THE TIPPING POINT

How does the architect leverage informal and formal space to better support music cultural production in Auckland?

This project will propose bottom-up testing grounds for creative exchange and opportunity starting by empowering individuals at local level.

SHAUN GODDARD 1344744

SUPERVISORS  Magdalena Garbarczyk & John Pusateri

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Abstract

As architects we have a responsibility to support the diverse spectrum of individuals that make up our communities. The behaviours of culture, public space and individual expression are all fundamental components of an interconnected network that define our cities. By re-aligning the relationship between the behaviour of culture and the behaviour of public space the architect can better support individual expression. The predominant model of homogenised public space in cities does not acknowledge the inherent heterogeneity of the individuals that occupy them. Therefore, the public realm has a tendency to manifest into echo-chamber spaces, stigmatising many important communities within the city. If we are to help propel the regenerative cycle of culture then we must create inclusive urban platforms for creative exchange. Architects are agents of social change, so therefore we must act. We cannot continue to watch by as our public spaces fall victim to the controlling agendas of city authorities. The city is comprised of a mosaic of different cultures, and therefore we must embrace diversity by facilitating the exchange of ideas, social behaviours, values and artefacts between individuals.

If the current condition of public space does not function appropriately, then we have a duty to experiment and test alternative design frameworks. The city needs urban culture, and therefore responsive cultural infrastructures must be in place to support the changing needs of the individual. The project focuses upon the architect’s ability to leverage informal (opportunity) and formal (defined) space to better respond to the heterogeneity of our communities. The intention of this project is to design community-based music facilities that promote music culture production. The key premise for this proposal is the notion of one site, split over two locations: Eden Terrace and Otara. These testing grounds have been selected in order to facilitate the re-connection of south Auckland musicianship to music cultural activity happening within the city centre.

Music culture is used as a vehicle for social change. If we hope to support the production of culture, with the hope of new things being created, cross-pollination of ideas between varied individuals must occur. By connecting two disparate locations in Auckland, we can enable interaction. This exposure of different ethnic groups to each other helps to break down barriers of prejudice. The key concern is how can we establish integration between the largely different groups of people from Eden Terrace and Otara, while still preserving their own individual identity. It’s about acknowledging the importance of heterogeneity within our city while realising the potential that layering of different cultures holds.
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This project started with the desire to better understand the production of creative culture in our cities. In particular the emergence of creative culture, and how this phenomenon is affected by its context and urban environment. To narrow the scope of this research, the project is looking through the lens of music culture. Music is an outlet of creative expression that resonates deeply with the human spirit, and has a strong personal connection to myself. In attempt to better understand the creation of new culture, the project cross-examines the emergence of three seminal music movements from the past century. The historical case studies are Jazz culture in New Orleans, Hip Hop culture in New York City and Post Punk culture in Manchester. The aim of this study is to analyse the relationship that the contextual forces of the city had upon the individuals that were responsible for these emergent music movements.

After better understanding the spatial conditions present in New Orleans, New York City and Manchester at these moments in time, larger questions surrounding the process of city making surface. Do the people responsible for designing our cities recognize the importance of nurturing the production of creative culture? It has become evident that many cities throughout the world are more often than not, creating homogenised public spaces that do not cater for the individualism of their citizens. With a priority toward development and control, the public sphere tends to manifest into exclusionary space. The fundamental issue is that this does not help to acknowledge the diversity of individuals within our communities.

This project is set within the localised context of Auckland, where it has been identified that there is a need to improve the support for music cultural production. By understanding the relationship between formal (defined) and informal (opportunity) space, the intent is to provide inclusive community space that is open to regeneration and re-programming. Once we are able to understand the behaviour of culture’s relationship with the behaviour of public space, then we will be able to better support individual expression.
Research question

‘How can the architect leverage informal and formal space to better support music culture production in Auckland?’

This project will propose bottom-up testing grounds for creative exchange and opportunity starting by empowering individuals at local level.
The proposal aims to craft a sensitive intervention responding to a critical understanding of the Eden Terrace and Otara context(s). It appears that this project would best suit toward the concept of incremental change. The Otara location is predominantly concerned with the re-development of OMAC facilities to also include public archival space of south Auckland music culture and an artist in residence living quarters. This sets out the parameters for the required defined spaces, while the edge condition of the proposal will provide the opportunity space for informal exchange and a multiplicity of activities. The remaining half of the proposal, that occupies the Eden Terrace location, will be split into a two part phasing process, due to the impact of the City Rail Link construction surrounding the site. This project will be handling the design of the first part of the intervention. The scope of this design, will see a portion of Shaddock Street being pedestrianized and converted to public space that is able to accommodate a range of opportunistic activities, while also housing a community radio broadcast pavilion and live feed that connects to Otara. A smaller artist residency with community workshops will also be present. This will be a canopy for the city, open to musicians, skateboarders and anyone else who seeks shelter.

In regard to part two of the overall goal, suggestions will be made on how to go about using the land after the completion of the City Rail Link and Mt. Eden interchange in 2022. This will be addressed in the master-planning exercise, however, with no resolved design shown. This would be as if to posit that the second part would be informed by the success or failure of part one. Due to the real estate value of this area, you could assume that the Auckland City Council will sell a large majority, if not all of the land for private development after 2022. This is also highlighted by the Uptown initiative and Newton Eden Terrace draft plan. This project alternatively formulates a proposition to retain a considerable amount of the land for civic enjoyment. In terms of the key ideas underpinning this proposal, there is an acceptance of informality and collaboration, and therefore acknowledges the architect’s role becoming limited. This then introduces the notion of the point of balance. This is in reference to how the architect leverages the informal/formal relationship to find the appropriate balance to provide a series of inclusionary spaces. The main focus of the project is to better support music culture, as this helps to set further design parameters and development of a programme. Due to the nature of this kind of project through, this is a starting point, and therefore there is an acceptance that the public spaces may be re-appropriated and re-generated when demand arises. Opportunities must be provided for all citizens and public space must maintain relevance to its users. Lastly, in regard to the concept of one site split over two locations, this has been coined to express the symbiotic relationship the two platforms will share. Perhaps the two spaces would have supporting roles within the relationship, Otara would predominantly operate as the production lab while Eden Terrace provides a curatorial role, showcasing the local grassroots talent to the central city. The necessity for this kind of relationship was also articulated after speaking to prominent South Auckland musician Matt Salapu (Anonymouz). Salapu expressed the current issue in Otara was that there is a hotbed of musical talent within the area. However, the music isn’t impacting outside of its immediate context. This is where the benefit of having the linkage to the Eden Terrace location becomes useful. Assigning these roles to each part of the project does not mean they are governed by their responsibilities, but creates a jumping off point for connection. Having a curatorial platform and a production platform can be inter-changeable or co-existing depending on the needs of the users.
Cities perform as a stage for contemporary life. If we hope to increase the diversity and frequency of cultural production within our cities then we must first understand the interconnected network of culture, public space and individual expression. Therefore, we need to support the relationship between these essential urban components. As architects we are in a position to promote exchange between people, and therefore if this is maximised, there will become an increased probability of new emergent ideas.

Cities also put tremendous pressure upon traditional values because of the same impetus that drives new ideas. The result of urbanization is increasing population in cities, so therefore how can cities sustain the ‘good’ of traditional societies while fighting off the homogenization of ‘mainstream’? This project aims to address this problem by exploring the environmental influences of individual expression. This exploration is achieved through dissecting the behaviour of culture and the behaviour of public space.

Once we acknowledge the fundamental importance of aligning these two behaviours (refer to figure), then we are able to better support individual expression in our cities. The role of the architect within this context needs to be focused toward the development of localized cultural infrastructure to support the individuals that actually make community culture happen.

These ideas have a recent but significant history in design discourse. Especially with the rise of the Creative Industries, comes powerful new interest in alternative modes of collaboration that can better draw upon the ideas, customs, and artefacts of our increasingly diverse societies. Together with a deepening scepticism of the aims and motivations of traditional corporate businesses this new creative culture is being understood as the generative engine of future city development. As stated by Auckland Council, “Local arts and cultural events enjoy high levels of participation and attendance and help strengthen our communities. Aucklanders’ creativity and innovation also enhance our quality of life.”

contribute to the export earnings of our creative industries.” Auckland has specifically identified a set of objectives that aims to support creative culture evidenced by the implementation of the Auckland Arts and Culture Strategic Action Plan (ACSAP) in 2014. The Arts and Culture Strategic Action Plan is a core strategy for delivering on the Auckland Plan vision to be “the world’s most liveable city.” It sets out a strategic direction for the next 10 years to guide the planning and delivery of arts and cultural activities to achieve the aspiration to “integrate arts and culture into our everyday lives” in a culturally rich and creative Auckland. This plan is defined by “six goals to direct thinking, resources and actions” (figures), and goes on to identify “two big place-based initiatives—the City Centre and the Southern Initiative” as being the immediate concern. However, the plan does not place the support of music culture within these two areas a top priority. This project is filtered through the lens of music emergence and therefore an opportunity arises to leverage broader social goals and relationships between the two areas in the vehicle of music culture. Music is an outlet of creative expression that resonates deeply with the human spirit, and has a strong personal connection to me. It is a primal outlet of expression that binds sub-consciousness and has the power to deeply uplift individuals and communities.

Rather than viewing culture as a fixed object or dependent on relationships that privilege dominant groups, some argue that identities cannot be assigned pre-given traits, but rather are mutable and fluid processes of negotiation; performative rather than fixed. If we acknowledge the changing conditions of culture, then we must find a way to design public spaces that are equally responsive to the changeability of the individuals (heterogeneity) who occupy them. Individual and community success is often linked to creativity and entrepreneurship. It is of fundamental importance that human beings experiment, test and challenge the status quo in order to progress culture. There is an underlying mistake seeing entrepreneurship as solely “starting business,” as this alludes to commercialising. In fact the root of entrepreneurship is individual expression. Outlined in figure 1.4, individual expression relates to the following sequence of actions: inspiration (idea), aspiration (goal) and perspiration (work). This is a key component of humans that makes us all unique.

Culture appears to emerge from individual achievement (expression) multiplied in the milieu. This term milieu refers to the environment within, a person’s social or cultural environment. Therefore, cultural production is very much reliant upon the make up of our physical environment. The design of our urban fabric has a direct effect upon the culture of a place, and thus the people responsible for designing our cities must recognize the importance of nurturing the production of creative culture. So how can we as designers, encourage the roots of culture, without prescribing the end result?

Indirect Support (Architect)
Direct Support (Architect)

Figure 5  Behaviour of culture

Figure 6  Behaviour of individual expression

INDIVIDUAL EXPRESSION  =  ROOT OF ENTREPRENEURSHIP

SEQUENCE OF ACTIONS

1. INSPIRATION (IDEA)
2. ASPIRATION (GOAL)
3. PERSPIRATION (WORK)

INDIVIDUAL EXPRESSION

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1.2 New creative culture fuelled by reaction to mainstream culture

Culture harbours beliefs, ideas and values that define groups of people, giving a people layers of identity. While these ideas do emerge from individuals, they calcify in the public realm. Usually the public domain is a place of rules to regulate ‘acceptable’ behaviour. Therefore, mainstream culture goes through a process of ossification, where it becomes stagnant and un-moving. Whatever the creative culture is now, it will inevitably become ossified in time. The reality is that when culture ossifies, that is when it becomes ‘acceptable’. Consequently, if we are to help progress culture, then it must undergo a process of being renewed or challenged, in order to propel this inevitable cycle (diagram). Therefore we see this split between progressive and conservative cultural stages relating to emergence and ossification respectively. City making allows individuals to be expressive without upsetting the social structure. The public realm often ensures that ideas do not disrupt the status quo. Therefore cities often support and contain the ossification of culture.

When emergence occurs there is usually a direct correlation with resistance, a directed resistance to effect social change in order to provide a certain individual or group with a sense of ownership or empowerment. As the reality stands, the more upset somebody is, the more likely they are to produce energy. This creates somewhat of a dilemma for an architect. Architects are generally agents of conservative culture who aim to co-operate. However, the condition of cultural emergence would suggest that resistance needs to be generated for something new to break away from the ‘stagnant’ mainstream culture. Therefore, this is where a moral dilemma becomes apparent. The obligation of the architect is to provide a social service for individuals, not to intentionally neglect a community in order to allow suffering to generate resistance. Therefore, how do we orchestrate a balance between resistance and facilitation? Perhaps this translates to a minimum intervention to create a maximum opportunity: Support the individual, but allow a platform for reaction.

As humans we often want to rationalise events i.e. the Black Swan Theory². However, there are many uncertain factors that contribute to cultural emergence that we cannot predict or anticipate. Trying to control this process that is poorly understood stifles it. Although cultural emergence is not an efficient process, as it is difficult to quantify, we cannot deny it the opportunity to cultivate.

Architects need to seek new ways of supporting creative culture, without constraints. Thus, this project aims to propose bottom-up testing grounds for creative exchange and opportunity starting with empowering individuals at a local level.

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Footnote: ² The black swan theory is a concept of Black Swan events is a metaphor that describes an event that occurs as a surprise, a major upset, and a result which is not appropriately anticipated after the fact will be dangerous hindsight.
2.2 Defining the problem – Where I stop and you begin

We have a central problem when society or communities are generalised as a ‘group’. A grouping of ‘like’ people into a sameness category is incredibly reductive. Groups are made up of individuals, whom are naturally heterogeneous. The group depends upon the multiplicity of individuals; however, once we abstract this group by classifying into categories such as class and race we take huge and problematic assumptions about real individuals. Large spectrums of diversity exist within a group of ‘like’ people. What makes these people alike is the sharing of common values or beliefs that “this process of displacement and what he calls “accumulation by dispossession” lies at the core of the urban process under capitalism. It is the mirror image of capital that “this process of displacement and what he calls “accumulation by dispossession” lies at the core of the urban process under capitalism. It is the mirror image of capital

accept, although there are ways we can slow the process. This is where the potential for the capture of high value land from low-income populations that may have lived there for many years.”

The problem with the modern city isn’t that it has no places for record company moguls to hang out - but that it hasn’t any places for kids who are interested in music to hang out. This is the crisis of the moment: creative industries are catered for, the city culture isn’t. The problem is that culture is, by its very nature: festering, often living offensively to the establishment. The creative industries then contextualise package

produce their captives without providing adequate compensation.”

which destroys livable neighbourhoods and their social fabric by destroying their residents across the whole metropolis area and by destroying small businesses and running their properties without providing adequate compensation.

We have a current problem when society or communities are generalised as a ‘group’. A grouping of ‘like’ people into a sameness category is incredibly reductive. Groups are made up of individuals, whom are naturally heterogeneous. The group depends upon the multiplicity of individuals; however, once we abstract this group by classifying into categories such as class and race we take huge and problematic assumptions about real individuals. Large spectrums of diversity exist within a group of ‘like’ people. What makes these people alike is the sharing of common values or beliefs that “this process of displacement and what he calls “accumulation by dispossession” lies at the core of the urban process under capitalism. It is the mirror image of capital that “this process of displacement and what he calls “accumulation by dispossession” lies at the core of the urban process under capitalism. It is the mirror image of capital that

For instance the rise of property value impacts local business owners, as they are often tenants of properties they do not own. The area then becomes unaffordable and forces local residents out in essence. In the text we have identified as housing predominantly ‘poor’ communities provides falsified hope. As

and ultimately sanitise this culture for mass consumption. Thus if we want creative industries in our cities we first need urban culture.

The bi-product of this attitude unfortunately results in cities that frequently promote a commodified, often unsensual experience. This ‘city of development’ model isn’t sustainable and does not support the multiplicity of daily activities undertaken by the citizens. The current urban issue of exclusionary public space is highlighted by Michael Rios in his conference paper entitled Multiple Publics, Urban Design and the Right to

consumerism and commodification, without evaluating the knock on effect of their actions. Quite simply we live in an age where corporate development aims to promote growth in order to satisfy the economic model of capitalism. In fact, “capitalism can no more be ‘persuaded’ to limit growth than a human being can be ‘persuaded’ to stop breathing.”

