Blurring the Lines

NEIL- CRAIG RODRIGUES

EXPLANATORY DOCUMENT

A Research Project submitted in partial fulfilment of the requirements for the degree of Master of Architecture (Professional).
Unitec Institute of Technology
Firstly, I would like to thank my supervisors, Graeme McConchie and Krystina Kaza, for their support, invaluable knowledge, guidance and direction throughout the year. I would like to acknowledge everyone who has influenced me throughout my studies to get me to where I am today.

I would like to thank my parents, for putting up with me and without whom I would never have made it this far. A huge thank you to my family and friends who have helped me along the way, you know who you are. And finally, Gabriella, I would not have achieved what I wanted without your support, patience, always pushing me to the limit, my most positive influence, thank you.
“I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged”

Peter Brook
(The Empty Space)
ABSTRACT

The Aotea Quarter has been identified by the Auckland City Council as the cultural heart of Auckland. The Quarter currently lacks necessities, such as adequate connections between major public squares, and a current lack of connection between the cultural and arts facilities. These links and connections prevent the Quarter from fulfilling its true potential as Auckland’s leading cultural hub. The weak and ineffective connections are caused by the inactive edges and undeveloped dormant urban spaces (such as council owned car parks) within the Quarter.

This research project builds on the Aotea Quarter Framework plan to revitalise the Quarter. The primary focus is making a substantive contribution to the creation of a Theatre District within the Aotea Quarter. Outdoor theatre and street performance exemplifies human interaction, as emotions and reactions are not hidden away in the darkness of the auditorium but rather exposed in daylight and defenceless if the performer approaches. It creates a bond between the performer and audience, and between the audience members themselves. Through blurring the boundaries between theatre and performance, the project proposes multipurpose outdoor performance spaces. The design creates purposeful visual and physical links and connections with the theatres in the vicinity. Simultaneously, the project looks at the urban design problems caused by the construction of Mayoral Drive. The design aims to strengthen the corner of Mayoral Drive and Queen Street and improve the connection between Aotea Square and Myers Park. People are a city’s biggest attraction and we will naturally gravitate to exuberant and lively places. The thoroughfares are designed to attract people by creating the opportunity for impromptu performances and rehearsal spaces, while forming links with the existing performing arts venues.

Chapter 1
Introduction
1.1 Theatre and Performance.................................................12
1.2 Research Question............................................................12
1.3 Project Aims......................................................................12
1.4 Scope and Limitations......................................................13

Chapter 2
History of Theatre and Performance
2.1 Primitive Theatre...............................................................16
2.2 Ancient Greek Theatre.....................................................20
2.3 Roman Theatre..................................................................24
2.4 The Middle Ages...............................................................28
2.5 The Italian Renaissance and Comedia dell’arte...............32
2.6 Cockfighting, Bear and Bull Baiting...............................38
2.7 Elizabethan Theatre...........................................................46
2.7.1 The Social......................................................................49
2.7.2 The Globe Theatre.........................................................50
2.7.3 Theatre Architecture.....................................................53
2.8 The Restoration...............................................................56
2.9 Eighteenth Century Theatre.............................................58
2.10 Broadway, Off- Broadway & Off-Off Broadway............60
2.11 The Change in Theatre....................................................62
2.12 The Influence of Modern Technology............................63

Chapter 3
Outdoor Theatre, Street Theatre and Public Performance
3.1 Setting up a Performance................................................67
3.2 Street Performance Arrangements .................................69

Chapter 4
Precedent Study
4.1 Revitalisation Precedents
4.1.1 The Wave.................................................................76
4.1.2 Folly for a Flyover......................................................80
4.1.3 The Cineroleum........................................................84
4.1.4 The New York High Line..........................................88
4.2 Experimental Theatre
4.2.1 The U-Theatre.........................................................92
CHAPTER 1

Introduction
1.1 What is the difference between Theatre and Performance?

_Theatre_: noun; A building or outdoor area in which plays and other dramatic performances are given.²

Theatre, traditionally, is codified, with a history and certain expectations. The participants are expected to understand and carry on the tradition. It is rehearsed and sometimes lacks a sense of actuality, which sends the audience into a fully imaginative experience. The actors portray themselves as other characters, with their true identity hidden behind an imaginative figure. Theatre has a range of modes and styles from many cultures which have been developed through time. It offers the opportunity for direct human engagement which is hard to replicate with technology.

_Performance_: noun; An act of presenting a play, concert, or other form of entertainment.³

Performance is something that has been described as unifying the audience. Performance encompasses a wide range in nature; such as street performances, dance, music, acrobatics and also includes theatre. It even includes a certain amount of necessary audience participation. Compared to theatre, performance has a sense of reality and vulnerability for performers and audience, where they are exposed to its unpredictable nature. It is less concerned with linearity and structure but rather embraces a free and sometimes spontaneous atmosphere. Although the fundamentals of theatre and performance might be different, their paths do cross. Theatre and performance both include the human element. No two performers can replicate the exact same performance of a character. Each performance is different. Theatre cannot exist without the act of performance and similarly, performance without theatre. But blurring the lines between theatre and performance has the potential to create something quite unique, defined by the fundamentals which they possess and utilising them to create an alternative performance space which encourages and unifies the actor-audience engagement.

1.2 Research Question

How can blurring the lines between theatre and performance create an alternative multipurpose performance space(s) which revitalises dormant urban spaces within the Aotea Quarter?

1.3 Project Aims

This research project focuses on the revitalisation of dormant spaces within the Aotea Quarter. With Auckland’s leading civic spaces and performing arts venues such as the Town Hall, Civic Theatre, Q Theatre, etc., all located within a cluster,
the Auckland Council has identified this area as being Auckland's cultural heart. The Aotea Quarter Framework,\(^4\) which will be analysed more elaborately later, identifies problems and focuses on strengthening the cultural and performing arts sector. Creating life and activity in unused and undeveloped spaces is the way forward towards invigorating the Quarter.

The primary aim is making a substantive contribution to the establishment of a Theatre District within the Aotea Quarter. Utilising undeveloped areas (such as car parks) within the Quarter as a starting point will link Auckland's creative arts facilities. The design aims to provide safe and adequate connections and thoroughfares through to the major public spaces, such as Aotea Square and Myers Park. Creating safe access ways will be achieved through creating activity by populating the space. The integration of new bars, cafes and restaurants into the existing buildings and functions, such as rehearsal and performance spaces into the thoroughfares, ensure a sense of security. The attraction of people will be achieved by creating the potential for spontaneous and impromptu performances to occur around the fringes of the site, with the aim of creating transitional connections to the surrounding performing arts facilities. Materiality has been used to lead people from different spaces, but lets the user know they are in a different environment and subconsciously influences how the person moves through the space.

The main performance space adopts, and applies the fundamentals of theatre and street performance to create curiosity, intrigue promote human interaction and engagement. The design intends to employ a flexible nature where impromptu activities and organised theatre production can take place. The project aims to demonstrate how architectural interventions can help reinvigorate these dormant spaces, can act as a catalyst for future development for different spaces within the Quarter, or Auckland on the larger scale. This project is not aiming to produce a theatre to rival the other theatres in the area, but to unify them all as Auckland’s Theatre District.

### 1.4 Scope and Limitations

This project is looking at the experimental form of theatre and performance architecture. The project aims to create the potential for different modes of performance, ranging from theatre, dance, music etc., the function of the building is not necessarily a theatre. It will have the capability of a performing theatre, but will not have the full capabilities of an indoor theatre. The project will be classified as an outdoor theatre. The specifics of and how it functions as a theatre and its parameters will be elaborated in the project brief.
CHAPTER 2
History of Theatre and Performance Review
2.0 History of Theatre and Performance

Review

2.1 Primitive Theatre

There is no written record or knowledge of when or where the art of performance or theatre began, but aspects of performance can be traced back to primitive times. Studies of drawings in caves and artefacts show that performance was linked to hunting in tribes. The hunters would go out to find animals to hunt for food. The rest of the tribe would stay back and protect the campsite. When the hunters returned, the tribespeople were generally interested in how the hunt went and the hunters would show them. The hunters would re-enact the hunt, some being portrayed as animals by wearing the skin as costumes. As time went on the re-enactment of the hunt evolved. Hunters would act out the hunt before they actually went out on the search for the animals. They believed that it would create a magic for the hunt which would lead to success. They often used magic as a way of explaining things they did not know. They repeated this performance before every hunt, which would then be described as a ritual. The tribe chose one person to oversee these rituals. This person was the Shaman, who would try to communicate with the gods directly for the benefit of the community, and was the religious leader of the tribe. These rituals became the religious celebrations of the tribe. Religion and theatre became inseparable. Rituals are an important part of any religious ceremony.

---

Fig 2.1: The men reenacting the hunt

---

5 Michael Kramme, Theatre Through the Ages (Greensboro, NC: Mark Twain Media, 1996), 2.
Fig 2.2: The celebration of the hunt around the fire
Fig 2.3: Sketch analysing Primitive Theatre in Plan and Section
Critical Reflection

This event creates a natural gathering around the hunters and the fire. The flexibility of the performance generates a natural formation of those viewing and can be compared to a ‘theatre in the round experience.’ The fire creates a boundary which the village people gather around, keeping a safe distance from the fire to avoid getting burnt, but close enough to gain its warmth and view the performance. The openness of the performance fashions the possibility of attracting people from near and far. The various sounds made from the performance are allowed to travel because of the exposure allowed and the fire creates a visual landmark due to the light and smoke that it emits and can be seen from a distance. These forms of attraction, creating visual and audible connections, are important in igniting curiosity and attracting audiences, aspects which could be used in the design for this research project. The performance of primitive theatre is of a raw nature that exudes energy and dynamism. This project can further explore how performance spaces could be designed to promote this natural style of performance.
Fig 2.4: Play being performed at a Greek Theatre
2.2 Ancient Greek Theatre

The people of Greece valued the power of the spoken word. It was the main method of communication and storytelling. Socrates believed that once something was written down it lost its capacity for change and growth, which is why oral storytelling flourished throughout Greece. The Greek tragedies and comedies were always performed outdoors. The early theatres were little more than open areas in the city or next to hillsides where audiences could watch and listen to the tales of heroes and gods. From the 6th century BC there was a gradual evolution to more elaborate and complicated theatre structures with the basic layout staying the same. The theatres were built on a very large scale to accommodate the large number of people on stage and audience which were up to 14,000. The construction of these theatres largely depended on mathematics to create acoustics so the actors' voices could be heard throughout the theatre. The performance space was simply a circular space, known as the orchestra, which is where the chorus danced and sang. The orchestra was situated at the foot of the hill from which the theatre was carved. The slope of the hill created a natural watching place, or “theatron.” The seats of the Greek theatre were initially made out of timber, but the practice was changed in 499 BC when the timber was replaced with stone or marble blocks. The stone blocks gave the theatre a sense of rigidity and permanence. A new stage device was introduced during the 5th century. A crane was used to ‘fly the gods’ at the end of a play.

---

7 Ibid
Fig 2.5: Live performance at the Odeon at Herodes
Critical Reflection

The manner in which the Greek Theatre makes use of the natural topography has the potential to be transcribed and reproduced with Auckland's uneven topography and will create the opportunity for better viewpoints and natural acoustics. However, with the scale of the theatre, the connection between the actor and audience gets lost. As the audience members are seated further back, the distance between the actor and audience makes facial expressions harder to recognise. The sense of intimacy is then lost with the scale. Looking at the site context for the project, the grand scale of the Greek amphitheatres makes it hard to fit into the site. Elements from the Greek theatre can be utilised when analysing the topography of the site. Seating can be designed using the natural slope and create an amphitheatre with natural acoustics.

Fig 2.6: Sketch plan of the Greek Theatre
Fig 2.7: Artist representation of Roman Theatre
2.3 Roman Theatre

The form of the Roman Theatre was influenced by the Greek Theatres. Even the plays were imitations or loose translations of the Greek drama, to the extent of the plays being performed in Greek costumes. The first permanent Roman theatre was the Theatre of Pompey. All of the Roman theatres thereafter were derived from this theatre. Although the form between the Greek and Roman theatres may be similar there are some architectural differences. The Roman theatres were built upon their own structure rather than carved into the side of a hill. There were integrated entrances/ exits built into the structure. The Roman theatres give a stronger sense of enclosure compared to the Greek amphitheatres. The walls of the arena were built high enough so the audience were not tempted to look past the stage. The tall structures assisted in keeping the distracting external noises from the city out of the theatre. A tarp could be dragged over the top of the arena to create shade from the sweltering sun. The scenery and set design was more evolved than the Greeks. They would use triangular wooden prisms with a different scene painted on each side to provide a more realistic approach. The Romans loved a bloodthirsty spectacle. If a play had an actor dying, a condemned man would take the place of the actor and be killed onstage.

