plan
Critique Feedback

Positives:

- The combination of Auckland’s geographic and cultural heritage in the design creates the most effective architectural symbol of what it means to live in Auckland.
- The circulation and spatial arrangement is effective for enticing people along the wharf.
- The terraced building edges create an opportunity for diverse activation and scenery.
- The form and void relationship creates the most interesting and dynamic circulation.
- The void spaces and lack of rigid façade work well to blur the boundary between interior and exterior and increase the spread of activation throughout the wharf.

Negatives:

- The design dramatically changes the wharf boundary and loses its functionality.
- The design could integrate the existing infrastructure and ferry building better.
- The stiffness and high number of ‘cones’ decreases the symbolic impact and visual interest that could be achieved with fewer irregular cones, which appear more natural and offer better interaction and accessibility.
- Exterior pedestrian connections to higher levels could be incorporated.
10.0 Developed Concept

The intermediate stage of design was a process of bringing together all of the working ideas from the concept design stage and pushing them further. Interrogating how Queens Wharf can best serve the Auckland Public at a more detailed level will begin to refine the architecture and help convey the intended functional, visual and social improvements.
Conceptual sketch exploring how to balance the functional aspect of the wharf with the nature inspired public space.
10.1 Developed Design – Moving forward with Volcanic Design

During the conceptual design critique, the volcanic design scheme was indicated as the overall theme to carry forward into development. The scheme received praise for its ability to visually convey Auckland’s geographical heritage and provide an architectural expression of the unique aspects of Auckland’s public life. The scheme also created the most interesting, organic spatial arrangement and the terraced floor design provided the most opportunity for social interaction and visual scenery. The following areas are parts of the design which could be improved by incorporating aspects from the other conceptual designs and from further design analysis:

- **Form**: The terraced, rigid shape of the volcanic cones currently lack clarity and lack the organic quality of nature. Unifying the floor-plates together with a facade and diversifying the cone shapes will improve the spatial quality, functionality and visual impact of the architecture.

- **Functionality**: The functionality of the wharf has been sacrificed in order to create a landscape inspired edge condition. Creating a more traditional wharf edge will be necessary for the efficient processing of both ferry and cruise ships. Finding an balance between social and functional space is crucial for creating a design that benefits public life through social exposure and efficient infrastructure. The provision for vehicle access to the cruise ship area will be required for functionality, making sure this access does not impede upon pedestrian circulation will be crucial.

- **Infrastructure**: Improving the integration of existing infrastructure will help bind this design into the existing urban fabric so that it is able to improve existing conditions and become a catalyst for future development. The pedestrian connections to the adjacent bus and train stations and Quay Street could be improved to aid circulation. Integrating the historic ferry terminal will also improve accessibility.

- **Improve Interaction**: The current scheme could be improved by increasing opportunities for interaction with nature, water and people. The incorporation of garden areas will allow for the creation of more destination points and magnets, causing people to circulate throughout the wharf. Adding nature to the scheme will also diversify the architectural landscape and improve pedestrian comfort. Perforating the journey along the wharf with interactive tidal pools will benefit the pedestrian experience and create a stronger connection between the city and the harbour. Creating a more interactive built form may be achieved by creating interactive facades and a network of connectivity between spaces.
Conceptual sketch of landscape forms in elevation

**Figure 107** Diagram showing mix between functional and organic wharf typologies

**Figure 108** Diagram showing the balance between functionality and social space
Figure 109  Developed Site Plans

Figure 110  Developed Floor Plans
Figure 111  Developed Elevations

EAST ELEVATION 1:500

SOUTH ELEVATION 1:500

NORTH ELEVATION 1:500

WEST ELEVATION 1:500
Figure 112  Developed Perspective Renders
Critique Feedback

Positives:

• The built form is a powerful visual feature on the waterfront and an exciting gateway for the city. The volcanic forms reflect the islands surrounding the city and create a sense of harmony between the city’s built and natural landscape.

• The voids cut into the cones for garden spaces and social nodes create visual interest points which draw people along the design and invite the public to explore the wharf and decide how to use the space.

• The tidal pool penetrations in the wharf add interaction and connection to the harbour along its length, breaking up the extensive journey.

• Functionality is improved significantly by retaining the wharfs traditional edges, The boarding process for both ferry and cruise passengers is far more efficient and simplified.

• The pedestrianised links to the bus and train terminals and to Quay Street improve the pedestrian access to the wharf.

Negatives:

• The current building facades lack visual interest and need to be further developed to create more social space and pedestrian engagement, especially at ground-level.