The result of this is that the line between private real estate and public space becomes blurred; especially once the supposed ‘public realm’ in fact becomes privatised, which is particularly concerning for us, as indivduals. As we assess the city of development it becomes apparent that city officials, planners and developers “view the city as a piece of real estate, rather than a space for opportunity and imagination.”

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the City. “A public space is being transformed into privatized enclaves for consumption on one hand and made more ‘secure’ by government regimes on the other, a critical form of urban design practice is urgently needed. Engaging difference in the planning and design of urban open space can advance the goal of democracy, not only in terms of participation but also in terms of the production of meaning for different social groups.”

The sanitization and surveillance of the public realm in the effort to portray a certain image is also harmful—as seen in the effects of gentrification. This is one of the issues that breed exclusionary spaces, and isolates many marginalized groups of people from the city. In the text *The Right to the City: Social Justice and the Fight for Public Space*, Don Mitchell offers “a sustained and comprehensive assault on those who use the discourse of order to deny others the right to the city.”

If we don’t challenge unfair planning policies, then we are not doing the profession or our fellow citizens justice. Professor Greg Keeffe remarks upon the reality of the situation, “Urban culture is being forced out of the city... obsessive-compulsive disorder related civic control, hatred for young people, quality police in galleries and venues sponsored by the Council and high rents are seeing to that. On Market Street in Manchester buskers need a licence to play, at the new Band on the Wall which once let anyone up there, now you need to be already famous to play!!!! This obsession with cultural cleanliness is bleaching the city, making it so clean that nothing ever festers.”

These ideas ultimately represent planning terms intended to define groups of citizens. This is executed by city agencies in order to create demographics and typologies for ease of ‘acting upon’ people. By defining ‘common’ interests held by groupings of people negates the heterogeneity of the individual and therefore ignores individual creative action. This face-less city planning is detrimental to the livelihoods of many of our citizens. However, this is what often ignites a creative break from mainstream culture. When individuals become fed up with their living conditions, the collective will react to authority. This social resistance is evident within emergent arts and music scenes throughout time. A critical analysis has been performed on a series of historical case studies of the emergence of new music movements. Three seminal musical emergences have been identified from the past century to study and cross-examine: Jazz in New Orleans, Hip Hop in New York City and Post Punk in Manchester. This inquiry was driven by the research objective of wanting to better understand the spatial conditions that supported (or provoked) resistance in order to address creation of creative culture during its incubation and production stages. The aim is to better understand how each movement directly relates to the physical locations where they were conceived. Each of these emergences has had universal significance in the evolution of creative culture, transcending their respective cities of origin and having a huge impact upon people and societies from all around the world. It must be acknowledged that these emergences did not just happen ‘overnight’, but were the result of many social, political and economic contextual forces coming together. To provide a fair representation of each music emergence, a consistent evaluation criteria was used for the method of analysis. Each case study was studied through the following analysis lenses.

### Music Emergence Analysis Lenses

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17. Keeffe, Greg. “The Domestic City: Culture and Creative Industries.” *38*
MANCHESTER: POST-PUNK CULTURE
NEW YORK CITY: HIP HOP CULTURE
NEW ORLEANS: JAZZ CULTURE

Figure 10  Jazz musician sketch.

Figure 11  Case study context plan.
### CASE STUDY A: JAZZ CULTURE

#### STORYVILLE, NEW ORLEANS 1897 - 1917

**CODE NOIR**

- Louisiana’s slave trade was governed by the French Code Noir.
- A decree originally passed by France’s King Louis XIV in 1685 gave unparalleled rights to slaves.
- The Code Noir defined the conditions of slavery in the French colonial empire.
- Permissible French system resulted in a far higher percentage of free people of colour.

**French Rule - Slavery**

- 18th-century colonial Louisiana had a completely different slave trade pattern than that of the Thirteen Colonies.
- The slaves originated from French rather than from British colonies.

**French Quarters**

- Oldest neighbourhood in the city of New Orleans.

**Comparison**

**Cons**

- Mississippi: 13.2%
- Louisiana: 0.8%

**Pros**

- Mississippi: Gourds
- Banjo-like instruments
- Wooden pipes
- Marimbas
- Tambourines
- Triangles
- Drums
- Violins

**Congo Square**

- Slaves were free on a Sunday to set up a marketplace and also use it as a venue for musical performances.
- The practice seems to have stopped more than a decade before the end of slavery with the American Civil War.

**Key Demographics**

- American immigration after the Louisiana Purchase
- New Orleans received thousands of additional Africans and Creoles in the early years of the 19th century.
- They reinforced African traditions in the city, in music as in other areas. Many visitors were amazed at the African-style dancing and music.

**Abolition of Slavery**

- The 13th amendment abolishes slavery in the United States.
  - Passed by Congress on January 31, 1865, and ratified on December 6, 1865.
  - Made the emergence of Jazz music possible.

**Louisiana Purchase**

- The acquisition of the Louisiana territory by the United States from France in 1803.

** platform for national expression**

**LOCATION**

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**New Orleans**

- The 13th amendment abolishes slavery in the United States.
  - Passed by Congress on January 31, 1865, and ratified on December 6, 1865.
  - Made the emergence of Jazz music possible.
**COSMOPOLITAN CENTRE**

- Large spectrum of diversity
- Multiplicity of nationalities
- "All types of people inter-mingled, and they can't escape each other"

**These people were free, French + Spanish speaking blacks**

- Originally from the West Indies
- They lived under Spanish, then French rule in the Louisiana Territory
- Creole people rose to high levels of society during the 19th Century - Upper social class

**Creole**

- Lived in the French Quarter part of the city - East of Canal Street
- Prominent in the economic and cultural life of this area

**AFRICAN AMERICAN**

- Poor, uneducated, and lacking in cultural + economic advantages
- Lower social class

- Occupied the American part of New Orleans (Back O’ Town section) - West of Canal Street

**Newly freed blacks**

- Call and response music - Native to Africa
- Schooled in the blues, gospel and working songs
- Played by ear - Memorisation and improvisation
- Many Creole received formal music training in Europe

**INTEGRATION**

- A new law in New Orleans forced the refined Creoles to live on the other side of Canal Street

**AFRICAN AMERICAN**

- Call + response music - Very important - Source in Africa
- Schooled in the blues, gospel and working songs
- Played by ear - Memorisation and improvisation

**JAZZ EMERGENCE**

- "A new law in New Orleans forced the refined Creoles to live on the other side of Canal Street"
- Mix of various socio-economic groups

**African American (1877-1931)**
- African American (1881-1938)
- African American (1889-1949)
- African American (1892-1940)
- African American (1901-1979)

**Creole (1889-1933)**
- Creole (1890-1941)
- Creole (1897-1959)

**Italian American (1889-1961)**
- White American (1886-1973)

**CHIEF PROTAGONISTS**

- Ragtime
- Blues
- Spanish rhythms
- Formal structure of European music
- African music supplied the underlying beat
- Harmonies and musical ideas from both continents are present

**Platform**

- Provided a platform to allow musicians an opportunity to perform - Resulted in the jazz culture to flourish
- At it’s peak, Storyville employed as many as 2,200 prostitutes, 70 professional gamblers, 30 piano players

As many as 230 houses, cabarets, houses of assignation, and cribs. A hotbed of colourful characters and activity
- The cabarets, cafes, dancing halls and bordellos fostered a fledging style of music called jazz, allowing it to take root and develop

- The district proved to be a receptive venue for musical experimentation and innovation, as its clientele was more tolerant
- The district provided a place for musicians to practice without harassment

- At its peak, New Orleans had as many as 1,000 brothels, 2,200 prostitutes, 70 professional gamblers and 30 piano players, making it one of the world's most famous red-light districts.

- In 1917, after the end of World War I, Storyville was closed down by the police, marking the end of the era.
From 1897 to 1917, New Orleans musicians honed their skills at the various bordellos existing within Storyville. The Storyville era came to an end when the federal government banned it at the start of World War I. By running the classiest sporting house, Lulu White, an “octaroon from the West Indies,” soon won the title of Queen of Storyville. She was located before 1908 at Mahogany Hall. Mahogany Hall was built by musician Spencer Williams. In its day Mahogany Hall was the gaudiest, most expensive sporting palace, built primarily of marble and mahogany. Four stories high, it contained five parlours on the first floor, fifteen bedrooms, each with a bath.

It was at Willie’s that great piano men played - Jelly Roll Morton. While sin raged, jazz reigned in Storyville. Played in the fancy houses and in nearly every corner-store in the district.

Prostitution had been reduced as early as 1915 by one-half, with just 700 cribs remaining. Archival drawings show sophisticated urban housing with a major public institution and religious buildings. These were not in conflict with the industrial character of the neighbourhood emanating from the Carondelet Canal. By 1938 the neighbourhood was considered a slum, causing the founding of the Housing Authority of New Orleans. The authority, within a year of its organisation, purchased and demolished much of Storyville.

The laissez-faire attitude that permeated the district via sex, gambling and drinking also encouraged creativity and freedom in music. In the time above could purchase their freedom and could freely live and sell goods in the square in order to earn money in order to earn money in order to earn money in order to earn money.

The necessary philosophical underpinnings for jazz, i.e. democracy and freedom of individual expression supported by group interaction and American institutions, were present. The multiplicity of ethnic, cultural and musical conditions needed in order to create music that expressed themselves in New Orleans. The city’s history, within a year of its incorporation, purchased and demolished much of Storyville.

In influential to the emergence of Jazz in Storyville was the number of platforms in which musicians and people during social events were able to exchange culturally. These platforms for individual expression allowed for cross-fertilization of culture. This allowed musicians to play expressively as their clientele were more tolerant.

The multiplicity of ethnic, cultural and musical conditions needed in order to create music that expressed themselves in New Orleans. The city’s history, within a year of its incorporation, purchased and demolished much of Storyville.
The Great Migrations

Racial Segregation

All counties in the United States

York City’s population

United States began in the early 1900’s,

This movement of people occurred

Large migration of African Americans from

1973 - 1986

1865-1964

passing of The Civil Rights

In particular the goal was to

Americans

A movement that fought for

self-defense of minority communities

The Panthers practiced militant

socialist organisation

Malcolm X

Breakfast for Children Programs and

Based programs – Most extensively the Free

Challenged police brutality

Against the U.S. government

The Panthers in New York City

In 1969, the top 21 Black

Panthers in New York City

J.Edgar Hoover directs

In a 1968 memo, FBI chief

FBI。“...”

The Panthers possessed nationwide

self-defense of minority communities against the U.S. government

Urban planning

New city making decisions were designing for the masses, not taking into account the heterogeneity of the individuals that form communities

Bobby Moses

New York City’s main city planner for four decades

Placed a key role in the chance of the Bronx

Wrote extensive poor treatment of his political power

More than held dozen active administrative positions

We tried to exclude heroic service economic groups from parts of the city Limiting access

Robert Moses

Created 476 miles of expressways

Responsible for the

Adoption of Modernist planning principles

Perception of statutory design

Reform of machinations of state

Adaptation to a 1900s-style New York City official

Roger Starr articulates the influential idea of

“...”

Figure 2. Modernist Hulme circa 1980. Note the scale of the Crescents. © Digimap 2004 (edited by author)

Figure 1. Early growth of Hulme 1848–1909 © Digimap 2004 (edited by author)

Figure 56

Figure 55

Figure 53

Figure 52

Figure 50

Figure 49

Figure 48
The effects of urban planning decisions can have significant consequences, as illustrated by the decline of the South Bronx. Robert Moses’ development projects, meant to modernize and improve the area, eventually led to the demolition of a large number of buildings and accelerated the decline of the area.

The harmful effect of the construction of the Cross Bronx Expressway through a densely populated area is evident in the figures. The expressway divided communities and led to a large number of empty apartments, which were eventually burned down by arsonists.

The Save Hostos movement was a response to the closure of Hostos Community College, a historically African American college in the South Bronx. The movement was successful in preventing the closure and maintaining the college’s operations.

The United Bronx Parents is an organization founded by Evelina López Antonetty to address the needs of minority children in the public schools of the South Bronx. Through its ongoing struggles, the organization worked to improve the quality of education for children in the area.

In 1970, Daniel Moynihan wrote a report on poverty and race in the United States, which led to increased awareness of the issues facing minority communities in the South Bronx and beyond. The report highlighted the need for comprehensive solutions to address the chronic poverty and inequality in urban areas.

The Save Hostos movement was a powerful example of community organizing and activism, drawing attention and support from across the country.

The effects of post-war urban renewal policies led to the devastating results on American urban renewal. Jacob’s 1961 publication, *Death and Life of Great American Cities*, exposed the negative impacts of large-scale development projects.
While gang violence continues to be a common occurrence in the mid-70’s, the circumstances of the Bronx peace treaty made the emergence of hip hop culture possible.

Afrika Bambaataa creates the Zulu Nation and begins actively recruiting outcast black and Latino youths in the south and southeast Bronx under a banner of “Peace, Love, Unity, and Having Fun.”

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Recruiting outcast black and Latino youths in the south and southeast Bronx under a banner of “Peace, Love, Unity, and Having Fun.”

This event is recognized as being the first point of hip hop emergence.

In 1975, Grandwizzard Theodore discovers the scratch technique.

In 1977, Charlie Chase begins DJ-ing in the Bronx, bringing together African-American funk crowds and Puerto Rican disco crowds at his parties.

In 1977, The warm months after the riots bring the peak of the Bronx block party era.

The seven-mile world had its centre in Crotona Park (Bronx, NY) and extended to create a seven mile radius around this park.
CASE STUDY C - POST PUNK CULTURE

Figure 46 New York City reference map
Figure 47 Analytic context lens
Figure 48 The great migrations of the U.S.A.
Figure 49 New York City 1970 map
Figure 50 Puerto Rican immigration
Figure 51 Racial segregation
Figure 52 Dr. Martin Luther King
Figure 53 Clarence M. Mitchell Jr.
Figure 54 Civil rights march
Figure 55 Malcolm X portrait
Figure 56 The Black Panthers
Figure 57 Armed Black Panthers
Figure 58 The Bronx social housing
Figure 59 Fordham houses, The Bronx
Figure 60 Robert Moses
Figure 61 White flight migration timeline
Figure 62 Cross-Bronx expressway
Figure 63 Co-Op City housing scheme
Figure 64 Cross-Bronx expressway map
Figure 65 South Bronx urban decay
Figure 66 South Bronx urban decay
Figure 67 Young Lords gang
Figure 68 Gang unification
Figure 69 United Bronx Parents headquarters
Figure 69 United Bronx Parents headquarters
Figure 70 Save Homos project
Figure 71 DJ Kool Herc
Figure 72 Grandmaster Flash
Figure 73 Afrikan Bambaataa
Figure 74 Grandwizard Theodore
Figure 75 Cold Crush Brothers
Figure 76 The Treacherous Three
Figure 77 Kurtis Blow
Figure 78 Marley Marl
Figure 79 The epicentre of cultural activity
Figure 80 Street as the stage diagram
Figure 81 The swoop diagram
Figure 81 The swoop diagram
Figure 82 The block party diagram
Figure 83 Park jams diagram
Figure 84 Abandoned building framework diagram
Figure 83 Space as a social construct diagram
CASE STUDY C: POST PUNK

1764 - 1825

MANCHESTER

COTTONPOLIS (INCEPTION)

The Cotton Trade was a large influence in the Industrial Revolution. With factories opened, and machinery transported to speed the production of cotton production had begun.

Manchester played a nominal role in the creation of the Industrial Revolution. As a busy manufacturing town, it began its rise beyond all expectation.

TRANSPORTATION

Bridgewater Canal: essential to the distribution of coal

LIVING CONDITIONS

The city had no City Council and laissez-faire capitalism at its core: the unbridled creation of industrial slums of exceptional density directly around the city.