---

Hoscin, *The History of Theatre*, 12
Fig 2.8: Artist representation of Roman Theatre within the city
Critical Reflection

The built in internal circulation differed from the Greek theatres, but is very successful and is used in sports stadiums today. Similar to the Greek theatres, the connection between the actor and audience begins to diminish with distance. The addition of perimeter walls to block noise from the city could be encompassed in the design while still retaining the sense of openness. Using simple methods such as a tarp, or something of a similar nature, dragged over the top as a form of weatherproofing could be adopted in the project, especially with the ability of the weather in Auckland to change within a matter of moments. The site chosen for the project is located in the heart of the Quarter, and is directly affected by hustle and bustle of city life. The design will need to deal with the surrounding noises. It could be dealt with by raising the walls around the perimeter to create the enclosure. The scale of the Greek amphitheatres would be too large for the site chosen.
Fig 2.11: Re-enactment of the Mystery Plays
2.4 The Middle Ages

The era after the fall of the Roman Empire was known as the Medieval Ages, the Middle Ages and the Dark Ages. The church began to play a major role in the lives of the people during this time. The leaders of the church initially outlawed the theatre as they believed it was vulgar and evil, although a few groups of travelling performers continued to perform. However, after many years the theatre became a part of church services where priests would re-enact stories from the bible and found these performances an effective way to communicate the stories. These performances were known as ‘tropes,’ or Mystery plays. During certain festivals, the priests would perform multiple tropes at a time and these became known as cycles. A small stage was built for each of these performances by the clergy and each stage would tell a different story. The congregation moved from stage to stage to see each cycle. Eventually the tropes were moved outdoors and trained craftsmen prepared the stages. In many places, cycles were also presented on carts similar to floats in parades we see today. These carts were known as ‘pageant-wagons.’ The wagon stopped at each location and then moved on to the next location and performed the piece again, stopping after all the cycles had been presented at each location. Wagons were also located around the towns and people would travel from square to square to view the different plays.

---

9 Kramme, *Theatre Through the Ages*, 10
Fig 2.13 Analytical sketches of the Mystery Plays
Critical Reflection

The Mystery plays show multiple ways of how people are attracted to the pageant wagons. The different locations in the city determine how people approach the wagon and how they gather around it. The placement of the wagon within the space determines the number of people and how the audience view the play. Backed up to a wall, it replicates a thrust stage or, if placed in the middle of a square, could be a theatre in the round. On a larger scale, the different wagons could serve as theatres within a theatre district, linking one space with another and using wayfinding as a way of connecting them.
Fig 2.14: Interior view of Teatro alla Scala
2.5 The Italian Renaissance and Comedia dell’arte

The Renaissance beginning in the 16th century renewed an interest in arts and sciences. The theatre became a part of this rebirth. Performances became more elaborately staged with performances to entertain the royal courts and upper class people. The shift to theatres being performed indoors began in Italy and designers developed better methods of lighting the stage, as well as more realistic scenery and stage design. The Italian stage was set within an arch; this is where the term ‘proscenium arch’ came from. It served as a picture frame through which the audience could view the scenery. Stage design had soon developed into a 3-dimensional stage. Architect Vincenzo Scamozzi introduced perspective into stage design while completing Palladio’s Teatro Olimpico, with the ability to create vistas of street scenes which receded behind the archways. This change revolutionised theatre and stage designs, with elaborately painted backdrops and wings creating a unique experience. A curtain was also lowered for changes in the scenery so the audience received a surprise when there was a scene change; a practice which is still done today. Music, song and dance became vital parts of the theatre and more elaborate productions evolved into opera.
Fig 2.15 Peeter van Bredael, Commedia Dell’arte Scene in an Italian Landscape
Simultaneous with the rise of opera, a new type of theatre known as Commedia dell’arte (comedy of the trade) became popular too. It was essentially street theatre, but they would use indoor theatre if it were available. It was an improvised comedy show, the actors travelling through cities and performing on temporary stages. The show would begin when the performers would try to gain the attention of passers-by. The Renaissance and the Commedia dell'arte slowly spread to countries all over Europe.

Fig 2.17: Analytical sketches of the plan and section of the Italian Renaissance
Critical Reflection

The Renaissance era was a major turning point in theatre. The rise of technology, elaborate set designs and better lighting provided an atmospheric performance. The picture-frame proscenium arch came into play too, framing the performance. The proscenium arch prevents the audience from being fully immersed into the performance and restricts the seating arrangements only allowing for seats out from the stage. The growth of building and construction knowledge created the opportunity for larger and more extravagant theatres, which meant a larger capacity. This outcome was great economically, but impacted the viewing experience of the audience. The scale of the Italian Renaissance theatre is too large for the project. With the focus on intimacy and promoting the actor-audience relationship, the Italian Renaissance theatre is not suitable. But the improvised nature of the Commedia works well for the project. The Commedia uses temporary stages for the performances. Designing stages or performance spaces in view of thoroughfares will aim to attract more people to the space.
Fig 2.18 Artist's impression of Cock-fighting
2.5 Cockfighting, Bear- and Bull- Baiting

These bloodthirsty sports were a very popular form of entertainment before, during and after the Elizabethan era. The arenas or theatres for the sport were all located in the same area, along with theatres for plays. The bull- and bear-baiting rings were located near the Globe in London and offered a grim, inhumane form of entertainment. For the Elizabethans this was a good day out. They also enjoyed public executions and often fought to get a ringside seat to watch the prisoner being beheaded. The South Bank had a reputation for gambling, drinking and low lives.

With all the theatres and fighting rings located on the South Bank, there was the potential to go and see all the different spectacles in one outing. For cockfighting, people would gather around a circular table covered in straw, while the cocks, with sharp blades on each foot, were enticed to fly and attack each other. A fight would usually last around four to five hours. Cockfighting was an expensive sport and only wealthy men could afford to own a bird. This would attract attention from lower to upper class people. Betting would be a big part of cockfighting.

---

Fig 2.20: Artist’s impression of bull-baiting out in the open

Fig 2.21: Analytical plan and section of bull-baiting
Bull-baiting was introduced in England around the 1200’s and was a sport enjoyed by all and even Queen Elizabeth. The most popular arena for this spectacle was called the Bull Ring Theatre where tiered seating could hold up to a thousand people. This sport involved trained bulldogs attacking tethered bulls. The bulls would be tied to a wooden stake in the middle of the ring by the base of their horns. The dogs would be held down by the ears of their owners and then released to attack the bull. A fight would last at least an hour. Bull-baiting was much more common in England than bear-baiting due to the lack and cost of bears.

http://www.elizabethan-era.org.uk/elizabethan-bear-bull-baiting.htm
Fig 2.24: Artist's impression of bear-baiting out in the open
Similar to bull-baiting, bears would be tied to the stake by their neck or one of their limbs. Bull and bear-baiting both involved gambling like cockfighting. It was more often than not that the crowd would cheer for the bear. With the popular emergence of the theatre for plays, bull- and bear-baiting became neglected. A law was passed that would close theatres on Thursdays to increase revenue for cockfighting and bull and bear-baiting. While the Puritans closed down the theatres, they allowed the baiting rings to remain open. The last baiting fight in England took place in 1835.
Fig 2.26: Artist's impression of bear-baiting ring
Critical Reflection

The cockfighting, bull- and bear-baiting and the Elizabethan theatre are all similar in layout, varying in scale, but envisaging the same ideas. Although the fighting was barbaric in action, it brought people together. The natural gathering around a spectacle can be seen. It is not known whether the theatres were derived from the fighting rings or vice versa. The rings were identical to the Elizabethan theatres with each level of seating stepping forward, towering down on the action in the middle, provided improved sightlines for the action.

Fig 2.27: Analytical plan and section of bear-baiting ring
2.7 Elizabethan Theatre

The initial focus and majority of research for the project was based on the architectural and social fundamentals of Elizabethan Theatre. The spectacle of ‘the event’ was spread over a wide range of activities during the Elizabethan era, but all involved a performance of some sort. During the reigns of Elizabeth and James I, a number of theatres were built on the South Bank of London. There were two types of theatre in London, the amphitheatre and the halls. The amphitheatres had a similar design to the inn-yards and bear-baiting rings. The halls had roofs and were generally smaller with the seats being more expensive and were often by candles hung in branches over the stage.\(^\text{14}\) The Red Lion was the first purpose built theatre for the sole purpose of putting on plays. Visiting the theatre during the Elizabethan era can be compared to going to a rugby or football match today. The streets would be packed with hurrying people; noisy crowds laughing and jostling, buying food and trinkets from the street sellers and markets along the way. Posters and circulars would be seen advertising the programme for the day. The Globe and the Rose were located on the South Bank so you would either have to cross a crowded London Bridge or hire one of


(Left) Fig 2.28: Artist’s impression of the view from Southbank looking across the River Thames.

Fig 2.29: Artist’s impression of the interior Great Hall of Ordsall Hall, in the 15th century.
The Social Aspect

Plays on Bankside were always in the afternoon because there was no artificial lighting and it was recommended that the audience returned home before nightfall. It cost 1 penny to stand in the pit, 2 pennies for a seat in one of the galleries and 3 pennies for a private box. Generally, the lower class people, or commoners, would stand in the pit; they were referred to as ‘groundlings’ or ‘stinkards.’ The respectful silence during performances known today was non-existent then. Theatres such as the Rose and the Globe held as many as 2500-3000 people for each performance. So people standing in the pit would be forced to rub shoulders with the person standing next to them. Throughout the play, sellers moved through the audience selling nuts, fruit, wine, beer, tobacco and playbooks. Daylight performances allowed the audience members to interact with each other and engage with actors. The audience would carry on eating and drinking while the play was going on. If they did not like what they saw, they were not afraid to hiss and boo and throw fruit at the actors. Shakespeare’s plays often escaped this criticism. Theatre companies usually had many plays in their repertoire and would recycle the plays, so it was almost guaranteed that a new play would be performed each day.

—

http://www.nosweatshakespeare.com/resources/shakespeare-theatres/globe-theatre/

(Left) Figure 2.30: Artist’s impression of the Festival at Bermondsey

(Left) Figure 2.31: Artist’s impression of the Globe’s stage and audience.
Fig. 2.33: Sketch of the Globe's stage, structure and audience.

Figure 2.33: Reproduced structural perspective drawing of the Globe Theatre.
2.7.2 The Globe Theatre

The company of actors to which Shakespeare belonged was called Lord Chamberlain's Men. The actors owned their own theatre known as 'the Theatre' which was located in Shoreditch, which was used for theatre, bear-baiting, fencing and other spectacles.\textsuperscript{16} It had been built like a construction kit whereby they could dismantle it and build it back up. When the lease ran out they were able to dismantle the theatre and carry the timber across the river and rebuild it as the Globe.\textsuperscript{17} Many people speculated about the number of sides the Globe had, ranging from being completely circular to 16 to 20 sides with assumptions being made from inaccurate sketches found from the 1600's. Later archaeological research proved that it did indeed have 20 sides. The Globe had many galleries on three levels with a yard open to the skies. Due to the lack of protection from the weather, the Globe only operated during the summer months and remained closed from October through to April.

Audiences at the Globe were quite large. It was said that it held up to 2,500 people during each play. On June 30\textsuperscript{th}, 1613, during Shakespeare's play of Henry VIII, a stage cannon was fired to announce King Henry's entrance and a spark from the cannon set fire to the thatched roof, burning it to the ground within an hour. The globe was rebuilt in 1614 and replaced the thatch with tiles.\textsuperscript{18}

\begin{itemize}
\item \textsuperscript{16} Richard Leacroft, \emph{The Development of the English Playhouse}, (London: Eyre Methuen, 1973) 29.
\item \textsuperscript{17} Joseph Candido, ed., \emph{The Text, the Play, and the Globe}, (Madison, NJ: Fairleigh Dickinson University Press, 2016) 109-110.
\item \textsuperscript{18} Ibid., 39.
\end{itemize}
Figure 2.35: Analytical plan of the Globe Theatre
2.7.3 The Theatre Architecture

The Layout of the Globe

There were four main entrances on the ground level which were intended for the ground galleries and the pit. The symmetry of the Globe allowed for proportional arrangements of the galleries. There were two stair towers, accessed from the outside. These stairwells took you to the upper galleries and private boxes. There were two stairwells in the back-of-house (tiring house) which helped the actors get to the multiple levels on the stage set.