• The intense network of built forms and connecting paths should be simplified as the current scale and density of the design is out of touch with the human scale. The spatial arrangement and circulation should be refined to create a more inviting space, where the public can achieve a sense of emotional comfort and release form the city’s intensity.

• The section cuts through the atrium spaces in the cones destroys the special internal spaces that can be created with the cone forms. Developing the design to include the functional edge without sacrificing the internal aesthetic is necessary.

• The vehicle accessibility should be improved as it is a necessary for the wharfs functionality. Overall consideration of how large crowds will move through these spaces will be necessary to create spaces for large public gatherings.
11.0 Design Refinement

The final stage of design was to take the latest critique feedback and use it to refine the proposal further, to formulate detailed solutions to the remaining architectural issues. These final enhancements will lead to a design that achieves the main goal of engaging the entire community, creating comfortable and captivating spaces for enjoyable recreation, enhancing the city’s current infrastructure, and embodying the unique quality of Auckland at the city’s waterfront gateway.

**Facade:** The current rigid ‘shell’ like facades of the cones are creating a harsh environment for pedestrians. These facades also form internal architecture which lacks the diversity and spatial quality that could be achieved in organic architectural forms. By creating a net-like cone facade and draping it over the architectural landscape, intensity can be reduced, sight lines improved and it may allow for the creation of more garden spaces that work to blur the internal / external boundary.

**Intensity:** The current scale of the architecture is restricting open space, this is detrimental to the intended sight lines and creates a constricting pedestrian environment which fails to provide the emotionally comforting, natural spaces required.

**Connectivity:** The current network of connections between spaces creates a confusing layout. Creating building facades that incorporate natural, sloping ramps, will reduce the number of bridged connections and simplify the current circulation paths.

**Gateway:** The current ground level suffers from a long stretch of hard edge facades. There is no external indication of building function and the lack of thresholds is leading to a confusing and harsh pedestrian level experience. In order to establish Queens Wharf as the gateway to the city, the creation of clear thresholds which guide people through the space and improve functionality is necessary.

**Functionality:** As a major focus of this thesis, improving the city’s infrastructure and enhancing the wharf’s functionality is incredibly important. The Cruise ship terminal needs a more functional service area and the current scape of the build form is creating large amounts of unnecessary floor space. By refining the floor plans, reshaping the external building the overall functionality of the wharf will be greatly improved.
THE PEOPLES WHARF

Figure 114  Refined Site Plan

Figure 115  Refined Floor Plans
INCREASED GARDEN SPACE

SCALED TO IMPROVE FUNCTIONALITY

NET-LIKE CONES TO IMPROVE VIEW LINES AND BLUR INDOOR / OUTDOOR

CREATED NETWORKS OF INTERACTIVE RAMPS

EMPHASISED QUEEN STREET AXIS

INCREASED GARDEN SPACE
Figure 117 Developed Perspective

- Increased tidal interactivity along wharf
- Improved pedestrian experience on ground level
SHAMUS CROWE

Figure 118  Developed Perspective

CREATED CLEAR THRESHOLDS FOR INDIVIDUAL BUILDINGS

DEVELOPED FLOOR PLATES TO MAXIMISE FUNCTIONALITY

DEVELOPED INTERACTIVE BUILT FORM TO BETTER EMULATE NATURE
12.0 Conclusion

From the outset, this thesis was intended to be an exploration of how Queens Wharf could be developed in a way which improved public life in the city. Queens Wharf has previously been part of design competitions and as a result the ideas presented in this document are just one of many possible outcomes proposed for the public benefit. Auckland is a beautiful, prosperous and proud city and unique setting to explore the possible future of public architecture. This document will hopefully become a useful addition to the existing body of knowledge regarding the city’s future development and provide a source of inspiration for future designers and city leaders. Architecture has the ability to directly affect peoples lives and in-turn architects have a great responsibility when designing public buildings. The design outcome is a result of applying theories to conceptual schemes and evolving them through a series of critiques and refinements. This process has led to a the creation of a space that will hopefully allow the public to find comfort within the city and to help interact with each-other while celebrating Auckland’s rich heritage.