The increase in population of 1 million people in Georgian times (1740-1830), to a city architects chose the award-winning modernists Wilson Wormersley Architects: responsible for the new vision

MANCHESTER PLAN

Developed during the II World War planners determined to make victory a "beautiful socialist utopia"

Setting so good in cramped working-class dwellings with no space, light or greenery

First development

Appalling conditions prevailed. Little new development took place, until the development of the worst housing was re-developed in the 1970s.

Overcrowding

An increase from 20,000 people in Georgian times (1740-1830), to a population of 200,000 people in 1800.

The increase in population created startling problems and Manchester was considered the "Shock City" of the Victorian age.

The district has sometimes been the haunt of hordes of thieves and desperadoes

Working conditions

Factories worked to maximise profit and therefore profit, which led to bad working conditions.

No labor laws, meaning men, women, and children could work extensive hours with no regulation for health, safety or well-being

The Manchester Plan 1945 (Nicholas 1945), developed during the war by planners determined to make victory a "beautiful socialist utopia", was very radical.

Although such appalling conditions prevailed, very little new development took place. The Manchester Plan 1945, set out in the Manchester Plan 1945, redevelopment was decided upon.

Overcrowding

For the modernization of the outline plan and detailed design of the estates, the architects chose the award-winning modernists Wilson Wormersley Architects: responsible for the new vision

VABULA RASA

Their first task was deconstructing the existing popular use of new estates in outlying county villages. Middleton, Knutsford and Macclesfield

The “demolition > re-build > demolition trajectory also known as ‘Celtic Twilight’. Demolition is to rebuild in demolition trajectory also known as ‘Celtic Twilight’

The car was to be king, and with Hulme so close to the city centre, it was seen no good in the cramped working-class dwellings, with no space, light or greenery

TABULA RASA

A couple of public houses

Poor living conditions

Living conditions of all, with some of the worst

Hulme? The car was to be king, and with Hulme so close to the city centre, it was seen no good in the cramped working-class dwellings, with no space, light or greenery

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The prime minister of Great Britain from 1979 to 1990, she had a large (negative) impact upon the working class citizens of the country. Abolition of worker housing

The blocks were anonymous and now no one knew their neighbours. Social problems too were widespread: the decanting of the original populous had panels that were not correctly fastened to the structural frame and swung mainly due to the novel techniques employed, many of the modular systems serious problems, both technological and social. Technological problems were construction. In addition, many of the building techniques employed were novel city had had a similar fate, the developments were rushed, both in design and

Figure 4. The Inca dwellings (Steve Yates, MMU Slide Library)

This nickname was popularized by Pat Pheonix, the actress better known as Elsie Tanner in the Mancunian soap opera

Two pedestrian bridges crossing rivers enabled muggers to accost unsuspecting pedestrians who dared to use them. The whole situation was particularly the two pedestrian bridges that crossed the ravine enabled muggers to accost unsuspecting pedestrians who dared to use them. The whole situation was

The young people and their cultures were demolished and ended the era of Post-Punk re-inventing of Manchester was no more,

The first new masterplan of roads and low-rise buildings was created for new home owners. A new european masterplan of roads and ended the era of Post-Punk re-inventing of Manchester was no more, the second new Tabula Rasa created summarily removed from Hulme and a
The young, radical and creative people finally have a place to descend upon.

RUSSELL CLUB
- Built in the shadow of the crescents, the Russell Club was tenanted by the SELNEC bus driver’s social club.
- Popular with Jamaican immigrants and alternative bands.

Hulme was chosen.

Almost every band that the city, particularly for underground music, saw as informal gathering spots for musicians and bands.

Various clubs were built in the ‘shadows between the various crescents. This mixture of culturally active young people and vacancy and close proximity to a younger demographic due to high

Abandoned rooms were regularly leased out to a younger demographic due to high

Exposure to impromptu concerts.
- The Crescents being a platform for bands to play
- Musicians would be recorded and eventually go on to be internationally famous

So It Goes

At the next five years there was an incredible influx of young people into the flats

Nearly every apartment was occupied, or at least squatted

Elevators (featuring Mick Hucknall) would go on to be internationally famous. The new alternative bands, many of whom (e.g. Joy Division, A Certain Ratio, Frantic.

The phoenix-like rising of Hulme started with the Factory Club. In 1978, Factory Records, set up by Tony Wilson, then a young television executive for Granada TV with an interest in youth culture, and his co-conspirators Martin Hannett, and tied many references of the bleak post-

A Certain Ratio were an industrial funk band, who were originally managed by (originally by Bambara) on a Belgian label Discques du Crespuscule. However, with Simon Topping, Martin Moscrop and Jez Kerr being style icons for a whole generation of Man-

They weren’t the only bands to take advantage of this. A Certain Ratio were the first to take advantage of this, and Martin Moscrop and Jez Kerr were style icons for a whole generation of Man-

When a major interview of the band by the (then) influential Paul Martin Moscrop and Jez Kerr being style icons for a whole generation of Man-

The interview was filmed for the Granada TV show Wilson fronted, filmed for the Granada TV show Wilson fronted,

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2.2 Case study findings

This visual mapping exercise indicates the events, decisions and ideas that influenced each music-emergence. These contextual forces were divided into the pre-emergence (incubation) condition and emergence condition for each case study. There is a suspected common theme within each, where the cultures all follow a typical movement cycle:

1. Incubation
2. Maturation
3. Mainstream

Incubation refers to culture in its rawest form, a pure emergent expression. Maturation is when the form or expression begins to be produced and jumps existing genres/media. Then finally to summarise mainstream culture, once again is this when the culture is consumed through the process of commodification, which eventually ossifies.

It is important to stress that the aim is not to romanticise these case studies or alternatively emulate the physical conditions that lead to their conception. Instead, through the process of analysis the goal was to extract key design considerations to help inform this project. Throughout all three case studies there were thirteen re-occurring themes as outlined by the cultural emergence findings image. To make sense of these commonalities a process was undertaken whereby initial relationship clusters were created. From here connections between the thirteen forces became apparent. The result of the research now offers a better understanding into the condition of cultural emergence, and the certain factors necessary for this phenomenon to occur. Opposite to resign the roots of emergence to the cycle of cultural struggle; we must aim to positively support it through design. Taking the sequence diagram of the condition of emergence, we are now able to identify certain considerations to make for site selection of the project and also the design proposal.
SOCIAL INJUSTICE(S)

REACTION

ALTERNATIVE TO FORMALISED

PLATFORM FOR EXCHANGE

MARGINALISED INDIVIDUAL(S)

SUBVERSION

AFFORDABILITY

MIX-USE OF SPACE

DENSITY

SENSE OF BELONGING TO PLACE

YOUTH

INDIVIDUAL EXPRESSION

PLATFORM FOR EXCHANGE

DIVERSITY

AFFORDABILITY

MIX-USE OF SPACE

DENSITY

SENSE OF BELONGING TO PLACE

YOUTH

INDIVIDUAL EXPRESSION

SOCIAL INJUSTICE(S)

YOUNGER INDIVIDUALS

INDIVIDUAL EXPRESSION

ALTERNATIVE TO FORMALISED

PLATFORM FOR EXCHANGE

SENSE OF BELONGING TO PLACE

DENSITY

DIVERSITY

MIX-USED SPACE

SOCIAL INJUSTICE(S)

SUBVERSION

MARGINALISED INDIVIDUAL(S)
All three music movements gained traction through resistance to injustice. However, unlike hip hop and post punk, where there was a direct reaction to the spatial (physical) conditions of New York City and Manchester, New Orleans was different. The city authorities had exercised considerable tolerance with the allocation of Storyville, a legalised red light district (first in the world) that enabled and promoted individual expression. This design feature illustrates that cultural emergence does not solely stem from urban neglect. When we address hip hop and post punk, the spatial conditions have many commonalities: a decaying and abandoned urban environment. The effect of this is rather fascinating, by being given nothing, this in turn generated resourcefulness and innovation to transform pockets of the South Bronx and Hulme into self-governed community hubs for creative exchange. Effectively showcasing the architectural manifestation of resistance. Informality is the key quality in both New York City and Manchester. The utilisation of the stoop, streetscape and in-between (building) space perform as the stage for the individual's expression. Here, we have three examples of emergent cultures spawned from resistance, but two that were born in terrible urban conditions and one that was allocated a platform for expression to flourish. Although it is interesting to note the allocation of a community platform that had the ability to facilitate significantly contribute to emergent culture. The breaking of the existing mainstream culture could only have occurred due to the diversity present within this part of the city. This was encouraged by the re-connection of two separated parts of New Orleans, where the division of Canal Street was eliminated and the Creole people and African American communities were forced to mix. This mixing of two differing socio-economic groups ultimately fostered the cross-pollination of ideas from different cultures. The re-connection between the east of Canal Street and the west of Canal Street, in combination with the opportunities that the creation of Storyville, played major roles in the conception of a new cultural vanguard – Jazz. These findings demonstrate the power of connecting different communities, and especially important to expose different socio-economic groups to each other in order to promote empathy for the others living condition and therefore open doors of learning from each other. This interaction creates a layering of cultures, which appears to be a vital ingredient for emergent culture. This is further re-inforced by the influence that not just African Americans had upon the emergence of hip hop, but also Jamaican and Puerto Rican communities. In Manchester, there was a strong presence of both working class people, as well as a strong presence of immigrant Jamaican families. Apart from the influence Creole people had upon the emergence of Jazz culture, all of the other individuals responsible for influencing the studied emergent cultures came from marginalised societal groups. The individuals of New Orleans, New York City and Manchester channelled their daily frustrations through the expression of music, to provide a sense of empowerment and self-worth. All three of these emergent cultures reflect the importance of music and the far-reaching power that it has. As we can clearly observe today, jazz, hip hop and post punk have resonated with people throughout the whole world. There is a universal relation listeners have by comparing the music to their own similar stories and hardships.

Figure 130 Cultural emergence design drivers
In the book Rebel Cities: From the Right to the City to the Urban Revolution, author David Harvey makes a powerful remark about how we as humans interact with the city structure. “The right to the city is far more than the individual liberty to access urban resources: it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanisation. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights.”

If we look at the evolution of city making within the public realm, it becomes evident that many cities throughout the world are more often than not, creating homogenised spaces that do not cater for the individualism of their citizens. This fundamental flaw of city making can be traced back to the period after World War 2 and is now exacerbated by today's current demands created by urbanisation. Admittedly fifty years ago the city planners of the world faced an extraordinary task of providing housing and public amenities for the mass migration of people returning home from the War. However, today we are aware of the problematic repercussions of designing for the masses without the consideration of the individual. Therefore, we cannot afford to continue to make the same mistakes.

The period after World War 2 could be titled as the city of demand. The demand of rebuilding cities to accommodate for the mass migration of people, placed large strains on the city network, and effectively required a quick fix solution for infrastructure and housing. This was typical of large metropolitan areas of the world, such as Paris, Manchester and New York City. Issues then arise from city making when designing for the masses is required; this often results in homogenised spaces that don’t take into account the context and people of a place. Therefore this is detrimental when the heterogeneity of the individuals that form our communities are not taken into account.

In 1961, the seminal book Life and Death of Great American Cities was written by Jane Jacobs, providing a scathing critique of urban planning policies and urban renewal programs that were taking place in New York City. Jacobs’ stressed the importance of utilising empirical observations when addressing the demands of city making, not the default ‘solution’ of alienating mega-projects, intimidating highways and isolating suburban developments. Jacobs’ acknowledged the reality of cities being vibrant living systems and thus advocated for the following considerations when city planning – “density, walk able communities and ‘street eyes’, as well as her belief in the mix of uses, buildings and people”.

The Death and Life of Great American Cities revolutionised the underpinnings of city making – a reaction to the devastating results of post-war American urban renewal coordinated by then chief city planner Robert Moses. This is illustrated within the case study of New York City and hip hop emergence. This book ultimately changed a paradigm shift within the discipline of urban design. Snaped upon the honour recordings and empirical observations of Jacobs’ living her day-to-day life in New York City. A reading of the city that first and foremost was concerned with people, and how they interact within both the public and private realms.
Today, in hindsight, her realisations may appear to perhaps be common-sense. However, the people responsible for controlling planning policy at the time did not value the individuals who made up communities. Instead the power mongers at the helm of the New York City urban renewal conquest prioritised development, infrastructure and the automobile. In their eyes this notion of tabula rasa was the way to move forward and better the city. It was a blank effort to develop the city from the mind-set of quantitative over qualitative change (reference). Homogeneity is the outcome of majority rule attitude: utilitarian worldview. The ‘public’ is a tool used to frame majority desires as ‘best possible’ outcomes, which in fact is not relevant to the individual. Public space is then used to enable ‘public life’ for everyone within the community. However, individuals are claimed and this model of homogenised public space in effect creates exclusion. Individuals are marginalised and the process of grouping ‘like’ individuals further marginalises. Adrienne Burk stated, “The construction of exclusive and sanitised cities is far from uplifting humanity. Instead it undo our collective social repertoires and results in the rise of brittle, fearful and unimaginative spaces, citizens and societies.”

All citizens have a right to the city and therefore a majority should never hold veto over minority. Space can be responsive to all individuals, where individual expression (innovation, aspiration and imagination) is supported. The city is not a static entity but a vibrant living system that is continually evolving. The city network is comprised of many complex factors: the powerless, cities, housing, governing structures, transportation, trade and public space. We must acknowledge the holistic reality of these forces when city making. By utilising a more flexible and responsive design framework to accommodate the heterogeneity of the individual, then city space becomes inclusive.


Figure 131: Robert Moses - New York City planner
Civic spaces are an extension of the community. When they work well, they serve as a stage for our public lives. If they function in their true civic role, they can be the settings where celebrations are held, where social and economic exchanges take place, where friends run into each other, and where cultures mix. When cities and neighbourhoods have thriving civic spaces, residents have a strong sense of community; conversely, when civic spaces are lacking, people may feel less connected to each other.\(^\text{21}\)

In order to counteract this exclusionary model of public space, we must consider economic, social and ethnic diversity when designing. This combined with multi-functional spaces that are carefully arranged to provide a strong connection to the existing context is imperative.

When we allude to the various typologies of public space, we often refer to town squares and market places. In Auckland for instance, we have pleasant public spaces such as Aotea Square and Wynyard Quarter. These large areas cater for a variety of activities, but still don’t capture the kind of inclusion that this project demands. Again we need to be finding alternative ways of supporting frequent and often unknown changeability. What are not usually valued are the residual and informal spaces within the city. We have a huge opportunity to learn from these kinds of spaces, and utilise them as places of cultural production.

As Jan Gehl emphasises, “life between buildings is a dimension of architecture that deserves more careful treatment.”\(^\text{22}\) The challenge is to find this appropriate balance between the prescription of formal planning and importantly allowing for spaces to evolve organically through the process of re-programming and appropriation.

An alternative framework of design must be used to support the needs of the individual, so therefore the capacity of informal space becomes useful. Informal space has an immediate association with the unplanned, interstitial and residual areas of the city. Examples of this typology often take shape in the form of abandoned buildings, spaces adjacent to infrastructure or left over space that lie on the fringes of daily activity. These spaces lie outside the zones of official use and occupation, existing somewhere between the commercial, recreational and residential zones of the city. By definition,


such spaces are non-prescriptive. Informal spaces often possess connotations of negativity and stigmatising space that is rendered as being waste. Their qualities and characteristics are increasingly overlooked within the built environment and have come to be seen, in the discourse of architectural practice, as a negative ‘thing’ and consequently are labelled detrimentally. It is interesting to also note the planning regulations enforced by the Auckland Council. They state that authorities can fine ($5000) and confiscate property if it’s not up to standard. This demonstrates the limited tolerance that is had for supposedly, in the words of Keeffe “dirty and messy” parts of the interstitial city.