From archaeological studies of open-air Elizabethan theatres:

1- These were conventional constructions by craftsmen rather than being designed by architects
2- The scale of the theatres corresponded with the ‘found spaces’ which were used previously as theatres such as the courtyards of inns.
3- The form was classical
4- The finish of the theatres was in itself an illusion. The columns which appear to be marble are painted to imitate marble.
5- Theatre owners packed as many people into a given site to maximise income.
6- The focus, which has vast importance in theatre was given by the pure geometry, which was not only a technical tool but also had then and still has a mystical significance which cannot be easily explained.19

---


Figure 2.36: Artist's impression of the Globe Theatre audience
Figure 2.37 Model of the second Globe
It is clear that the essentially simple structure of the Elizabethan theatre was extremely efficient at maximising the revenue from the box office. The design is successful in catering for as many people as possible without endangering the actor’s primary task of communicating with each member of the audience. The Elizabethan theatre would hold 3-4 times more people than a theatre the same size in modern times.20

The architecture of the Elizabethan theatres dictated a sense of socialness, carried from the event that the journey to the theatre creates. One of the main features that the Elizabethan theatre creates is the connection between the actor and the audience, which in some way has been lost in the modern theatre experience. The combination of the proscenium arch and theatre-in-the-round captures the audience in the space, almost completely enclosing the stage. The layout of the tiered seating and the pit create a strong community within the audience. As shown in the image below, the structure of the building steps forward at each floor level. This slight adjustment allows for marginally better sightlines but also creates the sense that the audience are closing in on stage from the top. It creates an atmosphere that engulfs the audience into the performance, forming the bond between actor and audience.

The pit almost forces interaction within the audience. The use of daylight in the theatres allowed the actors to see the audience. The actors were able to see the emotion and reactions from the audience and feed off the energy received.

**Critical Reflection**

The social aspect of the Elizabethan theatre is something that can be utilised in the project. Creating a social atmosphere is vital to establishing a Theatre District in the Aotea Quarter. The South Bank consisted of a cluster of activities from theatre to bull-baiting, connected by markets and stalls filling in the gaps and creating the links between them. These markets can be replicated with bars, cafes and restaurants to create connection with the spaces. The social fundamentals are dictated in the architecture of the theatres as described above. Each gallery steps forward the higher it goes, almost creating the atmosphere of a beehive, enclosing the space. The technique of pushing the structure forward can be utilised in the design. It helps bring the audience located higher up, closer to the performer. This structure influences the proximity and engagement created between the actor and audience. The inclusion of the pit into the design can be used to create the informal performance spaces.
Figure 2.38: Artist’s impression of the Drury Lane Royal Theatre in London
2.8 The Restoration

In 1642, the Puritans closed down all theatres and all theatre activity and performances were restricted to private houses.\(^{21}\) When the monarchy was restored (1660), the reopening of public theatres became difficult. There were many significant differences between the post-restoration indoor theatres and those which sat on Bankside. The restoration playhouses were smaller than the open-air theatres, holding no more than 600 people. There are also suggestions that these theatres started to have a proscenium arch built in.\(^{22}\) Boxes above the sides of the stage were built for seating and audience members were often seated on the stage where they would interrupt the actors. The auditorium and the stage were lit by candelabras. The theatre was a social arena for the middle to higher classes where women would disguise themselves with masks and often set up rendezvous, likened to those love affairs performed in the plays. Charles II allowed women to act in plays instead of young boys which led to sexually charged scenarios. This continuation of the indoor theatre can be seen in theatres today with the Georgian Theatre Royal in Yorkshire (1788) and the Tricycle Theatre in London (1980). Mainstream playhouses like these have a maximum capacity of around 150 and 450 at modern densities. Due to their contrast with the absolute basic form of Elizabethan theatres these playhouses were successful between 1661 and 1733.

Most theatres of this period were no bigger than the dimensions of a tennis court and, not surprisingly, many were converted tennis courts. This meant that the backstage, stage, auditorium and entrance had to be fitted into this dimension. Theatres of this scale were known as minor theatres in London in the 19th century and elsewhere in Britain as “number two” and “number three” theatres in the early 20th century. Their scale was shared by the “little” or “art” theatres and the early off-Broadway theatres of 1950, many of the later off-off-Broadway theatres and the not-for-profit theatres of America in the 1960’s and 70’s.

\(^{21}\) Mackintosh, *Architecture, Actor & Audience*, 11

\(^{22}\) Ibid., 14
Figure 2.39: Artist's impression of the Beggar's Opera.
2.9 Eighteenth Century Theatre

The 18th century also saw the inclusion of audience members on the stage. This created two sets of audience. The audience located on the stage were in an amphitheatre-like arrangement and were merely for the actor’s benefit. Actors who were not great fans of scenography were prepared to fill the stage with audience as this meant more income from paying audience members. The crowded stage provided a much more action-packed and atmospheric scene. Including audience on the stage created good stage effects especially for battle scenes which made the stage seem as if it were full of soldiers. The audience were banished from the stage in the late 18th century with the introduction of perspective in stage scenery. Soon after, the major theatres were expanded to accommodate the growth of audiences.

Critical Reflection- Restoration and Eighteenth Century Theatre

The inclusion of the audience onto the stage, seen during the Restoration and 18th century theatre is a concept which can be utilised in the design. It creates a crowded stage which enhances the stage and the atmosphere. There is an added dimension generated to further heighten the actor to audience engagement and connection.
The Puritans settled in North America during the 17th century. They prohibited theatre until the early 18th century when a number of English actors arrived. Plays began to be staged in temporary venues until the first theatres were built in Virginia (1716) and South Carolina (1730). The most popular plays in American theatre for a significant amount of time were Shakespearean tragedies, restoration comedies and farces (especially those involving political satire). During the 20th century, the density differences within a single theatre were less obvious. Only a few two-mezzanine playhouses were built after 1910. Nevertheless, American theatres have at least 25% more space allotted per person in the auditorium than the theatres of the early 1800's, despite commanding pressure on the box office. A tempting view to take would be that the poorer people are being treated better in terms of the comfort and space which was previously only enjoyed by the middle to upper-class people. But using this pricing policy shows that it limits its audience rather than extending it. The consequence of a narrow price gap between the old and the new theatres is a ‘middlebrow’ and more middle-aged and homogeneous audience whose expectations of theatre and taste is all too predictable. A house that is less densely packed and has an abundance of space creates a comatose
atmosphere. There has been an 'underground' criticism of the minimally populated modern theatres with large open spaces. Off-Broadway began during the 1950's as a reaction against the commercialism of Broadway. These experimental theatres were generally smaller and operated independently of each other. Off-Off-Broadway then stemmed from Off-Broadway. These theatres were smaller in size compared to Broadway and Off-Broadway and are known to pack their patrons into benches where legs rub with each other, creating a much more intimate environment.

Critical Reflection

The reducing density and need for comfort in Broadway theatre, conflict with the ideas proposed in this project. The connection between actor and audience is immediately lost with a larger room with fewer people. Although connections can be made with Off-Broadway and Off-Off-Broadway. These theatres were packed with more people, with the rubbing of legs with each other, as mentioned above. The personal experience between audience members create an intimate atmosphere, enhancing the performance. The project aims to create intimate connections and engagement with the audience members.

26 Mackintosh, Architecture, Actor & Audience, 24
What Does This Mean for The Actor?

The modern theatre represents a space which is loosely packed with expensive seats and gives the feeling of a “half house” at the old densities. A comparison can be made between the old and new with the Olivier Theatre at the National in London, where the total acoustic volume is $11\text{ m}^3$ per person which is three times greater than that at a playhouse.\(^{28}\) This also creates the need for technology to provide suitable acoustic needs. The connection between the actor and audience is lost as the actor has difficulty creating that connection with the sparsely packed audience.

2.11 The Change in Theatre

There are a number of practical reasons why the theatre has evolved to what we see today. The 20th century human body is larger in height and width than the average Elizabethan body.\(^{29}\) Few today would stand for the entire duration of a two-hour play as did the stinkards and groundlings in the pit of the Elizabethan theatre. Although in a modern pop or rock concert, audience stand during the whole performance. Changes in culture, social hierarchy and human expression have influenced how the theatre has evolved and will continue to develop as time goes on. The modern audience demand comfort as well as extra leg room and personal space. Keeping up with the building code regulations were put into place governing the width of aisles, number of seats in a row, the width between rows of seats and the number of people allowed for each exit. Fire regulations require aisles, gangways, staircases and a limited capacity on each tier so that the audience is manageable during an emergency.

\(^{28}\) Mackintosh, *Architecture, Actor & Audience*, 24

\(^{29}\) Ibid., 14
2.12 The Influence of Modern Technology

The introduction of the cinema was catastrophic for those involved with theatre and the performing arts, apart from those able to make the transition to the film industry. The movies have the ability to produce a low running cost employing fewer people with low skill levels. The same movie could be put on repeat with minimal effort and still gain a higher income. Due to the low running costs, the cinema has the capability of lowering the ticket prices, making them cheaper than live performances. This caused a shift by the working class to the cinema instead of the theatres and music halls as it was a cheaper form of entertainment. Technology will always be more effective at reproducing illusion, which leaves less work for the imagination of the audience. This drove theatre away from naturalism and the created illusion. Jerzy Grotowski introduced the concept of the ‘Poor Theatre,’ where the theatre was stripped down to a raw and natural form without realistic sets, stage effects and lighting. This would reinstate the actor as being the dominant feature on stage.\footnote{Bim Mason, \textit{Street Theatre and Other Outdoor Performance}, (London: Routledge, 1992), 10.}

In a turn towards post-modernist trends, the previously hidden mechanics of the theatre began to be revealed,\footnote{Ibid. 11.} for example musicians were no longer hidden in the orchestra pits but were exposed and became a part of the spectacle. Similarly, the Pompidou Centre in Paris with the way its exposed structure, service ducts and pipes creates the façade of the building. There is much more appreciation of the ingenuity of creating pictures out of objects and allowing the audience’s imagination to get a workout rather than the illusion technology can create.\footnote{Ibid.} Theatre creates a direct and conscientious relationship between the actor and audience. The proximity and interaction between the actor and audience is something that cannot be replicated with technology. The performer can have a greater effect on the audience when they are all within the same realm.
CHAPTER 3
Outdoor Theatre, Street Theatre and Public Performance
Outdoor Theatre, Street Theatre and Public Performance

Outdoor and Street theatre are well positioned to explore Grotowski’s idea of the ‘Poor Theatre.’ The authentic nature of outdoor theatre is more exposed to the mechanics and operations as it becomes harder to hide these elements outdoors.

After analysing the different aspects of theatre and how it developed through time, some ideas were linked with street theatre and public performance. A trend was starting to form with the indoor theatres, leaning towards creating a much more comfortable environment for the audience, rather than stimulating their senses or causing uneasiness and tension. Street theatre and public performance are, in a sense, primitive forms of theatre. Street performers have a number of ways of arranging their audiences. There are multiple parameters which affect how the performance is played out. Site selection is incredibly important, with acoustics, weather, flow of people and positioning of the performer and the audience to be accounted for. This influences how the public view the performer as they walk past and whether they decide to stay and watch or carry on through. Was this how performers began to use architectural interventions to enhance their performance? Something as simple as a small podium to elevate themselves above the crowd made a big difference.

3.1 Setting up a Street Performance

As mentioned above, there are a number of factors which contribute to the choice of space for the performer. The space must compliment the type of performance and consider the flow of audience through. Lighting and acoustics become extremely important as the conditions are a lot different to an indoor theatre. The weather plays an important role in the positioning of the performer. The lighting is integral to the success of the performance. The performer must position themselves so that the performance is horizontal to the sunlight, avoiding either performer or audience having to squint into the sun. Shading becomes equally important for both audience and performer. Pleasant conditions for the audience would prolong their stay while uncomfortable conditions would see the audience leave sooner. Sound and acoustics can be the performer’s biggest hardship. The busy city can prove to be a challenging venue, with cars, buses, road works and other local noise easily drowning out a performer. Visibility works in tandem with sound as both are needed for recognition of a performer by those passing through. It is up to the performer to be visible and noticed as people walk by.