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Figure 56: Image showing the lack of interaction or intrigue caused by the current built form. The long concrete promenade fails to encourage visitors to journey any further than necessary. http://www.aucklandnz.com/images/sized/images/uploads/planner/conventions_queenswharf_hero-image_first_cropped_1200_400_s_c1_center_center.jpg

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Figure 62: The natural fall of Queen Street towards the waterfront emphasises the visually powerful axis to Queens Wharf. https://ncsustudyabroad.files.wordpress.com/2011/11/dsc_0176.jpg

Figure 63: The red line depicts the Queen Street axis which cuts through the middle of the city centre. Shamus Crowe

Figure 64: Artistic impression of a public design by BIG architects which shows an intense network of circulation and how it allows people to inhabit the space how the wish and take different routes through the space. http://www.designboom.com/wp-content/uploads/2013/08/BIG-shortlisted-to-design-denmarks-biggest-hospital-designboom-13.jpg

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Figure 66: Image showing an interactive path that submerges during high tides making the architecture more dynamic and pedestrians more aware of the coming and going of tides. http://www.tophdgallery.com/high-tide-or-low-tide.html

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Figure 68: Image shows the popular Wind Tree sculpture which was relocated to Wynyard Quarter, placing the sculpture in a pool of water encouraging people to remove their shoes and intimately interact with the water http://www.heartofthe3ty.co.nz/sites/default/files/listing_images/Wind%20Tree.jpg

Figure 69: Image shows a tidal staircase in Auckland City that changes with the rise and fall of the harbour and allows people to get down to the water level from reclaimed land. http://citiesdistances.com/wp-content/uploads/2015/03/Queen-Street-Auckland.png

Figure 70: Diagram showing the existing terminals and their current disorganisation. Creating a building that could facilitate the arrival and departure of all destinations would improve efficiency and simplicity for travellers. By Shamus Crowe

Figure 71: Diagram showing the close relationship between existing public transportation terminals in the area. The additional ferry area can be spread along the western boundary of the wharf. By Shamus Crowe

Figure 72: Photo showing the current lack of pedestrian focus in Queen Elizabeth II Square. Establishing a walkable paths across Quay Street would improve the connection between the maritime and land transportation. The current road area is more than necessary to facilitate the bus terminal
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Figure 73: Photo showing the significant difference in scale between a standard cruise ship and Shed 10. The shed currently under-performs in both visually and physically. As cruise ships continue to grow a building will need to be provided which can efficiently service these ships and address the current concrete expanse sitting between the terminal and city.http://4.bp.blogspot.com/-/s1600/QEshed10.JPG

Figure 74: The Vodafone Event Centre in Manukau takes inspiration from the traditional Maori form of building called Tauhuhu (ridgepole). http://www.constructors.co.nz/Portals/0/EasyGalleryImages/8/98/tecv194347.jpg

Figure 75: Image of Wellington's Civic Centre hosting a large crowd of protestors. An important part of public space becoming a symbol of community is its ability to allow large crowds to gather and express their opinions and aspirations. https://en.wikipedia.org/wiki/Wellington#/media/File:Art_Ferns_%26_Civic_Square.JPG

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Figure 77: Photo showing the new Waka building in wellington. The building has become a powerful symbol of the Maori heritage of wellington and an active public space. https://realtruth.files.wordpress.com/2011/05/te-raukura_-_640x480.jpg

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Figure 82: Image of the dominant port crane on Auckland's waterfront which have become a symbol of the city's working waterfront. http://www.seapixonline.com/NSThumbnail4A/ZHEN-HUA-2.8.jpg

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Figure 84: Perspective Render. By Shamus Crowe

Figure 85: Perspective Render. By Shamus Crowe

Figure 86: Perspective Render. By Shamus Crowe

Figure 87: Perspective Render. By Shamus Crowe

Figure 88: Cross Section. By Shamus Crowe

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Figure 90: Form study of a cruise ship, the trapezoidal forms were referenced in the layout of built form. By Shamus Crowe

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Figure 92: Conceptual Plan. By Shamus Crowe
Figure 93: Perspective Render. By Shamus Crowe

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Figure 97: Cross Section. By Shamus Crowe

Figure 98: Diagram showing Auckland’s volcanic range was used to develop the spatial arrangement. https://upload.wikimedia.org/wikipedia/commons/c/c6/AucklandMapHochstetter1859.JPG

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Figure 100: Image of a Maori Hakari stage which was referenced in the exposed floor plates and cone like forms. http://www.teara.govt.nz/files/p-24539-pc.jpg

Figure 101: Conceptual plan. By Shamus Crowe

Figure 102: Perspective Render. By Shamus Crowe

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Figure 119: Photo showing Auckland’s vibrant night lighting. http://dxs7khz3dc.cloudfront.net/4085/4a5ec266-f7f6-458a-b8c8-02431f47a6cb.jpg
15.0 Final Presentation