The inherent problem with informal space is that it is contradictory to the traditional actions and role of the architect. This needs to change though. We must acknowledge the capacity and potential of informal space for the production of creative culture, as highlighted by the innovative appropriation shown in New York City and Manchester during the emergence of hip hop and post punk respectively. As concluded in both of these case studies, there was a certain freedom for the musician and community members alike to modify the in-between spaces of buildings for performance and creative exchange. This contribution people made to their surroundings, in turn, fostered a sense of belonging and collective ownership to the space.

A key attribute of informal space is that there is a quality of malleability, meaning an ability to change the space by adding to (or taking away) from the built form. This quality of informal space supports individual freedom of expression. Formal space on the other hand supports structured initiatives that need rhythms, for example marketplaces.

The idea of the point of balance is a fundamental component to this project. All too often we see city planners primarily focus on the formalised spaces within the urban fabric to serve the status quo. Whereas acknowledging the necessity of both formal and informal space in the city structure shows a consideration for the multitude of people who live and use the spaces. There is currently a binary relationship between the formal and informal, although this needs to become a complementary relationship. There needs to be a shift of thinking that formal programme ‘protects’ people against subversion.

We must think about this from the perspective that individuals are subversive, as we are entrepreneurs. To further stress, it is important to break ‘old’ with new ideas, in order to progress culture. As the Austrian born American political scientist and economist Joseph Schumpeter identified – the need for creative destruction. “Creative destruction refers to the incessant product and process innovation mechanism by which new production units replace outdated ones.”

To support individual expression adds value to the community, which is ultimately to other individuals. Therefore, how can we as architects, leverage the appropriate balance of formal and informal space to best support individual expression? This project aims to provide openings for freedom and subversion through the ability to re-programme and re-appropriate parts of the chosen site. The reality of opportunistic creativity is that it does not rely on authoritarian approval, as it is often covert and spontaneous.

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23 Hudson, Pamela and Shaw, Joanne. “The Qualities of Informal Space: (Re)appropriation within the Informal, Interstitial Spaces of the City.”

24 Ibid., 4.


26 Shaw, Hudson. “The Qualities of Informal Space, 5

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21 Hudson, Pamela and Shaw, Joanne. “The Qualities of Informal Space: (Re)appropriation within the Informal, Interstitial Spaces of the City.”

22 Ibid., 4.

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5.0 DESIGN STRATEGY

5.1 Leverage the point of balance

This task of leveraging balance between informal (flexible) and formal space will prove to be difficult, and perhaps an opening for contradiction if not handled appropriately. As architects, if we attempt to control too much of the end design, then qualities of informality are destroyed. Alternatively, if the informal spaces are overly prescriptive, then the informal becomes formalised, and as a result destroys the informal. The question that arises from this dilemma is what role does the architect play within this non-traditional design methodology? A possible solution could be taking the approach of how to design formalised space to best support the informal?

Figure 133 Point of balance diagram
A meaningful example of this sensitivity can be seen within the Tiuna El Fuerte Cultural Park in Caracas, Venezuela. A self-initiated project by Alejandro Haiek Coll and Eleana Cadalso, the project “encompasses an emerging collective cultural movement led by architects and artists, which is focused around the development of a park on an abandoned parking lot. The park infrastructure was built using cost-effective, low-energy technologies. Recycled shipping containers were grouped together as module elements in expandable multi-use spaces. On a daily basis more than 500 children and adolescents participate in cultural and artistic events in the park.”

To give this project even further validation, it was the recipient of the International Award for Public Art in 2013. This accolade shows global recognition of the importance of this design typology, although this is still being evaluated in the realm of “public art”, opposed to through the lens of architecture. This acknowledgement also needs to be recognised within the architectural landscape.

To make the intention of this project clear from this point forward, we are going to re-define the terminology used throughout the remainder of the argument. As seen in figure 1.4, informal space is ‘opportunity’ space and formal space is ‘defined’ space.

Figure 1.4 Re-definition of terminology diagram.
5.2 Architectural activism

By its very definition, "activism is quite simply taking action to affect social change; this can occur in a myriad of ways and in a variety of forms. Often it is concerned with 'how to change the world' through political, social, economic or environmental change.\(^\text{28}\) Activism has a direct correlation to individual expression. Following the identification of an unsatisfactory living condition, activism then manifests through the creation of alternatives to the aforementioned dominant system, through the construction of new forms of "social behaviour,"\(^\text{29}\) also identified as individual expression.

The role of the architect is to provide a social service, but it appears often that this essential underpinning of the profession is not the foremost priority. This notion of activism has always been at the fundamental core of many creative outputs such as visual arts and music culture, however, ironically on the periphery of architectural dialogue until relatively recently. This is especially concerning, considering the profession of architecture is supposed to be a social service, where the end result is a tangible output that has the opportunity to provide a meaningful impact upon peoples lives. In today’s current climate the term ‘activism’ in architecture, has been gaining a lot of momentum and attention (in mainstream discourse) over the past decade. In wake of economic crises, continued poverty, the limitedness of resources and the perpetuation of social inequality; there is a new wave of designers engaging. Alejandro Haiek Coll (Fab Lab Pro) believes that the city is a reprogrammable organism that has to be updated regularly to meet the demands of its people.\(^\text{30}\)

This understanding demonstrates awareness for the needs of the individual(s), who are responsible for the continuous changeability of culture. Therefore we must prioritise the ability to re-programme urban space. Design collectives such as Assemble, Urban Think Tank and locally based outfit The Roots are all transgressing existing boundaries in an effort to make a significant difference in the discipline. As a community we must ensure that this conversation and initiative only grows louder, we cannot afford for it to be another passing trend.

“Being an activist architect means pinpointing a difficult context and, with the support of the local community, creating an opportunity to intervene; it means self-initiating.”\(^\text{31}\) Self-initiated activist projects are research driven, collaborative in nature and are often working with scarce resources. It is responsive design that uses the architect’s skillset to improve a condition within a community. Activist architecture does not seek to serve the formal city, elite or capitalism but aims to help communities who are in need, they identify with marginalized groups of people. As Justin McGuirk articulates in Radical Cities, City-making in the twenty-first century is not a tabula rasa activity; the solution is always contingent on what is already there. The activist are cautious. They observe the conditions, they accumulate data, and then they experiment. The modernism began with bulldozers; activist begin with a prototype.\(^\text{32}\) In the episode Guerrilla architect from Al Jazeera’s Rebel Architectures six part documentary series, the transformative power of architectural activism is embodied. The documentary focuses on the work of Spanish architect Santiago Cirugeda, who has dedicated his architectural career to reclaiming and reinvigorating urban spaces for the public. The context of his projects is set in Spain where the “state has retreated and around 500,000 new buildings lie empty, “people are doing things their own way,” says Cirugeda. “In times of crisis, people come together to find collective solutions.”\(^\text{33}\) His buildings are often fast-build, mobile structures made from recycled materials. Design for Cirugeda is about matching available materials with the skills of those keen to build it. The key is that they serve a social function, which Santiago thinks contemporary architecture has lost sight of in its obsession with the aesthetic.\(^\text{34}\)


\(^{29}\) Ibid.


\(^{32}\) McGuirk, Justin. Radical Cities 33.


\(^{34}\) Ibid.

Figure 136 Urban Think Tank community project, Sao Paulo

Figure 137 Santiago Cirugeda project
5.3 Participatory design

As Jane Jacobs says, “Cities have the capability of providing something for everybody, only because, and only when, they are created by everybody.” The process of participatory design has the potential for great success within the architectural and planning realms. In a recent Architecture NZ interview, Justine Harley spoke to Chilean architect Alejandro Aravena about the process of participatory design, which he first handled in the design process of Quinta Monroy, Iquique, Chile. This social housing project cleverly adopted a “half-house” framework to respond to the limited budget and after thorough and continuous consultation with the users.11

In the interview, this idea is briefly outlined. “This idea about ‘fear of the public’. It is that the government or even architects fear public participation – that by consulting on everything, you end up with a bland solution. But, I think, it’s not the public’s fault. It’s about the way we organise and the platforms we create.”12 Aravena said that consulting with the public is a “diagnosis”, not a solution in itself. “It’s like going to the doctor.”

There are also limits of the current participatory model. The important factor is knowing when to inject the assistance of user groups to maximise productivity and value. The text (Re)constructing Communities exposes the limits of the current participatory model and how these problems can be solved within the inclusive practices of participatory design. “Despite the existence of a variety of methods and techniques associated with public participation, the designer of public space is often isolated to the tastes and preferences of cultural, economic and professional elite. This often results in projects that do not meet the needs of the poorest and most marginalized citizens.”

The creation of a more open, transparent and accessible process needs to be harnessed, so then, all citizens have the opportunity to contribute to the design of public space. The result of this becomes paramount where the design of public spaces within our cities honestly responds to the multiplicity of individuals inhabiting these places.

5.4 The architect’s support of bottom-up approach

Inevitably, this involves the participation of the communities who live there.”

The ability to handle unplanned change. Inevitably, this involves the participation of the communities who live there.13

To ignite change, we must focus our energy at a grassroots level. This being the fundamental aim of the project, my intervention does not seek to increase the popularity of already successful musicians, but instead, help to support up and coming talent at a community level. As argued by James McNeill in the text Radio City, “ultimately in the informal city has to be smarter than the past; it needs to be flexible, so that it can handle unplanned change. Inevitably, this involves the participation of the communities who live there.”

Alejandro Haiek Coll suggests that “...to do that because it’s just one person. Why do we have to have a president? Why don’t we have a complex structure that takes decisions or votes: not a hierarchy but more of a horizontal structure.”

The architect can act as a change agent, but the community has the power of collective action. There is often an entanglement between the architect and society so therefore there must be a shift from top down hierarchy to a lateral power structure within this project. The ultimate goal is to enable self-governance of the space by the community, and therefore proposes the idea of creating a public hub that is possibly autonomous from the city council, or at least has a certain freedom from the stringent planning control enforced by the city authorities. The success of bottom-up initiatives can be seen again in the Tiuna el Fuerte cultural park project. “The artists did not put their hopes in government assistance, but rather relied on civic involvement to promote public art. The project reflects the creativity, cohesiveness and the capacity that is possible when hands join together to improve the social and human environment.”


Figure 139 Quenna Menney, Iquique, Chile

Figure 138 Bottom-up approach diagram
At a grassroots level to build a rapport and maintain continuous engagement with support heterogeneity. Include de-centralised models of city engagement could be developed further to better support individual expression and cultural production. One particular local Auckland design collective whom are setting a successful precedent in this realm of participatory design are The Roots Creative Entrepreneurs. Their meaningful engagement with local context is illustrated within a recent feasibility report produced for the re-development of the Te Puke O Tana community centre in Otara, South Auckland. This engagement was executed through the following process:

1. Identifying the individuals who make up the user groups of the facility.
2. Inviting these individuals to a community workshop (14.02.2014) titled “Have your say: Young People of Otara”. To advertise the event, it was promoted on social media and posters were distributed around the Te Puke and Otara town centre.
3. From an initial site survey, three key focus questions were formulated to drive the consultation workshop.
4. During the consultation engagement, a follow-up survey was conducted on the Saturday 1st March 2014 at the Otara Flea market.
5. The results were then evaluated and a visualisation of data and local Otarian opinions was produced to illustrate feedback.
6. This engagement at a local level now provided a framework for design considerations.

The hope is to use similar informal strategies within this design process when engaging with this project context. By speaking to local musicians, recording professionals, young people, community leaders and local residents; the desired outcome is that it will provide me with a wide range of relevant perspectives that will assist during the key decision making phases of the design. Another form of participatory input utilised within The Root’s urban interventions, is a series of relevant longitudinal urban studies in place may help to provide resources to better support individual expression and cultural production. One particular local Auckland design collective whom are setting a successful precedent in this realm of participatory design are The Roots Creative Entrepreneurs. Their meaningful engagement with local context is illustrated within a recent feasibility report produced for the re-development of the Te Puke O Tana community centre in Otara, South Auckland. This engagement was executed through the following process:

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Another form of participatory input utilised within The Root’s urban interventions, is the inclusion of users during the construction process. This has proven to be a successful component of many urban ‘take-over’ projects, as it facilitates a sense of collective ownership of the space. This design strategy has also been productively incorporated by many overseas initiatives too. Notably, the British activist collective Assemble (i.e. The Caveland) and also the Climactic Monument project organised by Thomas Hirschhorn are examples of successful user inclusion. Both of these projects have been analysed (Beginning of the next section) to identify positive design criteria’s for this project. Many of these ‘take-over’ projects may not only produce what we would generally consider to be defined spaces, however, due to the process in which they have been created still retain a quality of informality.
5.5 Creating a framework: Support and infill

The aim of this project is to create a physical framework to best support the individuals who make up the communities of the chosen site(s). This again, raises the question of the role of the architect when designing public space. The architect should be a supportive, enabling and guiding force that acknowledges the collective power of the user groups. This kind of design methodology can be seen clearly in the work of Dutch architect John Habraken and as already outlined by Alejandro Aravena. Admittedly their support and infill projects are dealing with social housing typologies. However, this project seeks to make a similar application to community facilities and space.

It is important to state that there is a necessity for the architect within this kind of project, as they are able to offer a series of useful skills; although their input still must have limits. The key objective is now defining what the architect is responsible for and what tasks are manageable by the user. The proposition of a framework appears to be a relevant design tool, as it acts as a guiding tool with minimal intervention. A framework could provide structure, services and guide circulation for instance, and then the infill of wall systems, the edge conditions and the programme of the structure can be appropriated by the community.

A framework creates stimuli for users to react to. It provides openness for change to occur depending upon the needs of the individual(s) expression. It is also considered that in order to support the open-ended changeability of a space, the lightest possible intervention is most suitable. However, as outlined by the below diagram, the more stimuli proposed, the more things the individual(s) have to react to. This highlights the potential the architect has to propose considered stimuli to create energy within a community. Alternatively the formalised spaces will be designed for specific programmatic elements relating to music culture, such as recording studios and workshops. This will provide an incentive for people to visit the space, and in turn generate an occupation and activation of the opportunist frameworks available.

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**Figure 141** Architect and user relationship

**Figure 142** Structure and infill diagram
This precedent study chapter analyses urban projects that showcase design techniques that are culturally relevant for the argument of this research project. This section aims to provide a global cross-section of projects that responsibly support the heterogeneity of the users. The key ideas that have been explored so far begin to take shape within these projects. Self-organized activism, informal flexibility, bottom-up driven design (with support from the architect) and participatory inclusion of local communities are repeated themes throughout. The analysis has been split into two categories: temporary urban take-overs and creative cultural hubs that occupy more of a permanent status. The intent of this analysis is to extract useful design features in order to begin to generate design criteria that will help to set parameters and inform decisions within the project proposal. A concise visual analysis will be presented for each project, and then a concluding page of architectural findings will be outlined. This will begin the process of developing a kit of parts that will be translated into the design of bottom-up testing grounds for creative exchange and opportunity for individuals at a local level in Auckland city.
6.1 Urban take-overs

The action of urban take-overs minimizes the hunger of individual expression to improve the urban fabric. Urban takeovers generally stem from the observation of an under-utilised spatial condition, and therefore the recognition of the potential for change. This kind of opportunistic and self-initiated individual action supported by the collective energy of other individuals (community) to effect a tangible realization of the design opportunity demonstrates the social entrepreneurship required to support and propel culture forward. Therefore, public platforms (frameworks) must be available to allow for individual expression. The temporality element of these projects is fundamental to the performance of these interventions, as it highlights the contextual relevance of the take-over. As architects we must value the importance of temporality of certain spaces as it acknowledges a direct response to a social need at that specific point in time. To accept and support spatial changeability means public space has the ability to evolve in accordance with cultural progression, creating a continuum of spatial resistance and reaction. Four urban take-over projects have been chosen to critically examine the effect they have upon the urban environment. The intent is to better understand the processes that were undertaken during the design and fabrication stages.
### Project: The Cineroleum
**Location:** Assemble Studio, New York City, USA

**Concept:**
- A temporary structure for a continuous programme of music, performance and community events.
- A road side cinema, celebrating the social and cultural life of the city.