3.2 So a site should be chosen where the performer can be seen, heard and there is enough space for passers-by to stop and take in the performance. The ideal condition would be in an amphitheatre setting where the audience are raised up with tiered steps and the performer below. This helps enclose the sound waves and creates a more intimate relationship with the audience. Alternatively, the performer can be on a raised level above the audience which helps the voice carry...
over a longer distance, but makes hearing difficult for those close by. The audience need to feel the connection with the performer and proximity becomes very important, so reducing the barriers is vital.

Figure 3.2: A photo of a street performance (natural ellipse) along Hollywood Boulevard
Different Street Performance Arrangements

The Natural Circle

The circle is the most natural formation of a crowd gathering around a spectacle.\textsuperscript{34} Unless the boundaries are specified by the performer, the circle tends to deform an elliptical shape. There are naturally more people in front of the performer, which provides the best view and fewer people at the sides. The shape of the circle mostly depends on the type of performance, whether it is a performance which works on a 360-degree axis (e.g., acrobatics) or a musical performance which naturally arranges the audience in a three-quarter circle.

\textsuperscript{34} Ibid., 98.
Figure 3.4 A photo of a street performance in Auckland’s Wynyard Quarter, with clearly marked performance
Setting the Boundary

There are a number of methods a performer can use to set the boundary for the audience. The performance could potentially deal with a dangerous stunt where the audience need to be a safe distance away or to just increase the perimeter of the audience so more people can view the performance. Something as simple as cones, or even a rope, creates these boundaries without hindering the view of the audience. Paving tiles are sometimes used as a more natural form of barrier, with the tiles already built into the ground. The performer would usually inform the audience about the perimeter, but it is sometimes hard to contain younger children as they move closer with excitement.

Figure 3.5: Analytical plan of delineated performance boundary in street
Figure 3.6: A photo a street performance in Auckland’s Viaduct, where the performance creates a thrust stage.
The Thrust
The performer putting his back to the wall and facing his performance out to the audience is a popular mode of arrangement and could be seen as the traditional thrust stage from theatre. This allows the performer to leave his equipment behind him safely. Arranging the performance in this manner restricts how the audience gathers around. The performer does not have to worry about directing his performance on a 360-degree axis but rather forming a three-quarter circle with the audience, reducing the amount of distraction behind the performer. This helps the performer acoustically as the sound is bounced off the wall back to the audience.35

Critical Reflection
Certain aspects of street performance can be utilised in the design. As the performance spaces will be predominantly outdoors, how the space deals with the unpredictable weather conditions and acoustic qualities is important. Architecture can support the idea of a crowd naturally gathering around a performer/performance to create a more natural and informal atmosphere. Materiality can be used to set boundaries for formal and informal performance spaces. Creating a degree of separation between the performer and audience is important at times. With the project playing host to a number of performance spaces, creating separation between the performance spaces without physical barriers, but rather with visual barriers is essential.
CHAPTER 4
Revitalisation Precedents
4.1.1 The Wave

The Scarcity and Creativity Studio
Valparaiso, Chile, 2014

The client’s aim is to recover abandoned and empty urban spaces in the city of Valparaiso, Chile. These sites are currently rubbish dumps which attract rodents and are inhabited by rough sleepers and felons. Scarcity and Creative Studio, got together with recently graduated students from theatre, art and architecture schools. The activities of the group rely on self-motivation and collegial support. Valparaiso presents very interesting spaces within its vernacular urban fabric, its hillsides being decorated with a great variety of church spires. This creates a unique setting for the rehabilitation of inner-city urban spaces. The Wave theatre provides a flexible event space which accommodates theatre, circus, and music performances with a capacity of 100 people. The events organised at the Wave are free, but there is a charge for food. The Wave provides space for workshops where communities can come together. The name of the theatre comes from the form it takes, the recycled seats rising up like a wave to form the tiered seats. The amenities, such as kitchen and toilets, are located in the void created by the rise


(Left) Figure 4.1: A photo The Wave Public Performance Space in

Figure 4.2: The Wave’s seating design
Figure 4.3: Looking at the structure under the seating
Critical Reflection

The Wave has been chosen as a precedent not for its theatre architecture but rather for how the space it occupies has been rejuvenated. Selecting a site that has challenges to overcome, increased its character. The amphitheatre successfully fits into the space, also lending itself well to its context. Applying similar methods to the site selected for this project (an open car park in the heart of the city) will be important. The flexibility of the amphitheatre makes the space more usable, allowing for more events and community based activities.
4.1.2 Folly for a Flyover

Assemble Studio

A project taken up by UK based firm Assemble, transformed a disused motorway undercroft in Hackney Wick into an arts venue and a new public space. Up to 40,000 local residents, visitors and artists came, performed, watched and got involved with various different activities including workshops, talks, performances and theatre over a 9-week period. The idea began with imagining how the site would have been inhabited in its past. A story was written about the site, imagining the Folly being the home of a stubborn landlord who refused to move his house to make room for the new motorway, which was then built around him, leaving the pitched roof wedged between the East and Westbound lanes. During the day, the Folly occupies itself as a café, hosts events and boat trips around the waterways and when night time hits, the spaces is brimming with activity; with people occupying the building’s steps to watch movies, sometimes even accompanied by a live score.

38 Ibid.

(Lef) Figure 45: Movie at the Folly

Figure 46: The site without the temporary structure

Figure 47: The site with the temporary structure
Assemble’s intentions were to design the Folly as a giant construction kit which allowed people of any skill level to participate in building it. The walls of the Folly were made out of an interwoven bead structure and at the end of the project they were unstrung and used to make planting and play facilities for a local primary school. Due to the great interest in the project, the London Legacy Development Corporation plans to invest in utilising this site for future public use.

Critical Reflection

The Folly for a Flyover reinvigorates a misused and neglected site very successfully. The new Hackney Wick motorway creates a negative impact on a space which had the qualities (water and greenery) to be successfully used by the public. The motorway creates a dark urban space which unintentionally promotes illicit and prohibited activities. The construction of major roads like this, jeopardising public spaces, can be seen all around the world. The reaction has been very similar with the construction of Mayoral Drive in Auckland’s CBD. The construction of the new road has created a thoroughfare through to Myers Park, where activities take place which make it unsafe for pedestrians to walk through. The Folly addresses these concerns by creating a safer environment, bringing life and activity, especially at night time. The Folly creatively embraces the site, using bricks, which could be identified as a permanent building material but has been adapted into a bead curtain structure to maintain its form and ability to be recycled after.

(Left) Figure 4.8: Movie at the Folly. View from the back

Figure 4.9: The Folly during the day
The Cineroleum

Assemble Studios
Albion Buildings, Clerkenwell Rd, London, 2010

Another self-initiated project by Assemble Studios, the Cineroleum looks at the potential of reusing the thousands of empty petrol stations in the UK. The cinema is very visibly handmade by a team of over a hundred volunteers. Using cheap industrial, reclaimed or donated materials, the Cineroleum recreates an improvisation of the rich and decadent interiors of the golden age picture palace. The flip-up seats were made from scaffolding boards and the foyer was furnished with formic-clad chairs and tables from schools. The cinema itself is separated from the busiest single-lane road in Europe by a curtain which was hand sewn from approximately 3km of roofing membrane. “The curtain allows for both collective escapism and created a public spectacle on the street for passers-by. At the end of the film the curtain rises, pushing the audience from the imaginative world of the film to the everyday theatre of the street.”


(Left) Figure 4.10: Street view of the Cineroleum at night

Figure 4.11 Plan of the Cineroleum
Critical Reflection

Although the Cineroleum is a cinema and not a theatre, there are some aspects of this project which are relevant. The adaptive reuse of a gas station sets itself as a catalyst for the reuse of the thousands of stations around the UK. Reusing the inactive and dead spaces within the Aotea Quarter to create life and energy would help invigorate it. The project shows how a function, such as a cinema, can work well with a challenging site such as this one (busy single-lane street). The location of the Cineroleum can be compared to the busy traffic activity of Mayoral Drive. The simple use of roofing membrane as walls acts acoustically to keep the noises of the traffic out, as well as keeping sound within the cinema.
The New York High Line

Diller Scofidio + Renfro
New York, USA, 2009

Running with the same theme as the previous precedents, the High Line reuses a dead and vacant elevated railway line in New York. Diller Scofidio + Renfro transformed the 2.3 km railroad into a public park stretching from the Meatpacking District to the Hudson Rail Yards in Manhattan. "Inspired by the melancholic, unruly beauty of this post-industrial ruin, where nature has reclaimed a once vital piece of urban infrastructure, the park interprets its inheritance."40 The park offers a charming break from the chaotic city streets and the opportunity to experience the elevated space with uninterrupted views of the city. "Through a strategy of 'agri-tecture,' (part architecture, part agriculture, the High Line surface is digitized into discrete units of paving and planting which are assembled along 1.5 miles into a variety of gradients from 100% paving to 100% soft, richly vegetated biotopes."41 The park includes runs of site-specific microclimates which include dry, windy, sunny, shaded and wet spaces. The paving in the park varies in different sites, with the space between the precast concrete panels fluctuating providing the opportunity for wild grass to grow in-between. The texture of the paving also tapers in various directions creating a “pathless” landscape, where the public can wander in their unscripted directions. The path is cultivated to create intimate, wild and social aspects. The park is designed to create a slow paced, relaxed landscape oasis away from the frantic city streets.

41 Ibid.

(Left) Figure 4.14 Tiered seating for pedestrians on the High Line

Figure 4.15 View of the winding path with vegetation forming it's direction
Critical Reflection

Although similar to the previous precedents with the reuse of abandoned and dead spaces, the High Line provides different ideas which are suitable for the project. The idea of using different methods, such as the concrete pavers, to slow people down is important. Slowing people down from the hustle and bustle of city life allows them to appreciate life around them. Creating many access ways, thoroughfares and bridges through the site, enhancing the person’s experience is key. Just as the High Line creates different experiences at different segments of the rail line, the different pathways can promote different moods and atmospheres. The use of different materials, texture and exposure to the climate will assist in making the spaces more desirable. As mentioned earlier, the design includes multiple performance spaces and creating separation between the different spaces is important. The spaces can be separated by the use of textures and materiality.
Figure 4.18: Plan and section of the U-Theatre.
4.2 Experimental Theatre

U-Theatre

Farkas Molnár

Unbuilt

An unbuilt concept from the Bauhaus by Farkas Molnár explores the use of multiple stages with different arrangements to suit the performance. The auditorium is essentially a thrust stage with the auditorium seating arranging itself around the stage as a U-Shape (where it gets its name). The two tiers seat a total audience of 1200. Each seat rotates to allow for the best possible view. The diversity in the U-Theatre does not come from the flexibility provided by the seating but from the different stages.

The first stage, Stage A, is closest to the audience. Stage A is square in shape, 8x8m, and can be viewed on three sides. It has the possibility of being raised or lowered as per the requirements of the production. The second stage, Stage B, located behind Stage A, has the potential of being rolled forwards or backwards and is set at the height of the first row of seats, but can be raised and lowered. The main function of this stage is for the use of three-dimensional scenery which does not need to be seen in the round. The stage can be prepared behind the curtains and then rolled onto Stage A. The curtains consist of two metal sheets which can be pulled laterally into the wings. The third stage, Stage C, located behind Stage B can be moved forwards, backwards and to either side. This allows for preparations to be made on the stage behind the scenes and then rolled into the desired position. The flexibility of the stages allows for an orchestra to be situated on any of the three stages, with Stage A being the most intimate of the three. The combination of Stages A and B create a much more intimate experience and promotes audience interaction. The fourth stage, Stage D, is suspended above Stage B and is connected to the first balcony level. This stage is used for stage action and as a secondary location for music.

Critical Reflection

This theatre proposes a unique diversity which can be used and adapted in the project. The use of an adjustable stage, both laterally and vertically, can further enhance the space and provide a multifunctional space. The U-Theatre can use two stages at the same time during a performance. Utilising this idea could allow for different performances to happen at the same time when arranged appropriately. Little details such as the rotatable seats permit the user to be in control of how they view the performance and create a connection with the theatre itself, heightening their experience. Design techniques such as these can reinforce the connectivity between the actor and audience, as the viewers are compelled to become involved.