**(Re) Programme:***
- A temporary cinema, providing a new social space for the community.
- A platform for community engagement and creative exchange.

**Temporary or Permanent:**
- Temporary structure.

### Project: Sanctum
**Location:** Theaster Gates, Chicago, USA

**Concept:**
- A public art project, transforming a disused petrol station into a cultural hub.
- An experiment in the potential for the wider re-use of urban spaces.

**(Re) Programme:**
- A temporary installation, showcasing innovative ways to re-use urban spaces.
- A platform for community engagement and creative exchange.

**Temporary or Permanent:**
- Temporary structure.

### Project: Gramsci Monument
**Location:** Thomas Hirschhorn, Otara, Auckland, NZ

**Concept:**
- A celebration of Italian humanist and marxist Antonio Gramsci.
- A temporary installation, commemorating the history of the city.

**(Re) Programme:**
- A temporary installation, showcasing innovative ways to re-use urban spaces.
- A platform for community engagement and creative exchange.

**Temporary or Permanent:**
- Temporary structure.

### Project: Roots Waste
**Location:** Theaster Gates, Auckland, NZ

**Concept:**
- A temporary structure, advocating for zero waste and community action towards sustainability.

**(Re) Programme:**
- A temporary installation, showcasing innovative ways to re-use urban spaces.
- A platform for community engagement and creative exchange.

**Temporary or Permanent:**
- Temporary structure.

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**Materiality**
- Wood, metal, and recycled materials.

**Fabrication Process**
- Commissioned builder or bricklayers and carpenters.

**Community Activated Space**
- Community platform for learning and empowerment.

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**Key Ideas:**
- Energy > Aesthetics
- Zero Waste
- Community Engagement
6.2 Creative cultural hubs

Creative cultural hubs within our cities provide a platform for individuals to exchange ideas, customs and artefacts. If designed appropriately to support individual freedom and encourage a multiplicity of activities, these public places offer great opportunities to ignite cross-pollination between different individuals (and cultures). Therefore, these creative intersections have the capacity to cultivate emergent culture.

Three creative cultural hubs have been chosen to better understand the spatial framework used to craft these community platforms:

1. Factory Merida
2. Sesc Pompeia
3. Tiuna El Fuerte

The aim is to evaluate how inclusive these projects are and also determine how much tolerance has been allowed for individual expression.
Figure 150: Precedent analysis lens

Figure 151: Design rules 2

Note: Design rules in no particular order
Figure 152: Context map of Auckland
Now that we have ascertainment findings from the various precedent and case studies, this now provides the project a lens for site selection. The process of this site selection exercise aims to identify what part(s) of Auckland would mostly benefit from the proposed bottom-up testing grounds to support creative exchange and opportunity at this point in time.

Auckland is known for having a large multi-cultural make up. It is regarded as being “one of the most diverse cities in the world.” Even more so than London or New York City. Maori heritage is a fundamental foundation of the city and we have an undeniable Pacific, Asian and Pakeha identity. Auckland enjoys the ‘brand’ of being a diverse city, but it must be questioned how well its various cultures are interacting. Refer to appendix section 14.1.1 (context research: multiculturalism) for further information about Auckland’s cultural identity.

“It is important to acknowledge that tolerance, welcoming and real inclusion, are quite separate concepts. None of them mean racism doesn’t exist, and still less economic inequality - although social and economic gaps in Auckland are as much to do with geography as ethnicity.”

One of the observed problems is the predominant model of public space that does not support the heterogeneity of the diverse spectrum of Auckland’s individuals. When the individual is not deemed a priority, the result is public spaces that privilege certain groupings of people - generally who are proponents of conservative culture, satisfy the status quo and will not upset the existing social structure. This creates exclusionary space that attempts to mute individual expression.

Auckland must embrace its diversity by providing an equally supportive public sphere. It must be clearly stated that it is important for different cultures to mix but also remain distinct in respect to the preservation of their individual culture. Contact and exposure between various ethnic groups, fosters empathy and comfortability, and therefore this is one of the primary objectives of this proposal. The layering of different cultures will have a positive impact on the output of creative culture as was evident in New Orleans during the emergence of Jazz.

Social inequality and reactionary resistance (local activism) have also been pivotal to the development of Auckland. For further information refer to appendix section 15.1. If we begin to empathise with marginalised individuals and communities, then we can identify the causes of social inequality. Only from here we are able to begin to propose meaningful architectural/urban strategies to improve the living conditions of lower socio-economic groups. This proposal intends to enable and empower young musicians at a grassroots level. Providing opportunities for learning, mentorship, entrepreneurship and creative exchange are incredibly important for the livelihoods of our young people, our communities and our cultural significance.

Auckland has had a rich tradition of music culture over the past four decades (refer to the appendix for extended descriptions). From the early beginnings of the thriving underground Punk scene in the mid ’70s at Zwines club, to the emergence of prolific groups such as Split Enz and Hello Sailor. While the Auckland Hip Hop movement was gaining inertia in South Auckland during the transition from the late ’80s into the new decade, the energy of the club culture (and electronic music) was also beginning to manifest itself within the central city. The influence of these movements has all helped to shape the cultural identity of Auckland. Therefore to continue this musical legacy, we must support the individual expressions of our young creative people. As architects, our contribution can be made by providing the necessary community platforms to nurture music cultural exchange.

If we begin to investigate the current support for music culture at grassroots level in Auckland, it becomes evident that this needs to be more accessible and better nurtured. Right now there are only two community based music facilities on offer: Otara Music and Arts Centre (OMAC), which has been in existence for 27 years and Te Oro in Glen Innes that was opened in June 2015 (double check date). This lack of public platforms for musical exchange highlights an opportunity to improve the current condition. This shows there are openings to build upon existing cultural infrastructure as well as the potential to create new platforms that could become part of a citywide music cultural network. These two facilities provide formalised music space, without the desired openness to change or modify. Therefore, the hybrid (balance of informal and formal) creative platform that this project proposes may better suit the individual expression of the users.
In terms of community directed music programs that are in place to support young musicians, at a primary level, Sistema has proven to be a successful partnership between the Auckland Philharmonic Orchestra and low decile South Auckland primary schools. The initiative was setup to teach young and primarily lower socio-economic children musicianship skills of an orchestral instrument. This is a free service that is conducted at the OMAC facility in Otara. At secondary school level, the “Play It Strange Trust was established in November 2003 by Mike Chunn for the purpose of encouraging young New Zealanders to develop interests and skills in song writing and musical performance.”36 Again the opportunities for young people to develop musical culture at a grassroots is limited.

From this macro overview of Auckland’s identity, current urban condition and therefore the current support for the diverse spectrum of Auckland’s individuals, it has been concluded that there is a necessity for this project in Auckland. The following summary of findings relates to this demand:

1. The need for public (community) space that better supports the heterogeneous needs of the individual(s) – Show initial interconnected network diagram of the importance of aligning the behaviour of public space with the cyclic behaviour of culture
2. To aid the preservation and propagation of creative culture
3. If Auckland has more creativity, it means there will be more innovation and ultimately perceived as a more desirable destination for foreigners to visit or settle (in line with the ambition to become the “most liveable city in the world”5). The result of this migration will also strengthen the economy
4. To better support grassroots level music culture
5. To provide alternative options for musical exchange and education. The existing limited pathways to achieve training may be a barrier (financial) for some individuals
6. To better support marginalised individuals in Auckland city
7. To increase the interaction and exposure between various cultures and different individuals

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7.2 Necessity for this project

From this macro overview of Auckland’s identity, current urban condition and therefore the current support for the diverse spectrum of Auckland’s individuals, it has been concluded that there is a necessity for this project in Auckland. The following summary of findings relates to this demand:

1. The need for public (community) space that better supports the heterogeneous needs of the individual(s) – Show initial interconnected network diagram of the importance of aligning the behaviour of public space with the cyclic behaviour of culture
2. To aid the preservation and propagation of creative culture
3. If Auckland has more creativity, it means there will be more innovation and ultimately perceived as a more desirable destination for foreigners to visit or settle (in line with the ambition to become the “most liveable city in the world”5). The result of this migration will also strengthen the economy
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5. To provide alternative options for musical exchange and education. The existing limited pathways to achieve training may be a barrier (financial) for some individuals
6. To better support marginalised individuals in Auckland city
7. To increase the interaction and exposure between various cultures and different individuals

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Music is the connector between different cultures.

Empathy for other groups of people

Exchange of ideas, knowledge and skills

Accumulation of cultural layering

Potential of creative output

Provides a higher likelihood of new thing being created

Figure 153: Project objective diagram
7.3 Part of a larger network

The long-term objective of this scheme would be to establish a larger interconnect network of community-based music facilities throughout the city. This larger network of platforms would also help to support the Auckland city council’s vision for the future, found in the Auckland Arts and Culture Strategic Action Plan, and is stated as “integrating arts and culture into our everyday lives.” This would see Aucklanders being able to create or participate in arts and cultural experiences every day of the year, anywhere throughout the Auckland region, and in any age group. Aucklanders would talk about arts and culture with the same familiarity and passion with which they talk about sport.

This proposition is a response to the geographical sprawl of the city, the identified demands for this project and understanding the unpredictable nature of emergent culture. This de-centralised model of dispersed platforms, seen in the below diagram, would be testing grounds to better support music culture at grassroots level. Within each testing ground, the architect will be able to provide direct support for the production and distribution of music culture. However, the architect will only be able to provide indirect support for emergent culture. As the findings from the music emergence case studies suggest, we are now able to better understand the necessary conditions needed for emergent culture to take shape. The stages from the process that the architect can support are limited as highlighted by the below diagram. The architect is able to actively engage with the following considerations:

1. Test an alternative design framework to provide a more supportive exchange platform for marginalised individuals
2. Provide mix-used spaces to increase density and activation
3. Generate diversity
4. Provide accessibility for individuals

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48 Auckland Council. Auckland’s Arts and Culture Strategic Action Plan. 15.
49 Ibid.
INTERCONNECTED MUSIC NETWORK

Figure 157 Music platforms
Increase accessibility to a space

As illustrated in the diagram, there are certain unpredictable conditions that the architect is unable to control such as:

1. Social injustice
2. An individual's expression
3. Reaction of an individual to mainstream culture
4. The process of subversion

The reality of this situation is that the architect should not attempt to control the above factors, as that would in fact contradict the argument of the project. Although the architect is unable to anticipate these forces, the testing ground will indirectly promote actions such as resistance by simply allowing ‘things’ to happen. Cultural emergence may not be an efficient process; however, we cannot deny the opportunity to incubate within parts of our city.

The immediate aim of this project is to focus upon the first two platforms that will provide the initial jump-off to ignite the start of the larger network. Beginning with the connection of two platforms opposed to one has the capacity to provide increased opportunities. The goal is to enable cross-pollination of ideas, social behaviours and artefacts from various cultures within the city to heighten the possibilities of emergence. This concept has been taken from the New Orleans case study findings. One of the ingredients that contributed significantly to the emergence of Jazz culture was the introduction of a planning policy that made Creole individuals live within communities of African American individuals. Here is an example of interaction and exchange between lower (African) and higher (Creole) socio-economic groups of individuals that results in a new layering of ideas and social behaviours. The result of this process was the emergence of a new culture. This indicates that connecting two disparate groups of individuals should be a key consideration when selecting the locations of the initial testing grounds. The intention is not to force cultures upon each other like the planning strategy implemented by New Orleans. Instead, generate exposures of different cultures to each other in order to firstly open a door in order to foster empathy then the opportunity for the remixing of culture has the ability to happen. The power of an interconnected music network has the power to enable the diversity of our city to flourish.
To provide a sufficient cross-section of potential testing grounds throughout the city, four initial sites were chosen to test suitability for this project. The intention is to find the most appropriate connection between two sites in order to create the initial jump-off. The four sites selected were:

a. Eden Terrace
b. New Lynn
c. Otara
d. Manukau

These particular areas were identified based upon the following important considerations that were informed from the research thus far:

1. A selection of sites that addressed both lower and higher socio-economic areas of Auckland - To offer the potential connection between areas of both ends of the spectrum
2. A selection of sites from both the inner and fringe parts of the city
3. Areas of Auckland that had a history of strong music culture and therefore would indicate the existence of raw seeds already laid
4. Parts of Auckland identified by the Auckland city council for current and future development. The following initiatives were taken into account: The Southern Initiative, Newton Plan and the New Lynn Transformation. These plans have indicated supposedly ‘under-utilised’ space and capacity for growth. Therefore they hold potential for this proposal.

To begin the process the four sites were examined through the lens of important factors necessary for the ‘condition of cultural emergence’. These considerations were diversity, density, affordability, marginalised individuals and youth demographic. To evaluate the relevance of these factors to each site an analysis of statistical information from the 2013 census and real estate sources was done. The following information was assessed:

1. Total population
2. Current property value
3. Median age + population by age break down
4. Median household income
5. Relative deprivation index
6. Ethnicity demographic break down
7. Method of commuting to work
8. The cross-examination and findings from each site are outlined in appendix 2.1.

The statistical data for each site option is made up from two areas (as the census info is split into adjacent regions) to provide a sufficient cross-section of the individuals whom would directly be affected by the design proposal.

Site A = Eden Terrace + Kingsland
Site B = New Lynn North + New Lynn South
Site C = Otara West + Otara South
Site D = Manukau Central + Wiri


Relative deprivation is the lack of resources to sustain the diet, lifestyle, activities and amenities that an individual or group are accustomed to or that are widely encouraged or approved in the society to which they belong.
The next part of the analysis process comprised of site visits to each potential location to better understand the following important factors that again relate to the results of earlier research:

1. The current condition of public space and community amenities
2. Mix – used space (Variety of building typologies)
3. The current cultural identity of the place
4. Existing transport nodes and pedestrian routes
5. These contextual forces were visualised through a mapping process with supplementary serial visions from traveling through each site. This information can be found in appendix 14.2.

Figure 159: Site plans
It has been concluded that the most appropriate locations for this project are Otara and Eden Terrace. The connection of these two sites has the capacity to provide the most successful “jump-off” for the proposed interconnected music network in Auckland. This is illustrated by the comparative analysis between Otara and Eden Terrace. The locations were assessed through the following important seven lenses that were identified from the music emergence case studies:

1. Density
2. Diversity
3. Accessibility
4. Youth demographic
5. Socio-economic position
6. Community
7. Physical

The following summary of findings (evidenced from the location comparison) validates the choice of sites and provides the project with a number of advantages:

1. Appropriate density of individuals in Otara and Eden Terrace (within immediate site and surrounding area). This is also supported by the main transport nodes within each site (current and planned).
2. Highest age demographic between both sites is youth and young adults.
3. The opportunity to promote diversity in the city – By connecting predominantly Pacific and Maori individuals in Otara with predominantly European and Asian individuals from Eden Terrace (and the central city).
4. The opportunity to connect a low socio-economic area (Otara) with a high socio-economic area (Eden Terrace).
5. The selection of two areas that has the capacity to re-invigorate and support each other – Comparatively, Otara has a strong sense of community as is seen from the public space, activation and cultural identity. Whereas, Eden Terrace has limited cultural identity possibly due to minimal public space and therefore limited activation by local individuals.
6. This project has the ability to build on existing music culture infrastructure in Otara (OMAC facilities) and alternatively create a new platform in Eden Terrace.
7. An opportunity to test a flexible design framework within a physically constrained site (Eden Terrace) and an unconstrained site (Otara).
Central and South Auckland have both been historical hotbeds for music culture within the city, having made significant contributions to various music scenes and been responsible for the emergence of young musical talent. Central Auckland has provided a platform for the 1970's punk movement, the hip hop scene and the evolution of club culture. However, this condensed energy fuelled by music culture has somewhat dissipated.