---

CHAPTER 5

Context
5.1.1 The Aotea Quarter

The Aotea Quarter is located in the heart of Auckland's CBD. It resides in a natural basin at the top of Queen Street valley. At this central point in the CBD lies Auckland's civic and cultural heart where creativity is expressed and civic life can be participated in. The concentrated collection of diverse facilities clustered around Aotea Square (from which the term Aotea Quarter stems). Towards the eastern, western and southern fringes of the quarter begins the residential community and pockets of mixed-use activities. The Aotea Quarter offers the potential for growth to become a leading cultural tourist destination.

The quarter benefits from two main public spaces: Aotea Square and Myers Park. Aotea Square is the host to a number of activities, including festivals, graduation ceremonies, cultural shows and political rallies. Myers Park, in contrast to Aotea Square is now described as an inner-city oasis. The park runs through to Karangahape Road, with a kindergarten and children's playground also residing in the space.

The area was once an important natural resource for local Maori as the source of Te Waihorotiu (the Horotiu Stream) which flowed from the wetlands on what is now Myers Park. The Te Waihorotiu Stream was vital to Maori to gather food and water for their villages which were located in Albert Street and Albert Park. Waihorotiu was also the name of the village which overlooked the stream and wetland of Te Waihorotiu. It was probably located near to where the Town Hall sits. The settlement was situated around Myers Park and Aotea Square. The urupa (graveyard) for the Horotiu settlement was where the Town Hall sits. Apihai Te Kawau, who gifted the land to William Hobson, had the bones and graves removed when the Town Hall was built.
Figure 5.3: Aotea Quarter Framework Plan
Auckland Council and contributors identified six main themes within the quarter which needed more attention:

1. Identity, events and wayfinding
There is a lack of co-ordinated attention to make it a strong liveable destination where people want to spend time.

2. Structural connections
Mayoral Drive is ruined by its unmitigated and inactive edges, separates links from the civic space and does not flow through to Myers Park.

3. Spatial
The inactive edges around Aotea Square and Myers Park, and the undeveloped council-owned sites such as open car parks come as challenging spaces which need development to enhance the Quarter and address its natural basin.

4. Cultural
The representation from tangata whenua is limited in terms of cultural landscaping, e.g. Waihorotiu Stream.

5. Social
There is a lack of community space and social infrastructure associated with the city’s growing number of apartment dwellers; there are rough sleepers in the area and safety risks during the day and night.

6. Economic
There is a loss of commercial office demand to the waterfront and downtown area. There are a limited number of higher-end food and beverage amenities.⁴⁴
THEATRE DISTRICT

1. POP-UP GLOBE
   CAPACITY: 900
   STYLE: ELIZABETHAN
   FORM: THRUST+IN-THE-ROUND

2. BASEMENT THEATRE
   CAPACITY: 100
   STYLE: EXPERIMENTAL
   FORM: PROSCENIUM

3. TOWN HALL
   CAPACITY: 1,673
   STYLE: ITALIAN RENAISSANCE

4. AOTEA CENTRE
   ASB THEATRE: 2,256
   FORM: PROSCENIUM, ARCH
   HERALD THEATRE: 186
   FORM: THRUST STAGE

5. CIVIC THEATRE
   CAPACITY: 2,378
   STYLE: MOORISH REVIVAL
   FORM: PROSCENIUM, ARCH

6. Q THEATRE
   RANGATIRA: 350–450
   LOFT: 120
   STYLE: CONTEMPORARY BLACK BOX
   FORM: MULTIFUNCTIONAL

7. ST. JAMES THEATRE
   CAPACITY: 420–2400
   STYLE: HERITAGE
   FORM: PROSCENIUM, ARCH

8. SKY CITY THEATRE
   CAPACITY: 420–2400
   STYLE: CONTEMPORARY
   FORM: PROSCENIUM, ARCH
5.1.2 The Focus on Theatre and Arts in Aotea Quarter

The Quarter has set itself up to become Auckland’s ‘Theatre District,’ with the pieces being there but connecting these spaces will unleash its true potential. People are generally unaware of the events going on in the Quarter unless it is a ‘big ticket’ event. There is a wide range of different performing venues within the Quarter, but the links between them are non-existent or have been broken. “People are a city’s biggest attraction: we naturally gravitate to those quarters that have an energy and pulse. Such places cannot be manufactured, but their foundations can be put in place and nurtured.”

There are fifteen theatre spaces within 500 metres of ‘mid-town’ Queen Street, ranging from an Opera House to smaller studio theatres. The geographical proximity of these theatres urges for the creation of a landmark-branded theatre district.

---

45 Auckland City Council, Aotea Quarter Framework, 7.
5.2 Performing Arts Venues in the Aotea Quarter

5.2.1 Auckland Pop-Up Globe - 2016

The Pop-Up Globe was located in the heart of Auckland’s CBD next to Basement Theatre and Q Theatre. 2016 marks the 400th anniversary of death of Shakespeare and to mark this occasion the Pop-Up Globe was built. This is the first full-scale, temporary working replica of the second Globe theatre which makes it smaller and more intimate than the other replicas. It was built over the space of six weeks. This makes it possible to see how it really felt in terms of intimacy and scale of the second Globe. “Pop-Globe in this sense is like a time machine, bridging the years to bring modern audiences the delight of seeing plays performed in this space.”

This space gives New Zealand actors and audiences the opportunity to experience the unique experience of an open-air theatre. This theatre is designed to create an incredible theatrical experience. Wherever the audience sit or stand, they are within 15 metres of action on the stage and surrounded by people on all sides partaking in the same experience. The Pop-Up has a capacity of up to 900 people, significantly fewer than either of the original Globe theatres. The Gentlemen’s and Lord’s rooms are located behind the stage along the two levels, where the stage set would usually be. The roof has been capped with an onion dome, a design signature of the Globe and stands out as a feature in Auckland’s cityscape. The structure of the Pop-Up is mostly steel scaffolding skinned in a classic Kiwi corrugated iron. The intimate experience is created by the imposing roof structure that covers the more than usually large stage. The rear of the stage is lit and ventilated by a lantern structure. The theatre’s flooring is made from steel decks covered with special fire retardant coated plywood to meet New Zealand fire codes.

47 Miles Gregory and Tobias Grant, Pop-Up Globe Official Programme (London: Globe Theatre, 2016), 3
48 Ibid., 4.
Hamlet

A trip to the well-publicised Pop-Up was needed, where Hamlet was performed. It came as quite a surprise that all the performers were female which is the complete opposite to the Elizabethan era when all performers had to be male. The overall theatre experience did provide the sense of intimacy that has been spoken about the Globe and other Elizabethan theatres. With the audience surrounding the whole stage, the actors were encouraged to interact with all sections of the audience, which they did brilliantly. Creating the audience interaction through involvement was vital. Due to the natural lighting that the open-air theatre provided, we were able to see how the other audience members reacted to the play and how emotions changed throughout, something which the performers clearly fed off.

Thinking of Peter Brook’s statement that the theatre should not be comfortable\(^\text{49}\) ran through my mind as we sat throughout the performance, slouched and stiff. With other audience members within very close space of each other on all sides, almost rubbing shoulders and kicking the person in front. It created a more than uncomfortable experience. The modern day person is bigger in height and width, making the tiered seats in the Pop-Up slightly too small. Sightlines were also hindered for some seating positions because of the scaffolding structure or stage arrangement. The scaffolding created a certain business which is very different from the subtle timber structure of the original Elizabethan theatres. It imposed a machine like feel which did serve to bring out the temporary nature of the Pop-Up.

---

(Left) Figure 5.8: Hamlet at the Pop-Up Globe in Auckland.

Figure 5.9: The structure of the Pop-Up Globe
5.2.2 Basement Theatre - 2008

Capacity: 100
Type: Studio, Black Box Theatre with removable seats
Use: Small Cast Drama and Comedy

Owned by Auckland Council, the Basement Theatre is an “Off-Off” theatre space located below the Classic Comedy Club (adjacent to the Q Theatre). The theatre is used for experimental theatre/ development theatre, usually produced by entry level practitioners and is often leased to the Classic Comedy Club. The Basement has an 80-100 seat capacity, but has moveable seating racks which can provide some flexibility. The space is hindered by its small size and lack of height. The facilities and amenities are limited for audience and practitioners at the Basement. The small scale of the theatre reduces its viability to play host to commercial shows. However, there are some advantages as the space is in a very convenient location within the Quarter and is affordable. The Basement Theatre has great ability to fulfil its role as an entry level facility.
Figure 5.12: View of the inside of the Auckland Town Hall's Concert Chamber

Figure 5.13: Plans of the Concert Chamber
5.2.3 Auckland Town Hall- Concert Chamber- 1911

Capacity: 497
Type: Concert Hall with a fixed stage and fixed/removable seats
Use: Chamber Music, Small Scale Drama and Comedy

The Concert Chamber in the Town Hall seats up to 497 people over two levels in a traditional concert hall seating format. The acoustics in the hall are specially designed for musical performances but there is insufficient room separation from the Great Hall. With the Great Hall given preference for larger events, the Chamber Hall suffers from lack of use. With a shortage of alternative theatre venues, the Concert Chamber has been used for theatre, comedy and dance in the past. But the acoustics have been described as “being too lively for the spoken word,” making the space inadequate for theatre performances.\(^{50}\) Using the Chamber as a theatre space would come with added costs with reconfiguration needed and the use of a secondary stage as the main stage is too high for general theatre use, which then reduces the total capacity to only 300.

---


Auckland Town Hall- Great Hall- 1911

Capacity: 1,673
Type: Concert Hall with a fixed stage and fixed/removable seats
Use: Orchestral Music, Chamber Music

The Great Hall has a capacity of 1,673 people over three levels. The theatre-style space has acoustics which are widely regarded as being world class. It is regularly used for civic events such as graduation and citizenship ceremonies and is home to the Auckland Philharmonic Orchestra and New Zealand Symphony Orchestra.
Figure 5.14: View of the seating from the stage of the Herald Theatre in Aotea Centre.

Figure 5.15: Plans of the seating and stage of the Herald Theatre.
5.2.4 Aotea Centre- The Herald Theatre- 1990

Capacity: 186
Form: Thrust Stage
Type: Fixed stage and Permanent seating
Use: Small Cast Drama

Originally designed as a rehearsal space and storage facility, the Herald Theatre was subsequently converted into an intimate theatre, seating 186 people. It has an unusually steep rake to accommodate the desired number of seats, which provides awkward and unusual sightlines. The theatre has its own bar and foyer space. The Herald Theatre is currently the home of the Silo Theatre Company and some smaller independent theatre companies. The theatre has its limitations which include its relatively small size impacting on the financial viability of the shows. It has a fixed format which limits the types and diversity of the shows able to be performed here.

Aotea Centre- ASB Auditorium- 1990

Capacity: 2,256
Form: Proscenium Arch
Type: Fixed stage, Permanent seating and Fly Tower
Use: Short Season large scale productions including opera, ballet, drama and musicals

The ASB Auditorium opened in 1990 and design changes were made during construction which jeopardised the acoustics of the space for unamplified sound. Refurbishments made in 2013 improved the acoustics, overall performance and flexibility of the space but reduced the seating to 2,000. After the refurbishment the space became a modern and comfortable space with improved sightlines and better technical facilities. Some practitioners commented saying the space “feels more like a convention centre rather than a performing arts venue”\(^{51}\) However, the ASB Auditorium does play host to a wide range of performances such as ballets, operas and international touring shows. The large size makes it uneconomical for local performing arts companies.

\(^{51}\) Ibid., 22.
5.2.5 Civic Theatre - 1929

Capacity: 2,378  
Form: Proscenium Arch  
Type: Fixed stage, Permanent seating and Fly Tower  
Style: Mooring Revival  
Use: Longer Season large scale musicals and drama, cinema

Opened in 1929 originally as an “atmospheric” cinematic theatre, which was the first of its kind in New Zealand. In 2000 the Civic underwent a $42 million refurbishment and an adaptive re-use project which converted it into a lyric theatre. New additions included a new fly tower and backstage area. New function rooms and increased bar space were also added. The Civic has a strong Indian-inspired theme running through from the public foyer, twisted columns to the domed ceilings. The 2,378 seats are spread over two levels.