South Auckland on the other hand has been at the centre of hip-hop, reggae and pacific music for several decades. This indicates that both areas have the raw seeds already planted, although need to be better cultivated. Therefore the power within this proposal is using music culture as an interface to promote interaction and exposure between two disconnected parts of Auckland. After speaking to prominent South Auckland musician and producer Matt Salapu (Anonymous), he reinforced the necessity of re-connecting South Auckland musicianship with music cultural activity in the central city. Mr. Salapu proclaimed that “South Auckland isn’t telling a lot of stories”, drawing emphasis to the fact that South Auckland music culture is not progressing, as the music is not impacting outside of its immediate context.

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53 http://www.anonymouz.co.nz/biography-discography/
54 Meeting with Matt Salapu at Te Oro, Glen Innes. Monday August 10, 2015
# Analysis of Four Sites

<table>
<thead>
<tr>
<th>Lens Factor</th>
<th>Total Population</th>
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<tr>
<td><strong>Density</strong></td>
<td><strong>Total Occupied Private Dwellings</strong></td>
<td><strong>Ethnicity Demographic</strong></td>
<td><strong>Affordability of Property</strong></td>
<td><strong>Public Transport</strong></td>
<td><strong>Population by Age</strong></td>
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<tr>
<td>Otara West = 69% - Pacific</td>
<td>Otara South = 73% - Pacific</td>
<td>Average 3 Bed Sale Price = $484,894.00</td>
<td>Average 3 Bed Rent/Wk = $483.00</td>
<td>2012 upgrade of the Otara Bus Interchange</td>
<td>23.5 years old</td>
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<td>Otara West = 34% (0-14 age)</td>
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<td><strong>Ethnicity Demographic</strong></td>
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<tr>
<td>Eden Terrace = 30% - European</td>
<td>Kingsland = 47% - European</td>
<td>Average 3 Bed Sale Price = $549,987.00</td>
<td>Average 3 Bed Rent/Wk = $620.00</td>
<td>Proposed Mt Eden Train Interchange with City Rail Link</td>
<td>45% (20-29 age)</td>
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<td><strong>Community</strong></td>
<td><strong>Quality of Public Space + Music Culture Infrastructure</strong></td>
<td><strong>Constraints (Openess / Enclosure)</strong></td>
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### Note
- **LENS** refers to the lens of analysis.
- **FACTOR** refers to the specific factor being analyzed.
- **THE NUMBERS** provide quantitative data for each site.
- **Density** and **Diversity** are important factors in community planning.
- **Accessibility** measures how easy it is for residents to access services.
- **Youth Demographic** analysis helps understand the age distribution.
- **Socio Economic** factors include median age and median household income.
- **Community** factors assess the quality of public spaces.
- **Physical** constraints refer to the site’s openness or enclosure.
8.0 DESIGN METHODOLOGY - TOOLS
8.1 Current barriers and proposed solution

Part of the design methodology focuses on defining a set of tools to help make further design decisions. The aim of this section is to better understand the context of each site at a more refined micro-scale. Providing further clarity into the everyday lives of the local individuals. This information coupled with the research-based design lens acquired from the previous sections should help to inform the next testing phase of the design methodology.

The proposal aims to use music as a social connector to provide a portal into the worlds of both Otara and Eden Terrace. What becomes problematic though is the geographical sprawl of Auckland. Due to the subsequent physical separation between Otara and Eden Terrace this creates an initial barrier. The commute between both locations takes on average 15 minutes (16.4 kilometres) in flowing traffic via State Highway 1. Although there are citywide plans to improve public transport, the current condition is inefficient between the two testing grounds. The other mode of transport between the two locations would be by private vehicle, however, this becomes expensive and not a realistic expectation especially when addressing lower socio-economic communities.

Therefore how can we create an exposure between these different groups of individuals without necessarily guaranteeing a physical interaction at first? The use of technology becomes a tool. On one level, the inclusion of a community radio broadcast between both sites could be helpful, although a more stimulating form of engagement would be ideal. The project therefore proposes to create a ‘round the clock’ live feed between both locations where the potential for continuous exchange and learning can be enjoyed. The possibility of facilitating music classes and live performance between Otara and Eden Terrace will be harnessed without the travel difficulties.


Figure 161 Disconnect diagram
The digital portals would use similar screen technologies that are currently used in Federation Square in Melbourne and the Big Screen Bristol project in the United Kingdom. These are examples of broadcasting screens integrated into public space to engage the community by screening film, sport and cultural events. Ultimately the overall intention of connecting the two locations is to restore the intrinsic quality of music culture: physical exchange between individuals. This project will have a slightly different take by showing a live feed to the other location. However, the portals will still retain the capacity to broadcast other events in order to accommodate for a multitude of activities and individuals. By exposing the two sites digitally to each other, the hope is that it makes each audience compelled to visit the other location.
The suburb of Eden Terrace was established as an official district in 1875. It is a mix-use area of predominantly commercial buildings with a scattering of apartments, although pedestrian density is scarce, especially within the Mt Eden and New North Road boundaries. Eden Terrace is situated close to the central city and is part of the Uptown precinct that also includes Newton and Grafton. The character of this precinct is “raw, busy, honest and different” unlike other parts of central Auckland. “The ravages of time have left their mark in many ways, including the carving motorways, increased traffic congestion and general neglect.” The three suburbs have been combined into one inclusive Uptown business district in order to help engage the Auckland city council, promote development and more visits from outside individuals. In terms of cultural support, “the Uptown Arts Trust was established in 2010 on the principle of supporting and promoting public interest in art and culture in the Uptown Area by facilitating the installation of public artworks, exhibitions and art performances.” This demand again indicates a need for this project, in order to transform the Eden Terrace site from largely a transitional area to a music cultural hub.

The main council initiative targeted toward this area is the Newton and Eden Terrace Plan. The plan outlines five key moves that respond to the challenges and opportunities facing the area in order to achieve the desired outcomes for Newton and Eden Terrace over the next 30 years.
The City Rail Link (CRL) project will also have a direct impact upon the Eden Terrace site and therefore has restricted the coverage of the proposal. However, this also provides an opening to suggest a two-part phasing for the intervention. The CRL is the top transport priority for Auckland and is a much-needed node of public transport to streamline commuting around the city. At the moment, the central Britomart station is a dead-end stop and therefore limits the whole rail network capacity. The proposed 3.4-kilometre underground train line will run from Britomart station, through the CBD to connect with the existing western line at Mt Eden interchange positioned at the end of Shaddock Street—shown in the map. Preliminary work on the CRL started in December 2015, although major works won’t commence until 2018 with the tunnel expected to be finished by 2023.

The following benefits of the project have been identified from the Auckland Transport website:

1. Allowing trains to run both ways through the Britomart interchange – the result being more frequent trains with more direct services to the city
2. An ability to carry 30,000 people an hour at peak times (opposed to the current 15,000)
3. Allows an average better than a train every 10 minutes at peak for most Auckland stations

The project commences from the Britomart end and concludes adjacent to my site. A majority of the construction will be conducted using a tunnel-boring machine. However, work done on Albert Street and Eden Terrace will be a cut and cover exercise as can be seen in the diagram. This process will implicate many of the properties within the immediate context of my site. At the moment the Auckland city council is going through the process of purchasing the affected sites, as they will be designated for surface construction use during the final stages of the project when the train line arrives back over ground. The result of this major infrastructural upgrade will dramatically increase

\[\text{References:}\]

At this stage the exact boundaries of the project have not been specified although the area of interest has been identified as Shaddock Street that stretches from Mt Eden Road and runs parallel to the existing train line. After a number of visits to this area of the Eden Terrace site, a key observation was made; there was no public seating along Shaddock Street. Apart from the occasional planter box ledge that was utilised momentarily by individuals during their lunch breaks, there was no space allocated for public congregation, although, plenty of room for parked cars. This appears to have a direct association with the minimal pedestrian flow witnessed during the recording of a time lapse between 2pm – 4:30pm on a Wednesday afternoon.

A summary of design drivers has been outlined in a S.W.O.T. analysis findings diagram to highlight the current opportunities and constraints in Eden Terrace.
EDEN TERRACE - SWOT ANALYSIS

**Strengths**
1. EXISTING MIXED-USE SPACE
2. IMMEDIATE PROXIMITY TO RESIDENTIAL TYPOLOGY
3. CONNECTION TO MT EDEN ROAD
4. CATCHMENT OF PEOPLE FROM WESTERN RAIL ROUTE
5. ADVANTAGEOUS LOCATION BETWEEN KINGSLAND AND THE CBD

**Weaknesses**
1. NO DESIGNATED PUBLIC SPACE
2. NO CURRENT CULTURAL IDENTITY
3. PROPERTY VALUE COMPARATIVELY COSTLY
4. LACK OF IMMEDIATE HOSPITALITY OUTLETS

**Opportunities**
1. PROPOSED MT EDEN TRAIN INTERCHANGE
2. CONNECTION TO MT EDEN ROAD
3. ENCLOSURE - CONTRAINED
4. SLOPING GRADIENT OF TOPOGRAPHY

**Threats**
1. PROPOSED MT EDEN TRAIN INTERCHANGE

Figure 177: Eden Terrace site plan
This site is located within the heart of the Otara Township in South Auckland. The township is made up from a variety of commercial, cultural, educational and hospitality building typologies as shown in the site map. Otara is a vibrant community with a strong Pacific identity that has strong links tied to music culture. As a community space the town ship works well, however as a commercial space it is not as successful. There is a need for local business to be sustainable and succeed. Otara was created as a cheap housing area in the 1960's and was a magnet for low socio-economic groups moving with Auckland's suburban sprawl.  High housing costs in many of Auckland's central regions pushed Polynesian groups out (gentrification) into ethnic clusters in South Auckland like Otara.

The Otara market has been the centre of Pacific Islander activity since the early 1980's and nowadays also has a large presence of Asian stallholders. Otara-flea market is the biggest outdoor market (accommodation for up to 150 stalls) in New Zealand and is operational from 6am – 12pm every Saturday providing a large selection of ethnic food, fresh produce, clothing, music and electrical goods. The markets continue to be a venue for social interaction, with a large presence of Asian communities as well nowadays and a source of funds for community purposes. The layout of the markets is illustrated in the below diagram. The market stalls primarily occupy the car park space between Watford and Newbury Streets behind the Otara town ship. There are also some stalls inside the Te Puke o Tara Community Centre.

After making several trips to the markets during the course of this project, it was incredible to witness the erection of a thriving temporary village spring to life then collapse again into the asphalt within the space of six hours. A series of time-lapse photographic recordings were taken to better understand the flows and rhythms of individuals moving from stall to stall. After speaking to a number of stallholders, a common issue identified was the lack of enclosure of the site that ultimately affected their trading during poor weather conditions. Although many of the vendors use gazebos to provide shelter, this made me think that the introduction of a framework or extension of the township canopies into the car park may aid this frustration.

In terms of current plans for the future development of the area, Otara is involved within ‘The Southern Initiative’. The Southern Initiative has been “developed in partnership with government agencies, the local community and other stakeholders, which focuses on South Auckland and is designed to improve educational achievement, economic development, job growth, public transport, housing and social conditions.”

Safety concerns are frequently observed from local residents. Comparatively higher crime rates to the rest of Auckland, in particular cases of domestic violence appear to be an ongoing problem. This project does not seek to provide a complete solution to these wider societal issues. What this project can aim to achieve is to engage marginalised youth by providing a platform for them to channel the wealth of creative capacity that has been identified in the area. Often there is a direct correlation between unemployment and increased crime rates, for the mere fact that individuals turn to illegal activity to provide income to support themselves. In Otara-Papatoetoe the unemployment rate for young people increased from 20.7% per cent in 2006 to 28.3 per cent in 2013. 68

Of all Auckland’s local board areas, Otara-Papatoetoe’s 2013 youth unemployment rate is second only to that of Manurewa (28.9%) and Mangere-Otahuhu (32.0%). This sad reality creates a perpetuating cycle of helplessness and therefore this project hopes to empower local youth and nurture entrepreneurship (individual expression) within the area.

OMAC
Key Public Spaces
Educational facilities (MIT)
Recreational Facilities
Otara Library
Retail stores
Supermarket / Food outlet
Greenspaces

The public perception of Otara is consistently linked to being one of the most dangerous areas of Auckland. This reputation does not help to attract outside visitors from other areas of Auckland. Otara is considerably safer than it was two decades ago, and therefore by connecting this area to the central city may assist in breaking harmful preconceived prejudices that appear to be engrained within many Aucklanders. To increase comfortability for individuals visiting Otara, interaction between outsiders and local Otarians must be facilitated in order to foster empathy of each other’s living situation. It must be acknowledged that this situation is also a two-way street, with many local Otarians also feeling uncomfortable to venture into the central city.

This identification of safety concerns needs to be taken into consideration for the project design. Opposed to the increased surveillance and control by city authorities, the project aims to harness passive urban design strategies outlined in the book Defensible Space to protect local individuals. Another suitable method of security to ensure community safety is the concept of “street eyes” coined by Jane Jacobs. Jacobs argues that the public peace of cities, and particularly its sidewalks, is not primarily kept by the police, but by an intricate network of voluntary controls and standards among people themselves. However, this may be difficult to achieve within the Otara town ship due to the fact that there is no residential dwellings within immediate proximity to the targeted location. This issue could be reduced with the inclusion of an artist residency on site to maintain a presence of individuals that could effectively ‘watch over’ the area. The introduction of community based evening events as well, would help to increase activation during the night. This is the time of day when individuals often feel most unsafe.  


EXISTING SITE CONDITION
One of the most valuable cultural assets within the town ship is the Otara Music and Arts Centre. The community platform was opened in 1988, and is now in its 27th year of operation. The facility was started by local community members to offer young local people opportunities. One driving factor was to provide an outlet away from the gangs and violence that had become rife within Otara. The current programme co-ordinator Gene Rivers said "There has always been awareness of the natural music talent in the area, and therefore OMAC wanted to provide an outlet to prevent unfulfilled potential." The facility is open for community hire and the majority of the user groups that regularly participate at OMAC are youth, starting at five years old. The current OMAC facilities are modest (refer to plan with serial visions) and lacking in funding support. There is great potential to dramatically upgrade the existing facilities in order to maximise this exchange platform. After several meetings with the facility manager Bobby Kennedy and Gene, they gave me a clear idea of the future aspirations that they both have for OMAC.

"Meeting at OMAC with Gene Rivers 10.07.2015"
A final piece of evidence to reinforce the need to support music culture in Otara has been extracted from community consultation conducted by The Roots Creative Entrepreneurs. Within the 2014 feasibility report put together for the re-development of Te Puke o Tara community centre, The Roots organised a series of community workshops to evaluate the concerns of local Otarionians. In response to the question ‘What other activities, events, programmes would you like to see?’ the number one response was ‘Youth and Music’, with 61% out of 347 individuals identifying this as the main priority.

At this stage the exact boundaries of the project have not been specified although the area of interest has been identified as the potential of re-developing the Otara Public Library, OMAC and then extending directly outward into the main car park where the weekend markets are held.

A summary of design drivers have been outlined in a S.W.O.T. analysis findings diagram to highlight the current opportunities and constraints in Otara.