(Left) Figure 5.16: View of cinema screening at the Civic Theatre in Auckland, NZ.  
Figure 5.17: Plans of the Civic Theatre
5.2.6 Q Theatre- 2011

Cheshire Architects in Association with William Ross Architects
Capacity: Rangatira Theatre: 350-400
    The Loft: 150
Form: Multi-form
Type: Flexible Stage and Seating
Style: Modern, Contemporary
Use: Drama, Musical, Comedy and Function Room

Located in the heart of Auckland’s ‘theatre district’, the Q Theatre sits hard up against Auckland’s Town Hall. This was the result of passionate theatre people collaborating together and forming the Q Theatre Trust whose aim was to create a place for a unique theatre experience in the city. A social hub for Auckland’s theatre community was created and filled the gap for a venue which accommodated mid-level productions.52

---


(Left) Figure 5.18: View of the rear of the Q Theatre

Figure 5.19: View of The Loft in the Q Theatre
The starting point for the project began with the previously known No Deposit Piano building, from which the Q Theatre grew. The main entrance for the theatre fronts onto Queen Street with a welcoming café and restaurant. The lobby area is spread over the entire ground floor with multiple smaller zones allowing for patrons of different sized groups to inhabit the spaces. The Q Theatre houses two performance spaces. The Rangatira is a multipurpose space which can seat 350-450 people, depending on the arrangement of the theatre. This is a simple black box theatre with two tiers of single row seats along the perimeter. The theatre has been designed to be reconfigured within a couple of hours to different formations, maximising flexibility. The seats are stored in the level below the theatre and are lifted up to the Rangatira theatre when needed by a hydraulic lift located in the centre of the space. The seats are a bright turquoise, representing the Horotiu Stream which used to run through the site. The Q Theatre building has four levels; the ground and first level are public and the two levels down underground house the admin, props, practice and technical areas.

Figure 5.21: Views of the different seating arrangements inside of the Q-Theatre.
Figure 5.22: View of the Q-Theatre from across Queen street.

Figure 5.23: View of the pedestrian through fare through the Q Theatre.
Personal Experience  
“The Elephant Thief”- Indian Ink Theatre Company

To truly understand how the space worked, a visit to the Q was necessary. The play was “The Elephant Thief,” by the Indian Ink Theatre Company. The configuration used for the theatre was a traditional proscenium with two levels of single row balcony seats. Seated just off-centre in the second row, the performance was an intimate experience. Due to the stage being so close to the seats, sightlines were hindered by the row in front. But this could be easily fixed by raising the second row. The performers did a brilliant job creating interaction with the audience. At certain points during the show, the lights were turned on and the audience were able observe each other’s reactions. The stage was the only realm in which performance was happening, but as soon as the auditorium was lit, the boundaries of the realm started to bleed into the audience. The performance expanded to all ends of the auditorium.

Critical Reflection

A planning analysis of the Q Theatre found that there were no toilet facilities on the ground floor where the café and main entrance to the Rangatira Theatre are located. This caused a blockage at the entrance with audience members lining up to enter and people wanting to visit the restroom which was on the level below. Lining up to use the elevator caused a blockage, with people unable to use the stairs to go to the bathroom below and those wanting to get to the balcony seats in the two levels above. The Q Theatre is important to the project due to its relationship to the site chosen. Sharing amenities such as toilets, electricity, water, storage and the possibility of using the seats when unused by the Q will assist the new theatre/ performance spaces which will be designed in the space.
CHAPTER 6
Design
6.1 Project Brief

- Provide a safe 24/7 thoroughfare for major public spaces such as Aotea Square and Greys Avenue. Connections to Queen Street are also important. Thoroughfares should be accessible during performances.

- Create an open courtyard or covered atrium space between new and existing buildings, to maintain required access and provide a safe, intuitive and attractive walkway between Myers Park and Aotea Square.\textsuperscript{53}

- The site should accommodate administration, including a box office and staff offices. A rehearsal space, which will include the required amenities, should be connected to the admin area. The rehearsal space should be flexible and allow for other uses such as function room and alternative performance space.

- Provide adequate seating and standing space for audience for plays and performances. The seating should not hinder thoroughfares through to Myers Park, Greys Ave and Mayoral Drive.

- Create the opportunity for multipurpose performance spaces. The multipurpose performance spaces should allow for various performances to occur at the same time. Integrate the back-of-house into the structure with the possibility of exposing these services, like the “poor theatre” of Jerry Grotowski, so that it becomes part of the performance.

- The space should have the ability to be structured, organised and formal like theatre, but also have flexibility

- Built form completes the street edges with active (retail and/ or food and beverage) ground floor frontage on Greys Avenue and the internal courtyard, and occupied frontage on Mayoral Drive.\textsuperscript{54} The bars/cafés/restaurants should have connections with the theatre space.

- The Building scale should complement the heritage buildings in the block bound by Queen Street, Mayoral Drive and Greys Ave.\textsuperscript{55}

- Reveal the Waihorotiu Stream. If this is not literally possible, then introduce a narrative in remembrance.\textsuperscript{56}

\textsuperscript{53} Auckland City Council, \textit{Aotea Quarter Framework}.

\textsuperscript{54} Ibid.

\textsuperscript{55} Ibid.

\textsuperscript{56} Ibid.
Figure 6.1: Plan of areas which need addressing pedestrian (red), cyclists (green), unsafe areas (blue)
6.2 Site Response

Linking and Connection of Space

The connection of spaces within and around the Aotea Quarter is currently weak. Better integration would enhance the space which could lead to a flurry of activity within the Quarter. A shift in focus towards cycles and pedestrians could see people inhabiting and lingering in the spaces rather than just using it as a thoroughfare. The map addresses the areas within the Quarter which need improvement for pedestrians, cyclists and areas which are generally unsafe. The blue highlights the areas which need improvement for pedestrian access and routes through. There is a strong focus around Mayoral Drive, with the Greys Ave car park behind the Southern end of the Town hall leading through to Myers Park and the corner of Mayoral Drive and Queen Street. Myers Park, Greys Ave and Mayoral Drive have come across as barriers in creating connection between spaces within the Quarter. These areas also pose problems for safety, especially at night time. The Mayoral Drive underpass which leads to Myers Park is an unsafe and unpleasant access way, especially at night. These dark and hidden spaces lead to anti-social and sometimes illegal behaviour and rough sleepers, which prevents more people using it as a thoroughfare and inhibiting the space. The green highlights the need for improvement for cyclists in and around the Quarter with the main focus being on Queen Street and Mayoral Drive and going through to Aotea Centre from Mayoral Drive.

The Quarter should be bright and welcoming and always bustling with activity. There should be a sense that something is always happening. These spaces should be pleasant, where people can congregate and be a community, with more open spaces with trees, greenery and development at human scale which will compliment other quarters. The Aotea Quarter has the potential to become the hub for Central Auckland where inner city dwellers can connect with other dwellers, tourists, students and other communities. Introducing more open, regular and pop-up markets in Aotea Square and in other public squares, courtyards and car parks has the possibility to bring these dead spaces back to life. Car parks, driveways and access ways are recognised as being unwelcoming and break connections to the more vibrant spaces. Reducing the number of unnecessary car parks would be important, but having sufficient for those who do not want to use public transport. The Quarter typically benefits from the larger events and seasonal events such as the pop-up ice-skating rink. When these events are not on the space becomes lifeless. But the Quarter can tend to be too licensed and programmed and a range of flexibility and naturally occurring events could bring life to the Quarter.
6.2.2 Access and Links

The current pedestrian access through from Aotea Square to Myers Park is sad and rundown, with fences and more obviously cars blocking direct access through the site. The cars create a visual and physical barrier through the site, with pedestrians opting to stick to the footpath on Greys Ave and walk around the car park and through to Myers Park. The fences will be removed to allow for a natural flow through to Myers Park. The access from Aotea Square lacks activity which results in fewer people using this as a thoroughfare.

Access from Queen Street to Horotiu Square is non-existent, although the Q Theatre does provide access from the car park level, running through the café, to Queen Street. This access is not known to many, but there have been efforts to promote it as a regular form of approach to and from Queen Street. Unfortunately, it is not 24/7 as it needs to be closed at night for security reasons. A more obvious connection to Queen St needs to be designed. The corner of Queen Street and Mayoral Drive serves as a suitable location. The corner is very weak with sad looking trees and a Korean Restaurant which unpleasantly sticks out. The removal of the restaurant will open up the corner for development. This corner will be used to create a sheltered, 24/7 access through to the square.
Figure 6.5: Plan of Korean BBQ restaurant in the Quarter

Figure 6.6: Korean BBQ Restaurant

Figure 6.7: Looking at the back of the restaurant from Mayoral Drive
Queen Street Access
Street Corner

The aim for this project is to strengthen the corner of Queen Street and Mayoral Drive. It is currently very weak and does not fit into the Auckland’s urban fabric. The current Korean Restaurant stands out, ignoring the aesthetic rhythm and materiality of the current shop fronts. The restaurant is aesthetically very unconvincing on a major intersection such as this one. The corner needs to be designed so it attracts people to Waihorotiu Square but not to hide the activity going on within. A café to service the square will be placed on this corner, with the façade following the edge of the street. The wall meets up with the Sunday School Union Building and a void is created to allow for an entrance for the stairs. The café opens up to the square with outdoor seating and steps lead down to create another performance space.

Figure 6.8: Looking at the restaurant from across the corner
The corner of Queen Street and Mayoral Drive has been established as the prime location for access to the site from Queen Street.

**Iteration 1**

The first iteration looks at the stairs leading to Aotea Square in a more traditional format, with a series of linear steps and landings. The 7m wide stairs create a generous amount of pedestrian access for both directions. The stairs have the potential of creating a special moment when approaching the site and this design does not explore it enough.
Iteration 2

Iteration 2 explores the ideas of including performance spaces within transitional spaces. The stairs are reduced to 3m wide in sections, with the landing extending over to create the opportunity for performers such as buskers. These landings alternate from side to side to create a more winding path, almost enforcing the possibility of interaction between the pedestrian and performer. The amount of stairs increases in ratio to the landings to create the opportunity for an amphitheatre-like arrangement when approaching the site. Similar to the Greek amphitheatres, this creates the opportunity for pedestrians to stop and watch a performance occurring at the bottom of the stairs.
The third iteration is a developed version of the second. This design explores the amphitheatre concept in more detail. With the stairs pushed up against the wall of the Sunday School building, an awkward corner has formed along the corner of Mayoral Drive and Queen Street. Part of this space could be utilised by increasing the width of the amphitheatre section of the stairs to create more room for pedestrians to watch and enough room for people to just pass through. The width of the stairs has been increased where the amphitheatre begins.
Admin, Café, Green Rooms, Rehearsal Spaces etc.

The space adjacent to the stairs will accommodate the box office, administration, green rooms, dressing rooms and will connect to the rehearsal spaces. A rooftop café and restaurant, looking over the square can be accessed from the stairs coming down from Queen Street.

The Myers Park Underpass

Mayoral Drive, as mentioned earlier, has caused a lot of problems. The unpleasant and sometimes treacherous underpass is a major cause for concern, and redesigning the space is important for the flow of people through to Myers Park and Aotea Square. Creating a safe thoroughfare is the primary aim. Increasing the amount of activity going on will increase the safety and security of the space. Currently, the underpass is limited to a 2m wide ramp as the rest of the underpass is utilised for additional car parking space. Removing the ramp will open up the space through and allow a more natural flow of people. Making this space safe, especially at night time, is important.

Integrating rehearsal spaces into the underpass could be a design response for the underpass. This iteration cuts into the eastern wall of the underpass. A glass façade sits where the wall of the underpass would have been. This design will explore the transparency of the rehearsal space.
While someone is walking through the space, they would be able to see performers rehearsing. There is also an opportunity to play with the transparency, where only silhouettes can be seen, creating a sense of privacy, but publicity too. With the rehearsal space being lit up, the underpass will also be illuminated. When approaching Horotiu Square from Myers Park, placing the rehearsal spaces within the underpass, gives the pedestrian an idea of what might happen in the Square. It slowly introduces the functionality and gives them glimpses of what to expect in the Square. The rehearsal space could be a multifunction space, with the possibility of opening the façade, allowing the space to become another performance space or a function room.

Another iteration for consideration is to add rehearsal spaces on either side of the underpass, creating a corridor of illumination and activity. This opens up the corridor even more. The functionality can be played with too. One of the spaces could be a bar or restaurant which opens up to the underpass and possibly caters to events or performances taking place on the other side.
Access from Aotea Square

The connection between Aotea Square and Myers Park needs work as mentioned earlier. The footpath from Aotea Square is reduced in width when approaching the rear end of Greys Ave with trees and the entrance to the Civic car park making contributions to this factor. There is a change of materiality from the patterned concrete tiles at the end of the Town Hall to the ordinary and uninviting asphalt of the car park which has also been used on the footpath. Materiality use is partly to blame. The transition from a purely pedestrian zone to one which involves vehicles can be treated better.

Figure 6.20: Ground materiality from Aotea Square to the car park

Figure 6.21: View looking from Aotea Square toward Greys Ave

Figure 6.22: Looking toward Greys Ave 2
Materiality Iteration 1

This concept looks at how materiality can help ease the transition from one space to another by using the idea of blurring the materials. This concept looks at timber tiles, the same size as the existing concrete tiles. There is a scattered placement of the tiles to create the blended aesthetic, until it becomes a full timber floor.

Material Iteration 2

Still developing the concept of blurring the materials to strengthen the transition from Aotea Square through to Myers, this concept uses fundamentals from the New York High Line. Using long timber panels/blocks as the tiles, it will attempt to create the same idea of blurring the transition. This design uses long timber blocks, instead of the squares used in earlier iterations. The linearity of the longer blocks assists in creating a sense of direction for the pedestrians. The lines created will lead the pedestrian to the many paths through the Waihorotiu Square.
Figure 6.26: Sketch of Performance Space (looking toward Aotea Square)
Performance Spaces

The pedestrian access from Aotea Square to Myers park reduces in width as approaching. This is reduced by trees and the entrance to the Civic car park. Due to the immense size of the two trees, it would be advisable to keep them there. There is a small stone step around the perimeter of the tree filled with bark and smaller plants, which cause the path to reduce in size. The trees present themselves as opportunities to create spaces for performances for buskers, street performers etc. Creating the potential for performances to occur, assist in creating a visual connection passed the town hall. Something as simple as a timber stage, following the same perimeter of the stone barrier can serve as a performance space. Elevating the stage gives the performer enough height above ground to become more noticeable to passers-by.

Figure 6.27: Plan of Performance Spaces
Figure 6.28: Basement theatre at night with outdoor seating
Restaurants, Bars and Cafés

The success of the space is dependent on the flow of people through, the activity around and how long people are willing to linger in the area. There needs to be something that will make people stay in the space. Bars, cafés and restaurants are a good way of attracting people and making them hang around. The prospect of live performances would further enhance the dining experience. This unique experience is not available anywhere in Auckland at the moment. Opening up the backs of the building on the site for outdoor restaurants and bars will create life which helps with security during the night. The plan shows the space allocated to bars, cafés and restaurants. It also shows the space for outdoor seating. The outdoor seating helps create connections with the activity within the square.
Main Theatre and Performance Space

The first step taken while analysing the site was looking at the natural contours. The diagrams analyse how a performer would set themselves up for a performance on the site without a stage or platform of any kind. The diagrams assume the crowds would form in the natural elliptical form analysed in street performance. The sections show the potential of viewing points from the Mayoral Drive footpath.

Iteration 1

The first iteration looks at the performer at the top of the hill, with the audience gathering down the slope. This has the sense that the performer is on a stage looking down on the audience. It is an unorthodox method of arranging the audience. The acoustics in this arrangement is not effective as the sound would travel above the heads of the audience below.
Iteration 2

This iteration looks at the performer at the bottom of the slope with the crowd gathering on the hill looking down. This is more traditional to the Greek amphitheatre arrangement. This creates natural acoustics for the performer and potentially better viewing angles.

Critical Reflection

The site chosen is a challenging one and working on a 360 axis is important as there are many aspects to take into consideration such as the street frontage, backs of buildings, and pedestrian access. Analysis of the Pop-Up Globe presence on the site showed many problems. The Globe was not designed especially for this site. The potential of the site was not utilised enough. The entrances were fronted onto Greys Ave. The sloping topography of the car park made the entrance an uncomfortable space. The building’s relationship to its surroundings was not accounted for. Although it was a temporary structure, the site seemed very compact and crowded. Access to the Myers Park underpass also became complicated to use.
Figure 6.34: Plan of Elliptical Globe with proposed pedestrian access
Design 1

The first formal move made on the site regarding the major theatre/performance space looks at a version of the Globe placed on the site. This theatre space embraces an elliptical form, and tiered seating taking comparable to that of the Globe. The idea of creating thoroughfares through the building becomes difficult with the mass of the building. Paths going around the building would appear more obvious for pedestrians. This design does not acknowledge the urban design problems identified in the site analysis and creates a physical and visual barrier on the site.
Figure 6.35: Section of the multiple performance areas

Figure 6.36: Plan of iteration 2
Design 1 - Iteration 2

This iteration looks at access ways through the building by creating wider paths for pedestrians to go through. It also explores the opportunity for multiple performances to occur at the same time. As shown in the plan, the structure sits in the middle of the site. Taking up a smaller building footprint than the earlier iteration. The natural contours of the site are used to create an amphitheatre-type seating form on the corner of Greys Ave and Mayoral Drive. The main theatre structure has been designed to be a multipurpose performance space; allowing for multiple performances to occur at the same time. The theatre in-the-round setting creates the possibility to divide the theatre to allow for multiple performances to happen. The section shows how the space would work if multiple performances were to happen. The seating can be removed to create a stage on either side. It attempts to apply the ideas used in the U-Theatre. The three levels of tiered seating help facilitate the different stage levels.

This design makes use of the current buildings on the site, As the façades facing the site are ‘back-end’ of the building, it was treated as a service zone, and less care was taken regarding its aesthetics. The design uses the façade of the building as a backdrop for performances, with raised stages to allow for performances without blocking the entrances to restaurants, cafés and bars. The stages are accessed by utilising the existing fire escape stairs located on the façades of the building. It experiments with integrating a pedestrian access through the heart of the building.
Critical Reflection

The orientation of the structure is problematic with viewing performances on the stages located on the facades of the building. The location of the different stages can sometimes be distracting with multiple performances and the busy city life. The amphitheatre located on corner of Lower Greys Ave and Mayoral Drive is too exposed to the elements for performer and audience. The stage is orientated the wrong way, facing out to Greys Ave, acoustically exposed to the street noises, making it difficult to hear.

(Left) Figure 6.37: Sketch of the raised stages on the façade, without the theatre structure
Figure 6.38: View of the Basement theatre building and Sunday School Union Building
Design 2

Analysing the concept of the stages located on the facades of the building, in the earlier design, a few problems were found. The orientation of the facades does not work harmoniously with the topography of the site. Although the stages are raised, it still creates problems with the bars and cafés located below. The need for some sort of backstage area would be hard to include without increasing the size of the floor plate.

This design looks at replicating the outline of the two buildings with a stand-alone portal frame. One frame being a gable shape, while the other a standard rectangle. The frame is pulled away from the façade and rotated to address the topography of the site. An adapted version of the fire stairs has been designed, attached to the structure to help service the possibility of a multiple level stage and the back of house. The stairs can also act as viewing platforms for audience members for different arrangements of the theatre space. Elements of Grotowski’s poor theatre can be utilised by exposing the mechanics of the back of house. Dragging the frame forward allows the potential for a multiform theatre. The frame creates the proscenium arch, while the space behind can serve as a stage. A thrust stage can also be fashioned in front of the portal frame. The simplicity of the frame allows the opportunity for diverse stage sets and designs. The idea of a module will be explored to assist with diversifying a multiform theatre. This module will be used to create the floors for the stages and sections of the seating.

Pushing the frame forward leaves space for entrance to the cafés and bars located behind. The space in between the structure and the façade creates another access way through the site, which allows pedestrians to see what happens behind in the back of house.
Figure 6.40: Photo of model showing portal frame and potential fire stairs

Figure 6.41: Photo of model showing portal frame, fire stairs and backstage
Figure 6.42: Sketch over model showing crowd gathering around the two stages
Figure 6.43: Plan analyzing how a crowd gathers around the stage 1

Figure 6.44: Plan analyzing how a crowd gathers around the stage 2
Seating/ Viewing

The access ways and links through the site are highly important to the success of the site and the project. The main structure must work harmoniously with the accessibility of the site. Establishing routes through from Aotea Square, Myers Park and Queen Street, along with the orientation of the structural portal frame with the natural topography helped determine the form of the seating/viewing space. The plan shows how the structure sits on the site, with account to pedestrian access through. The structure does not complete a full loop to meet up with the portal frame so it leaves the sense of openness on the site. It does not create a visual barrier between Aotea Square and Myers Park, still allowing a natural flow through the site.

The structure integrates access ways for pedestrians and patrons, with links with Queen Street and Aotea Square constructed. The structure consists of three levels, with the top level reduced in size to accommodate circulation. The design is currently modelled as simple platforms with a gantry-type structure. The openness of the structure, assist in creating visual connections through and allow access for pedestrians through the site. The design makes use of the topography of the site to create amphitheatre-type seating for people to gather around.

Figure 6.45: Using the analysis of the crowd gathering to determine the shape of seating
Critical Reflection and Further Exploration

The design currently delves into the successfully creating links and connections with the major squares and streets. The structures create the base for the seating and circulation. The seating design will be further explored, with intentions of using fundamentals utilised in the Globe, such as pushing the seating forward, closer to the stage, the higher it goes. This design pays more attention to the street, creating a connection with edge of Mayoral Drive and blocking off Lower Greys Ave. In further development, the design will make reference to the Waihorotiu Stream. This could be achieved with the differentiation of materiality, in terms of patterns, texture and colour. This will create a connection to the Q Theatre and Myers Park, from which the stream runs through. The stage design will be further developed to include the back-of-stage services requires, along with potential view platforms. The design will utilise the fundamentals of Assemble Studio’s Cineroleum to enclose the main performance space, to create the possibility of intimate performance spaces.

Figure 6.46: Model of three level Gantry-Type structure (looking from corner of Greys Ave and Mayoral Drive)

(Right) Figure 6.47: Sketch over model of people watching a performance (from Mayoral Drive)
The research project initially began with extensive research into Elizabethan theatre, with a specific interest into the social aspects it possessed. The actor-audience and audience-audience connection and engagement was strong and links were established with street theatre and performance. As the project developed, the relevance of Elizabethan theatre in the modern world was questioned. However, its social essence was seen as being a valuable attribute going forward. The social aspects of theatre and performance were retained as the backbone for the project. The focus was shifted to implementing these fundamentals in the expectation of igniting life and activity, thereby revitalising dormant urban spaces.

This project focussed on making a substantive contribution to the development of a Theatre District within the Aotea Quarter which included formulating links and connections with the existing performing arts venues within the Quarter. The project also applied remedial urban design strategies to revitalize what is currently a dormant urban space, blighted by inactive edges and severed connections with Aotea Square, Myers Park and Queen Street. These strategies were incorporated into the design of theatre and performance spaces planned to encourage the natural and spontaneous characteristics of performance and street theatre while applying the structures and formalities associated with theatre.

The project is not solely based on inserting theatre and performance spaces within the CBD, but it deals with urban issues specific to the site. However, these design strategies can be applied to a spectrum of urban spaces. The design employs urban acupuncture, by inserting architectural interventions into the urban fabric. In this situation, the design of theatre and performance spaces, designed with the intention of creating a social atmosphere to help tie urban spaces together. The insertion of these performance spaces, improves important existing connections, in the aim of resolving the urban design issues. The project can be an example for further research into exploring how architectural interventions can create a social atmosphere to tie urban spaces together, with a result of resolving wider urban issues.


Figure List

Unless referenced otherwise, all images are authors own.

Chapter 2

Figure 2.1: The men re-enacting the hunt. (sketch by author)

Figure 2.2: The celebration of the hunt around the fire.
https://emmakellysitelordoftheflies.files.wordpress.com/2013/11/fire-dance.jpg (accessed on the 14th of September, 2016)

Figure 2.3: Sketch analyzing Primitive Theatre in Plan and Section. (sketch by author)

Figure 2.4: Play Being performed at a Greek Theatre.

Figure 2.5: Live performance at the Odeon at Herodes.
http://one-europe.info/user/files/George/Athens/The_Odeon_of_Herodes_Atticus.jpg (accessed on the 10th of September, 2016)

Figure 2.6: Sketch plan of the Greek Theatre. (sketch by author)

Figure 2.7: Artist representation of Roman Theatre.
http://arkeofili.com/wp-content/uploads/2015/03/e%244%9Flence2.jpg (accessed on the 11th of September, 2016)

Figure 2.8: Artist representation of Roman Theatre within the city.

Figure 2.9: Sketch plan of Roman Theatre. (sketch by author)

Figure 2.10: Section of Roman Theatre.

Figure 2.11: Re-enactment of the Mystery Plays.