Figure 187: The Roots participatory community workshop

Figure 188: The Roots participatory exercise results
OTARA - SWOT ANALYSIS

Strengths

- Current cultural identity
- Affordability of area
- Diversity of people
- Large youth demographic

Weaknesses

- Lack of enclosure - unconstrained
- Lack of activity around periphery of township
- Majority of ground plane is hard surface
- Limited hospitality outlets

Opportunities

1. Manukau Institute of Technology
2. Otara Music and Arts Centre
3. Otara Public Library
4. Otara Fleamarket (Weekend)
5. Leisure + Recreation Centre
6. Commercial Township
7. Te Puke Otara Community Hall
8. Flat topography

Threats

- Safety is frequently identified as a key issue in community consultations

Figure 189: Otara site plan
8.4 Application of the ‘kit of parts’ to each location

This part of the design methodology sees the re-introduction of findings from my precedent analysis on urban take over projects and creative cultural hubs. From the important kit of parts identified within these projects, a selection of the most appropriate design criteria have been chosen for each site. There is an overlap of six of the same criteria between Eden Terrace and Otara. These serve the purpose of being the core design considerations that hold relevance for both locations. The remaining design criteria for each site have been chosen for the distinct potential that they have with the married location. In order to create a hierarchy of design intentions, the most important three have been isolated for each site and are outlined below:

Otara – Activity nodes, porosity and hierarchy of open space
Eden Terrace – Pedestrian density, ground plane alteration and staircase as a stage

“City diversity can only emerge if a city district has a sufficiently dense concentration of people.” Jacobs argues.

8.5 Role of each location

It has become clear that both locations possess certain inherent qualities that need to be further promoted to maximize the connection of the first ‘jump-off.’ As mentioned earlier the proposal envisions the project being one site, split over two locations. From the findings of the initial site analysis, both Otara and Eden Terrace have been assigned corresponding roles within the re-connection process. Otara has a prolific legacy of music culture, contains a bed of young talent and existing community infrastructure to support music production. Therefore, the role of Otara is the production hub. Eden Terrace on the other hand does not currently have the same raw grassroots talent. It does however offer an opening to provide a platform for exposure to the central city and the capacity for continual re-programming. Therefore, the role of Eden Terrace will begin as a curating platform. These roles of each site have been defined to help clarify the initial programmatic intent for each node. However, due to the nature of this project the roles have the ability to be interchangeable and co-existing, depending on the future needs and unknown growth of each location.

Figure 191: Role of each location
8.6 Programme development

To begin this phase of programme development, it is first important to outline the behaviours of both opportunity space and defined space. Within this project the opportunity space relates to the ability to modify and/or appropriate the space. Whereas defined space means the clear demarcation of space for a specific purpose. The sequential diagram of the behaviour of opportunity space illustrates how I envision a framework being added to and modified. This shows the potential of the architects generating a series of stimuli for the user to react to.
BEHAVIOUR OF OPPORTUNITY SPACE

1. Demarcated open space
2. Nothing to plug in to
3. Introduction of wall planes
4. Begins to define space

- Gaps define real space outside 3:1 ratios
- Positional planes create consistent edge reflections
- Increased surface area to engage with

- Solid masses still limit opportunity of the space

5. Wall planes now define space on both X + Y axes
6. Position of planes create crenulations within plan and in turn begin to produce varied pockets of space
7. Increased surface area to engage with
8. Solid masses still limit opportunity of the space

- Breakdown of solid mass planes
- Introduction of a skeletal framework - Comprised of columns and beams
- Limitations still present

- Extrusion of beam members creates condition in which the user defines the enclosure
- Overhang defines a potential to create transitionary spaces
- Introduction of new row of columns creates a secondary space - Establishment of hierarchy
- Provides new opportunity to connect members and add to

- Introduction of truss system provides another layer of opportunity
- Truss system slightly recessed from edge of beam allows user to hook into structure
- Ability to be seated now exists
- Manipulation of ground plane creates a renewed dynamic within space
- Indication that expansion of truss roof system could happen if space needs to grow

Figure 194 Behaviour of opportunity space diagram
The defined space within this project relates to the spaces required for the technical element of production. The following stages make up the fundamental building blocks of the music production process (Diagram). Spaces such as recording studios with supplementary control rooms and digital sound labs will be needed for each location. However, due to the role of Otara being the production lab, they will require more specialised facilities. The careful design of these spaces will ensure a quality music output. After spending some time with Jeremy McPike77, the studio manager at Roundhead Recording Studio in Auckland, it became clear that creating the ‘perfect’ recording studio was very difficult. According to Jeremy it often takes a lot of trial and error testing to capture an ideal acoustic space. Even with the understanding of architectural acoustics, this does not necessarily guarantee an optimal recording space. However, he was able to suggest some key design considerations for this project, based upon the main ideas of cancel, diffuse and resonate. Having awareness about the frequencies of sound will also help to inform building materials used in the project. The high performance main studio A of Roundhead is built upon a floating control room floor. This may not be appropriate for the community based facilities in my project due to the expense; however, ensuring the use of cavities between building materials will help to contain sound.

77 Meeting with Jeremy McPike at Roundhead Recording Studios, Auckland, Wednesday September 2, 2015
The next part of establishing a project programme was further informed by a final precedent analysis of music and performance facilities. From this study I was able to further add to my kit of parts. Although there were similar crossovers from the previous case studies on urban-takeovers and cultural hubs, the main addition from this process was beginning to think about the potential of internal flexible frameworks as captured by Lina Bo Bardi with her Teatro Oficina project. Te Oto was able to provide me with valuable spatial requirements needed for the defined spaces of the project, while the OTO Projects workshop showcases innovative methods of how we can begin to use building materials i.e. the use of sand bags for the internal lining of the music workshop to assist with an acoustic barrier.

Figure 197 Internal space of Teatro Oficina

Figure 198 Fabrication process of OTO Projects workshop

Figure 199 External views and floor plans of Te Oto
**KIT OF PARTS**

**ANALYSIS**
- Projects
- Fabrication process
- Circulation
- Programme
- Planning
- Architectural elements
- Structure + Material
- Lens

**IDENTIFY**
- Positive design features

**GENERATE**
- Project design criteria

**MUSIC + PERFORMANCE FACILITIES**

- Opening to the street
- Theatre on the fly
- Theatre of the fly
- Platform for creative exchange
- Audience + performance relationship
- Ground plane
- Activity nodes
- Threshold details
- Permanence
- Porosity
- Inclusiveness

**INVENTIVENESS WITH MATERIALITY**
- Flexible framework
- Disused space
- Fabrication process

**Note:** Design rules in no particular order

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Figure 200: Precedent analysis lens

Figure 201: Design rules 3
From here, I was able to begin developing a unique programme for each location based upon their varying roles as production lab and curatorial platform – shown in the image of developing the role of each site. The Otara platform will cater for more space as I’m re-developing the existing OMAC facilities, as well as the Otara public library into an archival space to preserve the legacy of South Auckland music culture.

The next stage of this process was governed by the categorisation of each component into either opportunity space or defined space. It is acknowledged that some parts of the programme can crossover but to start generating relationships I thought it would be useful to split the spaces up. The motive behind this was so that I would be able to begin planning the defined spaces as the foundational components of the interventions. This relates back to the awareness of the defined spaces providing an initial incentive for individuals to visit the testing grounds.
Firstly it is important to state what is being kept and what is being demolished within the existing contexts. These decisions are illustrated in the images adjacent. In Otara the existing OMAC facility and Otara Public library will be demolished, and re-integrated into the proposal. The other significant decision was made to extend the project through the existing car park to connect to Manukau Institute of Technology. This needed to be done in order to promote the re-connection of the Otara Township. The consequence of this means 190 cars will be displaced. The justification behind this strategy is that the project values the presence of community interaction more than rows of stationary automobiles.

The Eden Terrace proposal plans to move a group of small businesses at the western end of Shaddock Street to create room for this community platform. The remaining site strategy is to pedestrianise Shaddock Street in order to support an environment similar to the "street as a theatre". This is a concept that was taken from my precedent analysis of Theatre Oficina. The materiality and spatial dynamic used within the Lina Bo Bardi space is a building language that I'd like to appropriate for this site too. The proposal for the Eden Terrace location also suggests the project may be implemented within two phases depending upon the success of the first intervention. The primary design strategies for each location, were a response to the needs identified within the micro site analysis.

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**OTARA**

**MARKET SPACE**

**RECORDING STUDIOS W/ CONTROL ROOMS**

**COMMUNITY RADIO SPACE**

**COMMUNITY WORKSHOPS**

**LIBRARY**

**ARCHIVAL EXHIBITION SPACE**

**INDOOR PERFORMANCE SPACE**

**OUTDOOR PERFORMANCE SPACE**

**CANOPY SHELTER**

**DIGITAL SOUNDLAB**

**ARTISTS RESIDENCY**

**REHEARSAL SPACE**

**STRUCTURAL FRAMEWORK**

**OFFICE SPACE**

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**CURATION**

**D**

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**EDEN TERRACE**

**CURATORIAL EXHIBITION SPACE**

**COMMUNITY RADIO SPACE**

**DIGITAL PORTALS**

**HOSPITALITY VENDOR SPACE**

**STRUCTURAL FRAMEWORK**

**OUTDOOR PERFORMANCE SPACE**

**ARTISTS RESIDENCY**

**REHEARSAL SPACE**

**RECORDING STUDIOS W/ CONTROL ROOM**

**STRUCTURAL FRAMEWORK**

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**KEY:**

● OPPORTUNITY SPACE

● DEFINED SPACE

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Figure 202: Site strategy sketches
OTARA SITE STRATEGY

RE-CONNECTION OF TOWNSHIP

re-distribution of energy

Figure 203 Otara: Site strategy overlay on site plan

EDEN TERRACE SITE STRATEGY

STREET AS A THEATRE

intake of energy

Figure 204 Eden Terrace: Site strategy overlay on site plan
Demolish existing OMAC facilities, public library, and private offices
Reclaim 190 carparks

Figure 205 Otara site plan

Demolish 43-47 Mt Eden Road
Quinovic Property Management
Black Box Architecture
Demolish 2 Shaddock Street
Guardian Alarms
Hopscotch Beer Company
ACS All Card
Worth + Douglas Ltd
Adsel Solutions Group Ltd
Andfit
Glass Resources Ltd
Life Church

Figure 206 Eden Terrace site plan
DESIGN METHODOLOGY - TESTING PART ONE
9.1 Conceptual interpretations of site strategies

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**OTARA**

**Figure 209** Abstracted site plan

**Figure 210** Precedent application to site

**Figure 211** Conceptual visualization
EDEN TERRACE

Proposed Mt. Eden train interchange
Temporary hospitality outlets
Street performance space
Informal setup space
Street as a theatre
Community recording workshop
Re-purposement of warehouse building into a modular music factory
Renewed public space
Activated street edge
Informal framework that can change with differing needs of the community

Figure 212: Abstracted site plan
Figure 213: Precedent application to site
Figure 214: Concept visualisation
9.2 Spatial relationship clusters - Defined space

The next phase of the methodology aims to begin generating spatial relationships between the various elements of the programme. The intent is to begin developing clusters that will give users an incentive to move through either site. The exercise begins by isolating the defined spaces for each location. The grouping of each cluster is driven by three main concerns:

1. Satisfying the overall site strategy i.e. the re-connection of the Otara Township and the ‘street as a theatre’
2. Consideration of the music production process. Therefore, informing the necessity of having particular spaces within immediate proximity to each other
3. Activated nodes dispersed throughout each testing ground

Once the defined clusters have been generated, the next phase is integrating the opportunity spaces. The intention of the opportunity spaces is to begin creating links between the defined clusters. The opportunity frameworks in a way become the bonding agent, to create the cohesive whole. These opportunist connectors will have the ability to swell and contract depending on the occupation and growth of each location. Otara is made up of four defined clusters. The demand of being a larger site and also having the role of ‘production lab’ sees more defined spaces needed than Eden Terrace’s two main clusters at either end of the sites axis. For both locations though, the incentive is to decentralise the core spaces without causing inconveniences to the user. Each cluster needs to be self-sufficient to the overall role it holds.

9.3 Spatial relationship sequence - Defined and opportunity connected

The next phase of refining the spatial relationship is the inclusion of frameworks. Each testing ground has opportunity spaces stitched into the defined clusters. Now we begin to observe a sequence of activity nodes. The positioning of the opportunity in-between spaces was tested against the design priorities for each location. Again the following design rules (taken from the precedent analysis) outline the priorities informing the design moves made for each site at a macro level.

Otara – Activity nodes, porosity and hierarchy of open space
Eden Terrace – Pedestrian density, ground plane alteration and stage presence as a stage
9.4 Masterplanning

Moving forward from the diagrammatic phase of the design methodology, the intent of master planning was to begin quantifying actual building volumes. The key considerations made during this process were:

1. Assigning spatial requirements for defined spaces – development of initial clusters
2. Positioning of opportunistic frameworks to maximise the regularity of activity nodes
3. Guidance of circulation
4. Adjusting levels of building volumes to encourage certain sight lines
5. Alteration of ground plane to enhance user engagement

9.5 Edge Condition

This design exercise was concerned with engaging at a more refined level of detail, addressing a possible edge condition to utilise within the design for each location. Looking through a similar adjustable lens to the framework spaces, the illustrated iterative drawing sequence highlights increased user possibilities as the ‘stoop’ threshold is developed. The ‘stoop’ space was a key architectural element present within the music emergence case studies. This threshold between public and private nature offers great opportunities for informal creative exchange between individuals.
9.6 Defining a building language

The development of a building language now sees the opportunist frameworks begin to take shape. This process was performed by making 1:50 models, in order to begin experimenting with materiality, connection of framing members and most of all proposing a series of stimuli for the user to react to. In terms of a materiality palette, the following have been considered:

1. Timber posts and beams
2. Scaffolding frames
3. Polycarbonate screens
4. Steel cables
5. Canvas and re-used cloth
6. Re-used tyres for foundational stability

If I am going to be able to capture the inventiveness of many of the urban take-over projects that were studied, then it’s imperative that the materials are locally sourced and cost effective. There is great potential as well to re-cycle redundant materials into components of value within the scheme. The opportunist frameworks were also made in conjunction with a series of models exploring how I begin to make alterations of the ground plane within each site. The key ideas for each ‘site’ have the potential to transform the existing dead space of each location into pockets of urban vitality. The ground plane consideration is crucial as well to the way individuals move through the spaces. This connection to guiding circulation is a task that the architect has to be careful developing, as allowing users to define their own paths through the testing grounds is key.

Figure 226: Provocation drawing
The following models and drawings illustrate the potential of these structures for user adoption, and tolerance for expansion over time. Three of the preferred 1:50 framework models created were:

1. Community radio broadcast and workshop for Eden Terrace (although tested for Otara first)
2. An outdoor performance framework for Eden Terrace that has the capacity to accommodate for a variety of activities
3. A screen component for Otara, that has the capacity to be manipulated for both locations – Possibility to create a series of divisions through the testing grounds as well as performing as the digital portal

These models aim to begin blurring the divide between defined and opportunity space. It's also of great importance that the architect's role still remains limited. These set of frameworks were informed by the local context of each area. They have a capacity to be re-programmed which has tried to be shown by the annotated analysis of each 1:50 model. By beginning to leverage the balance between defined and opportunity space, the hope is to illustrate how one framework can offer a range of changing activities for potential users. The final image from this set of design testing is meant to be a provocation drawing. The concept behind this image is simple. It suggests the possibility of community appropriation of part of the City Rail Link construction site (edge of my Eden Terrace testing ground), if for whatever reason the project was put on hold. This drawing highlights the collective power of local individuals co-programming an urban space to create a framework for performance and theatre.
The next iteration of these frameworks was based upon articulating the central cluster within the Otara site. This takes the shape of an A-frame structure that drew influence from the Mahé Hakari stage. Traditionally the Hakari stage is used for civic feasts, but I have appropriated a similar building language for performance, exchange and ground level market space to accommodate for Saturday stallholders. This intricate skeletal structure intends to be predominantly an opportunity space that can be modified by the local Otarians. 31 The terms stage and scaffolding connect the feast platform to notions of display, process, and performance – temporary phenomena, apart from the time of everyday life. To be defined as temporary has meant, usually, to be located outside the categories of architecture that assert endurance and stability. 32 Therefore, this kind of structure embodies similar qualities to my proposal.