Figure 2.12: Artist’s impressions of a pregnant wagon.

Figure 2.13: Analytical sketches of the Mystery Plays. (sketches by author)

Figure 2.14: Interior view of Teatro alla Scala.

Figure 2.15: Interior view of Teatro Olympico.
http://3.bp.blogspot.com/-Pb8niXGGQiY/VHYjr0OUTI/AAAAAAAAYeE/zfu5l-heopcs1600/Teatro_Olimpico_-_photo_by_Colorfoto_Dalla_Pozza.jpg (accessed on the 12th of September, 2016)

Figure 2.16: Commedia dell’arte.

Figure 2.17: Analytical sketches of the plan and section of the Italian Renaissance. (sketches by author)

Figure 2.18: Artist’s impression of Cock-fighting.
https://historylinksdomnoch.files.wordpress.com/2014/02/microcosm_of_london_plate_018_-_royal_coock_pit_colour.jpg (accessed on the 12th of September, 2016)
Figure 2.37: Model of the Second Globe

Figure 2.38: Artist’s impression of the Drury Lane Royal Theatre in London. http://library.calvin.edu/hda/sites/default/files/cas627h.jpg (accessed 12th May, 2016)

Figure 2.39: Artist’s impression of the Beggar’s Opera.

Figure 2.40: Analytical Plan and Section of the 18th Century Theatre
(sketch by author)

Figure 2.41: Interior view of Majestic theatre New York
http://31.media.tumblr.com/tumblr_mcs8ljl4cT1qgse50o4_r1_1280.jpg

Figure 2.42: Interior view off Lambs Theatre (Off- Broadway)
http://www.lambstheatre.org/SpacePictures/DSCF0845.JPG

Chapter 3


Figure 3.2: A photo of a street performance (natural ellipse) along Hollywood Boulevard.

Figure 3.3: Analytical plan of crowd forming around street performances.
(sketch by author)

Figure 3.4: A photo of a street performance in Auckland’s Wynyard Quarter, with clearly marked performance area.

Figure 3.5: Analytical plan of delineated performance boundary in street performances. (sketch by author)

Figure 3.6: A photo a street performance in Auckland’s Viaduct, where the performance creates a thrust stage.

Figure 3.7: Analytical plan of street performances with their back to the wall.
Chapter 4


Figure 4.2: The Wave’s seating design.
http://a2.images.divisare.com/image/upload/f_auto,q_auto/v1451997611/hextkgvr5vzypem59cdz.jpg (accessed 10th June, 2016)

Figure 4.3: Looking at the structure under the seating.

Figure 4.4: Plan of the Wave.
https://res.cloudinary.com/homify/c_fill,q_70,w_740/v1451466638/photo/image/1220113/008_The_Wave_Plan_as_built.jpg (accessed 10th June, 2016)

Figure 4.5: Movie at the Folly.
http://img.archilovers.com/projects/cab6fc8d764e4d8b7e78623ef69001.jpg (accessed 10th August, 2016)

Figure 4.6: The site without the temporary structure.
http://img.archilovers.com/projects/cab6fc8d764e4d8b7e78623ef69001.jpg (accessed 10th August, 2016)

Figure 4.7: The site with the temporary structure.

Figure 4.8: Movie at the Folly. View from the back. http://img.archilovers.com/projects/09c13e8f31e44f59a3fa9bc1d710d5de.jpg (accessed 10th August, 2016)


Figure 4.10: Street view of the Cineroleum at night.

Figure 4.11: Plan of the Cineroleum.

Figure 4.12: Movie at the Cineroleum.

Figure 4.13: The Construction of the Cineroleum.
http://1.bp.blogspot.com/-6ytBri7Dvb4/VmdrX7Y_qJI/AAAAAAAoJk4/lZIrW_1b8Q4/s640/IMG_7826.jpg (accessed 14th September, 2016)

Figure 4.14: View of the High Line and the road with the winding path.

Figure 4.15: View of the winding path with vegetation forming its direction.
Figure 4.16: The High Line path with vegetation grown in the cracks. http://images.adsttc.com/media/images/521b/5152/e8e4/4e45/fc00/004b/newsletter/1323892773-highline-image-01.jpg?1377521998 (accessed 15th September, 2016)

Figure 4.17: Aerial view High Line path with vegetation growth in the cracks. http://img.archilovers.com/projects/767be1c0-9bff-4d15-a780-8f2085f752a9.jpeg (accessed 15th September, 2016)


Chapter 5

Figure 5.1: The Aotea Quarter (orange) Located in the wider Auckland context. (reproduced from *Aotea Quarter Framework*. Auckland, NZ: The Council, 2015)

Figure 5.2: The Waikorotiu Stream running through the Quarter. (reproduced from *Aotea Quarter Framework*. Auckland, NZ: The Council, 2015)

Figure 5.3: Aotea Quarter Framework Plan. (reproduced from *Aotea Quarter Framework*. Auckland, NZ: The Council, 2015)

Figure 5.4: Site Plan of Theatre District.

Figure 5.5: Major Public Spaces in the Quarter.

Figure 5.6: View from the balconies at the Pop-Up Globe in Auckland. http://www.makelemonade.nz/2016/08/04/pop-globe-wins-best-nz-regional-event-award/ (accessed 14th September, 2016)

Figure 5.7: Pop-Up Globe in Auckland. https://exploringmyownbackyard.files.wordpress.com/2016/03/thumb_img_0926_1024.jpg (accessed 14th September, 2016)

Figure 5.8: Hamlet at the Pop-Up Globe in Auckland.

Figure 5.9: The structure of the Pop-Up Globe

Figure 5.10: The view of the Basement Theatre from the parking lot. http://static1.squarespace.com/static/55891b87e4b0834eb33153c3/55891f84e4b09925a6db7ecb/55892099e4b00e437e06984d/1435750743387/MOF_O_exterior.jpg?format=1000w (accessed 14th September, 2016)

Figure 5.11: The stage inside the Basement Theatre. http://www.basementtheatre.co.nz/our-story/ (accessed 14th September, 2016)
Figure 5.12: View of the inside of the Auckland Town Hall’s Concert Chamber. https://aeimage.files.wordpress.com/2013/06/auckland-townhall-organ-03.jpg

Figure 5.13: Plans of the Concert Chamber. http://www.gpforums.co.nz/threads/456964-Auckland-Town-Hall-Best-seated-spot-for-concert (accessed 14th September, 2016)

Figure 5.14: View of the seating from the stage of the Herald Theatre in Aotea Centre. http://www.archoffice.co.nz/upload/blog_images/506ec39798720f00a553b7b8b222ddf8.jpg (accessed 14th September, 2016)

Figure 5.15: Plans of the seating and stage of the Herald Theatre. http://d19py84rdi4j91.cloudfront.net/dbimages/sfx614.gif (accessed 14th September, 2016)

Figure 5.16: View of cinema screening at the Civic Theatre in Auckland, NZ. http://farm1.nzstatic.com/_proxy/imageproxy_ly/serve/civic-theatre.jpg?outputformat=jpg&quality=75&source=2930816&transformationsystem=letterbox&width=1200&securitytoken=B7B1769BEC63EB5A74F0757EFAF3D937 (accessed 14th September, 2016)

Figure 5.17: Plans of the Civic Theatre. http://d19py84rdi4j91.cloudfront.net/dbimages/sfx18.gif (accessed 14th September, 2016)


Figure 5.19: View of The Loft in the Q Theatre. http://www.aucklandfringe.co.nz/venues/ (accessed 14th September, 2016)

Figure 5.20: Plans and sections of the Q-Theatre. (Reproduced from “Q Theatre: Perspective.” Interior no.2)


Figure 5.22: View of the Q-Theatre from across Queen street. http://www.comedyfestival.co.nz/assets/Uploads/LoftAtQTheatre-Auckland-2.jpg (accessed 15th September, 2016)

Chapter 6

Figure 6.1: Plan of areas which need addressing pedestrian (blue), cyclists (green), unsafe areas (blue)
Figure 6.2: View of the car park
Figure 6.3: View looking through to Myers Park
Figure 6.4: Current pedestrian access from corner of Greys Ave and Mayoral Drive
Figure 6.5: Plan of Korean BBQ restaurant in the Quarter
Figure 6.6: Korean BBQ Restaurant
Figure 6.7: Looking at the back of the restaurant from Mayoral Drive
Figure 6.8: Looking at the restaurant from across the corner
Figure 6.9: Current Pedestrian Access (orange) and Proposed Pedestrian Access (blue)
Figure 6.10: Blue highlighting vehicular access
Figure 6.11: Stair Iteration 1
Figure 6.12: Sketch of Iteration 2 with platforms for potential performances
Figure 6.13: Stair Iteration 2
Figure 6.14: Amphitheatre arrangement at the bottom
Figure 6.15: Stair Iteration 3
Figure 6.16: Potential Location of Admin etc.
Figure 6.17: Underpass Rehearsal Space Iteration 1

Figure 6.18: Underpass Rehearsal Space Iteration 2
Figure 6.19: Perspective of the rehearsal spaces looking toward Myers Park
Figure 6.20: Ground materiality from Aotea Square to the car park
Figure 6.21: View looking from Aotea Square toward Greys Ave
Figure 6.22: Looking toward Greys Ave 2
Figure 6.23: Experimentation with Materiality
Figure 6.24: Material Iteration 1
Figure 6.25: Material Iteration 2
Figure 6.26: Sketch of Performance Space (looking toward Aotea Square)
Figure 6.27: Plan of Performance Spaces
Figure 6.28: Basement theatre at night with outdoor seating
Figure 6.29: Looking at the back courtyard for potential outdoor dining
Figure 6.30: Plan of outdoor dining area
Figure 6.31: Sketch of crowd gathering around a performer
Figure 6.32: Plan and Section of crowd with the performer at the top
Figure 6.33: Plan and section of performer at the bottom
Figure 6.34: Plan of Elliptical Globe with proposed pedestrian access
Figure 6.35: Section of the multiple performance areas
Figure 6.36: Plan of iteration 2
Figure 6.37: Sketch of the raised stages on the façade, without the theatre structure

Figure 6.38: View of the Basement theatre building and Sunday School Union Building

Figure 6.39: Plan of the Portal frame with a thrust stage

Figure 6.40: Photo of model showing portal frame and potential fire stairs

Figure 6.41: Photo of model showing portal frame, fire stairs and backstage

Figure 6.42: Sketch over model showing crowd gathering around the two stages

Figure 6.43: Plan analysing how a crowd gathers around the stage 1

Figure 6.44: Plan analysing how a crowd gathers around the stage 2

Figure 6.45: Using the analysis of the crowd gathering to determine the shape of seating

Figure 6.46: Model of three level Gantry-Type structure (looking from corner of Greys Ave and Mayoral Drive)

Figure 6.47: Sketch over model of people watching a performance (from Mayoral Drive)
Full name of author: Neil Craig Rodrigues

Full title of thesis/dissertation/research project ('the work'):
Blurring the Lines

Practice Pathway: Architecture

Degree: Masters of Architecture (Prof)

Year of presentation: 2016

Permission to make open access
I agree to a digital copy of my final thesis/work being uploaded to the Unitec institutional repository and being made viewable worldwide.

Copyright Rights:
Unless otherwise stated this work is protected by copyright with all rights reserved.
I provide this copy in the expectation that due acknowledgement of its use is made.

AND

Copyright Compliance:
I confirm that I either used no substantial portions of third party copyright material, including charts, diagrams, graphs, photographs or maps in my thesis/work or I have obtained permission for such material to be made accessible worldwide via the Internet.

Signature of author: __________________________

Date: 30/9/2016
Declaration

Name of candidate: NET U. CRAEG. RONET GURS

This Thesis/Dissertation/Research Project entitled: BLURING THE LINES

is submitted in partial fulfillment for the requirements for the Unitec degree of

Principal Supervisor: GRAEME MCLUNNIE

Associate Supervisor/s: KRISTINA KAZA

CANDIDATE'S DECLARATION

I confirm that:

• This Thesis/Dissertation/Research Project represents my own work;

• The contribution of supervisors and others to this work was consistent with the
  Unitec Regulations and Policies.

• Research for this work has been conducted in accordance with the Unitec
  Research Ethics Committee Policy and Procedures, and has fulfilled any
  requirements set for this project by the Unitec Research Ethics Committee.

  Research Ethics Committee Approval Number: ...........................................

Candidate Signature: .................................. Date: 30/09/2016

Student number: 1381775