32.
DESIGN METHODOLOGY - TESTING PART TWO
10.1 Development of Design
10.2 Detailing - Floor + Wall Junctions

1. Polycarbonate screen + sawdust infill wall system
2. Earthbag wall system
3. Timber pallet flooring + polycarbonate swing door

10.3 Community Participation - Building Systems

The process:
1. Raw Material
2. Transport to Site
3. Preparation
4. Assembly
5. Installation

Materials:
- Rubber mulch bags
- Canvas screens
- Earth bags
- Timber scaffold boards
- Timber pallets
- Scaffold framework

@ 1:50

Walls:
- Polycarbonate screen + sawdust infill wall system
- Earth bag wall system
- Timber pallet flooring + polycarbonate swing door
10.4 Illustration of ‘kit of parts’ application
This body of research was an important step in better understanding the behaviour of emergent culture and how it can help to inform the decisions we make as architects. Although we are unable to anticipate certain forces within the regenerative cycle of culture, we can now better understand the relationship between individual expression and the condition of public space.

Despite an increasing number of successful like-minded projects, the positive impact of this particular project still remains to be proven. However, as agents of social change, architects must become more prepared to experiment and take risks. This is especially important considering the fact we continue to experience exclusionary, controlled and sanitized models of public space making. Testing alternatives must be a continued priority in order to relevantly respond to the interconnected network of culture, public space and the individual expression. The hope is that others in the future will continue to build upon this research and produce community platforms that acknowledge the heterogeneity of the individuals who move within the rhythms, cycles and unknown variables of the city structure. If anything, this project hopes to begin a discussion about how we must disaggregated individuals within the city. Fundamentally, we need to promote diversity: through support, changeability, resistance, progression, empathy, activism and exchange.

In essence, people (the individuals) make a place. If we are not providing public space to best support the individual then we are not unlocking potential capacity for human expression and emergent culture in our cities. To make groupings of "like" people in order to decipher the "general" make up of different areas of the city is far too reductive and no longer acceptable. Design research based upon localized (smaller) infiltration of communities is far more responsive to the individual and is vital to the progression of urban culture. Therefore, the architect has an urgent responsibility to help improve the condition of cultural infrastructure within the city.
11.1 Final Examination Drawings + Models

EDEN TERRACE

OTARA

[Diagram of Eden Terrace and Otara]
11.2 Student Design Awards Presentation
12.0 POST THESIS TESTING
Since the completion of my thesis, I have had the opportunity to test and understand how this project may continue to grow. Firstly, by co-teaching a design studio course at Unitec, whereby second year landscape architecture students built upon the Eden Terrace proposal. Their design task was to analyse the spaces and modify a selected area of the in-between space (of their choice). Their design development was executed through the process of model making with the eventual output of producing a 1:1 scale model of a critical detail. The outcome of this provided an evaluation of how a potential user would adapt a part of the framework dependent on their needs.

Most importantly, however, has been my opportunity to work alongside a social enterprise group called The Roots, based in Otara. The Roots design collective has a particular focus upon community based design by building a database of research based upon the relevant localised needs and concerns of South Auckland communities. My first involvement with The Roots was being a part of a team that designed and built a live installation for NZ Architecture Week this year. After this project we have continued to run design workshops with varying communities in effort to improve place making in South Auckland. Our main priority right now is the regeneration of the Manukau civic plaza. The Roots are currently working alongside members from The Southern Initiative and Panuku Auckland in attempt to improve the space into a responsive platform for exchange. Recent temporary activations such as Manukau Makers Day and Express YoSouth enabled local youth to become agents of the space - implementing dance and performance workshops, community feedback stations and the opportunity to actively involve users within digital and built maker spaces. This collaboration between community groups, city planning agencies and community design collectives will be continuing within the Manukau Civic Plaza through till June 2017.

These opportunities that are now taking shape, showcase the potential of allowing people to become agents of change within public space, in order for the people to implement their ideas of what they believe their communities and neighbourhoods should be.
The NZ Architecture Week 2016 project I was involved with after the completion of my thesis research. The project was entitled The Portal, and was a collaborative effort between The Roots and Meshed, addressing the current housing crisis and inequity that exists in Auckland city. I became a part of the team as a member of The Roots, and this project fortunately gave me the opportunity to test several elements that were explored within The Tipping Point.

The theme for Architecture week was “Housing the future”, although we rejigged the focus toward the notion of Housing our People in an effort to highlight the immediate issues, responses and voices surrounding the current housing crisis. Our intervention was comprised of a collection of low impact interactive frameworks constructed from mostly reclaimed materials. It was located over two sites, one being in Silo Park, central Auckland and the corresponding site located in the Manukau Civic plaza in South Auckland. The two live installations were connected via a live video feed and social media platform, similar to how I proposed a digital portal feature within The Tipping Point. The design and fabrication of the physical components at both sites were executed by The Roots, while the Meshed team were responsible for the digital aspects running over the course of the week.

The intention of this project was to begin facilitating a closer relationship between both central and south Auckland in an effort to exchange ideas, concerns and initiatives related to the current housing issues in our city. In particular, highlighting homelessness, unaffordability of homes, insufficient housing supply and the unacceptable housing conditions that are affecting low-income areas. So, although the music and creative cultural element from my research was not present, the relevant housing theme provided a suitable substitute to initiate an important dialogue. Each of these areas face dramatically different housing challenges, however, the hope was to provide a window into other peoples living situations.
In terms of the developed design stage, we designated clear roles for each site. I became responsible for the Silo 6 site, while Waikane Kemere took over John Belford-Lehua’s position once he moved overseas. After going through a process of critiquing our first design proposals, we continued to build upon our keynote of re-connecting central and south Auckland through the shared concern of housing in our city.

My design development began to take shape in the form of 1:20 models, that explored the various elements of the installation. This addressed flooring, screen devices and defining an overall framework.

After this further exploration, I went through a process of re-shaping the most suitable framework to act as a placeholder for the Silo 6 site. The final outcome was the refinement of the Half Whare. This centralised structure set out to be the main focus of the installation. The Half Whare acted as a frame work to showcase a series of info boards that informed visitors about the housing issues in our city. It also provided a shell to infill over the course of the week, in particular the foundation of our vertical garden workshop.
Like many of The Roots projects, the goal is to be clever with the limited resources on offer. Making use of reclaimed materials is a priority, as well as identifying components from previous builds that may be useful for the next project. Therefore, the scaffold tri-pods, with modular timber seating, tyres seats and sail cloth screens were incorporated into the design without any additions needed. The main new structures that needed to be fabricated off-site for this project were the following: A half wall frame, shelving units to support the digital screens and tables to accommodate for the children’s building activities. These built elements were all made with timber. Predominantly constructed from discarded timber pallets by re-imagining the capacity of this material. The only purchased raw material was a bundle of rough sawn timber lengths to be used for the wall framing and rafters of the half wall. All of these mentioned structures were prefabricated in The Roots workshop by our team during the week leading up to the main event.

This project also offered opportunities to test new building systems for us. Particularly the use of rubber mulch bags that we hoped could provide alternative seating options within the installations. After collecting one cubic metre of shredded tyre mulch from a manufacturer in West Auckland, the team proceeded to pack the seepage-disguised raw material into polythene and propylene bags. The seating comfortability provided by these bags was great; however, we unfortunately didn’t have the time to test and settle upon a sound seating technique for the bags. Although our design intention for the rubber mulch bags wasn’t realised, we’re looking to develop and improve this building system for future projects.

In terms of the remaining materials that were used, these were outweighed due to certain tactical demands. Corflute boards were used at both sites as a panelised system to help enclose the structures, as well as serving an informative role of educating users about the various issues and responses surrounding the housing problem. The infographic information was printed on the surface of this polycarbonate like sheeting. The final consideration regarding shelter for the Mangata site. As this installation was outdoors, we needed to provide adequate covering of the frames, especially to protect the digital equipment from being damaged. A tailor-made soil cloth screen was made to house the main pod, while alternatively a series of tarpaulins and existing sail screens were attached to the remaining scaffolding structures to help screen poor weather.

The only purchased raw material was a bundle of rough sawn timber lengths to be used for the wall framing and rafters of the half wall. All of these mentioned structures were prefabricated in The Roots workshop by our team during the week leading up to the main event.
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<td>Case Study C: Free Press 5</td>
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**Note:** The list of figures includes various case studies and analyses across different cultures, focusing on project strategies, musician sketches, and cultural behaviors. Each figure is referenced to provide comprehensive insights into the case studies and cultural impacts analyzed.
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15.0 APPENDICES
The current stage of design is still within a prototyping phase that needs to be further tested over the next few months. At the moment there are two plans in place to continue the experimentation and testing process of this project:

1. Further engage with local user groups at each location to understand how they would adapt or change the current design proposal. The idea is that this would be a dynamic and ongoing exercise with potential user groups. Ideally a workshop held at ONCA where the children and parents who use the facility will have an opportunity to input about how they would alter the spaces proposed.

2. Another opportunity presents itself: I’ll be working alongside my friend John Belford-Lelaulu (The Roots) and the Maker-hood initiative who have proposed a series of live installation pods within the Otara Township on March 19 and 20 2016. This will be an occasion to possibly test a part of this project.

The design proposals shown in the following set of drawings are still in a prototyping phase that will continue to be developed. I have produced a site plan and two sectional perspectives for each location to begin suggesting how these testing grounds may take shape in the near future. This body of research was an important step in better understanding the behaviour of emergent culture and how it can be used to inform the decisions we make as architects. Although we are unable to anticipate certain forces within the regenerative cycle of emergent culture and how it can help to inform the decisions we make as architects.

This form of research is an important step in better understanding the behaviour of emergent culture and how it can be used to inform the decisions we make as architects. Although we are unable to anticipate certain forces within the regenerative cycle of emergent culture, we can now better understand the relationship between individual expression and the condition of public space.

In Auckland we have known for a long time that cultural make up of the city is far more diverse and welcome to many different cultures than we have a Pacific identity. Auckland has the title of being the “one of the most diverse cities in the world,” even more so than London or New York City. Auckland is known for having a large multi-cultural make up. It’s regarded as being a diverse city, but we must question how we treat disregarded individuals within the city. Fundamentally we need to promote the acceptance and acknowledgement of the contribution of migrants.

Auckland is recognized as having a high standard of living, however, social inequality still exists for many marginalized groups of people. Auckland is recognized as having a high standard of living, however, social inequality still exists for many marginalized groups of people. This is partly due to the geographical sprawl of the city, but also possibly a symptom of the lack of community platforms within Auckland city where different cultures can interact and begin to learn and become comfortable with each other. Auckland likes having the ‘brand’ of being a diverse city, but we must question how well different cultures interact! It is important to acknowledge that tolerance, welcoming and real inclusion, are quite separate things. None of them mean racism doesn’t exist, or still less economic inequality - although social and economic gaps in Auckland are as much to do with geography as ethnicity.

It appears that the overall goal of us, as citizens of Auckland, is that we must embrace diversity. It must be clearly stated that it is important for different cultures to mix but also remain distinct in respect to the preservation of their own individual culture. Contact and exposure between various ethnic groups, foster empathy and tolerance and therefore is one of the primary objectives of this proposal. The layering of controlled and sanitised models of public space making. Testing alternatives must be a continued priority in order to relevantly respond to the interconnected network of culture, acceptance and acknowledgement of the contribution of migrants. However, this depends heavily on how the statement is phrased as ‘casual’ and/or ‘subtle’ racism is still prevalent. This could be due to the lack of interaction and exposure we have to different ethnicities inevitably. Auckland has become something of a segregated landscape, as shown in the below diagram, where particular ethnicities largely occupy one suburb. This is partly due to the geographical sprawl of the city, but also possibly a symptom of the lack of community platforms within Auckland city where different cultures can interact and begin to learn and become comfortable with each other.
14.1.3 Local activism

different cultures will have a positive impact on the output of creative culture.

"After the Second World War, close links, job opportunities and population pressure on some islands led many Pacific peoples to migrate to New Zealand. The dawn raids began in 1974, in the wake of an economic recession. Initiated by the Labour government at the time, the agenda was concerned with clamping down on people overstaying their working visas. Polynesian people, in particular, Samoans and Tongans were the primary target. Originally welcomed "into New Zealand with open arms in the 1950s and 60s to relieve the large labour shortage," however, now they were being treated as second-class citizens.

1976 marked the height of the shameful dawn raids. Now with a National government at the helm, the initiative became even more destructive. Police raids (with dogs) burst into homes at dawn, while also randomly stopping Pacific people in the street to check if they had the correct documentation. A young nineteen year old Mua Strickson-Pua (Original Polynesian Panther) recalls "I remember having to creep around town for fear of being seen by the police and to avoid the taunts of Pakeha - 'Better get off the streets, boys, because the police are getting all your cousins.'"

Interestingly, a study a decade later showed Polynesians had made up just a third of overstayers, "but more than 80 per cent of all prosecutions for overstaying. The distressing and divisive raids ended in the late 1970s but they damaged the relationship between Pacific Islanders and New Zealand, tarnishing its image of a rich, multicultural society."

As Mua Strickson-Pua explains, "The raids were a surprise and the generations still speak of it. We were given a chance at a new life, and then it was taken away. It's like New Zealand saying you can only go so far."
AUCKLAND HIP HOP CULTURE - EMERGENT ARTISTS

1990’s -
MC DJ + Rhythm Slave  Tha Feelstyle  DJT  King Kapisi
Tha Feelstyle  DJ RAW  Submariner  Manuel Bundy
DJ Sircore  Ermeho  OMC  Che Fu

2000’s -
David Dallas  Deceptikon  P-Money  Nesian Mystik

2010’s -
Homebrew Crew  Christoph El Truento  ThreeDye
@peace  Team Dynamite  Supervillains (RMC)

Note: Many of the artists grouped into these categories had careers that spanned past this original emergence time classification.

APPENDIX B - SITE SELECTION PROCESS

POSSIBLE SITES

SITE     A
Eden Terrace + Kingsland
New Lynn North + New Lynn South
Otara West + Otara South
Manukau Central + Wiri

TOTAL POPULATION (2013)

- Eden Terrace + Kingsland: 9,000
- New Lynn North + New Lynn South: 12,000
- Otara West + Otara South: 6,000
- Manukau Central + Wiri: 3,000

Source: www.censusauckland.co.nz

CROSS EXAMINATION GRAPHS

CURRENT PROPERTY VALUE

AVERAGE SALE PRICE
(3 BEDROOMS)

Manukau Central + Wiri
$740,200

AVERAGE RENT PER WEEK
(3 BEDROOMS)

New Lynn North + New Lynn South
$413

GROSS YIELD

Otara West + Otara South
3.50%

Info from Barfoot & Thompson February 2015 Suburb Report
APPENDIX D - DESIGN TESTING

14.4

FLEXIBLE FRAMEWORK

GROUND PLANE ALTERATION

ACTIVITY NODES

PLATFORM FOR CREATIVE EXCHANGE

(RE) PROGRAMMING

DIS-USED SPACE

STAIRCASE AS A STAGE

STREET AS THEATRE

AUDIENCE + PERFORMANCE RELATIONSHIP

OPENING TO THE STREET

PEDESTRIAN DENSITY

SECTION A-A

SECTION B-B

SECTION A-A

SECTION B-B
Use of thesis/dissertation/research project

Full name of author: SHAUN GODDARD

Full title of thesis/dissertation/research project: THE TIPPING POINT

Department of Architecture

Degree: Masters Year of presentation 2016

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(1) I agree to my thesis/dissertation/research project being lodged in the Unitec Library (including being available for inter-library loan), provided that due acknowledgement of its use is made. I consent to copies being made in accordance with the Copyright Act 1994.

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Date: 26.02.2016

Version: April 2010
Declaration

Name of candidate: SHAUN GODDARD

This Thesis/Dissertation/Research Project entitled: THE TIPPING POINT

is submitted in partial fulfillment for the requirements for the Unitec degree of Masters of Architecture Professional.

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: 29/02/2016

Student number: 1344744