





# CROSS + CHANGE

Nikki (Yue) Zhao. 2013. Art and Design. Spatial Design.

Supervisors: Andrew Douglas

A thesis submitted to Auckland University of Technology in partial fulfillment of the requirements  
for the degree of

Master of Art and Design Honors (Spatial Design).

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Nikki (Yue) Zhao  
2013

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This work would not have been possible without the support of many people.

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Finally, I would like to thank my family and friends for all their endless love and encouragement to see me through the year.



## ABSTRACT

This design research project rethinks the ecologies of public space in order to foster alternate cultures of food trade, consumption and production in urban settings. The project focuses on a vacant site which was once the Maori Hostelry and market place on the foreshore of Auckland's Mechanic's Bay (Waipapa). The site is located at a key historical cross-point running between Constitution Hill, The Strand, Parnell Rise and Stanley Street. Now given over predominantly to car parks and fast paced traffic entering the Grafton Gully motorway system, the site is particularly pedestrian-unfriendly, and rather than serving as a link to Parnell to the east it effects a break in Auckland's built fabric. The project pursues an urban market - growing site, educational outreach facility and new pedestrianized public space linkages between the city, Parnell and its new train station.

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PROLOGUE:

MEMORIES OF THE  
MARKET THROUGH  
THREE GENERATIONS

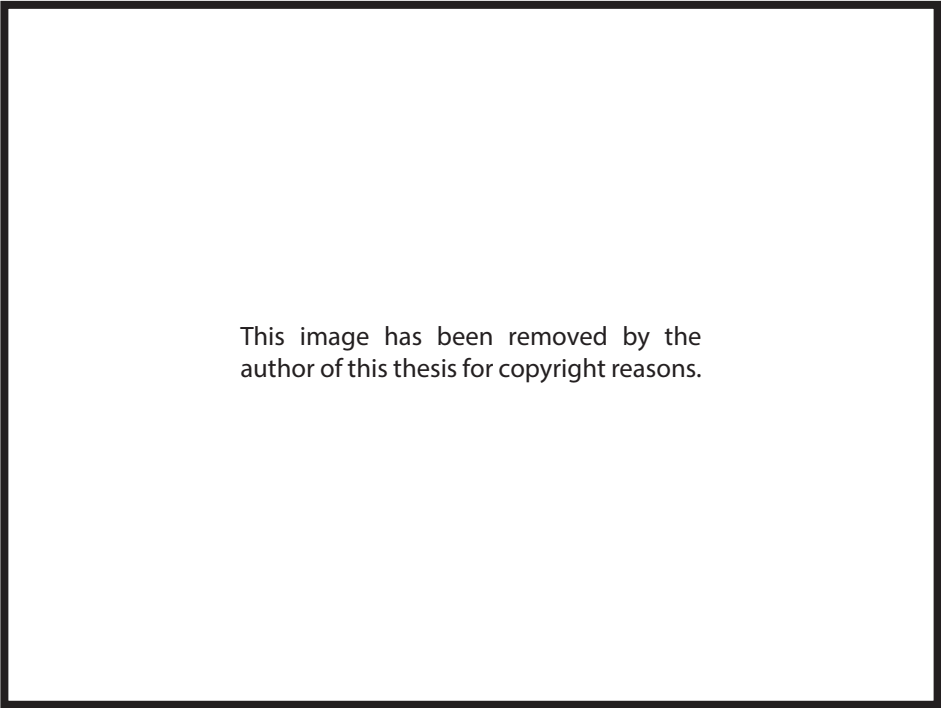
The morning market is a very common thing in oriental culture, especially in China. Almost every residential complex from every suburb in every city of China has their very own morning market, normally running from 6:00am till 7:45am every morning. It's a self-organized and allocated market by local farmers and fishers, it creates a fruits and veggie as well as seafood trading point for the nearby residents. It is widely popular amongst elderly, retired citizens and housewives. Whether it is for sellers that are setting up their trade stall or buyers sourcing their purchase of the day, the morning market carries a "first come, first serve" atmosphere throughout. It is usually laid out alongside the roads somewhere along a residential complex or a vacant open space. Morning market products are usually fresh, seasonal and local. Fruits and vegetables are usually being set up and sold in a tow cart either attached to the back of a small van or a tricycle depending on the type of produce. Polystyrene crates usually contain live seafood and catch of the day.

I have personal experience of visiting these markets with my grandmother. The older generation of families in China did not have wide access to refrigerators till the mid 90's. Instead, they worked their way around with nature to preserve as well as source food. They would go to morning market and buy what's fresh and seasonal to eat and buy for the day as the next morning they would go to the market and buy again. There were no left over's, buy for the


week or preserve in the fridge habits. My mother told me in winter, her grandmother would prepare large ceramic jars and that's where they would keep preserved or fermented food in on the balcony or backyard and it would act as a "natural refrigerator". Like many of the elderly in China, my grandma went to the morning market a lot and sometimes I would follow her. I could recall from my memory the voice of people bargaining for a good deal with the seller, farmers promoting their produce, housewives trying to pick out the sweetest watermelon out of the cart, people putting purchase into the front basket of their bike as well as people on their bike ringing the bell trying not to bump into anyone, moms trading tips at a stall about how to cook the flounder fish, and also my grandmother asking the farmer where were these beans grown. It was like an instant wake-up call, a morning coffee to the city. After two hours, the market will begin to disassemble itself, everyone will part his or her ways whether it's going back home to cook breakfast or going to work. The next morning and the morning after, the market will reassemble again probably with a slight variation in layout and variety. I remember that my grandmother sometimes had her preference out of the 5 farmers that were all selling cherries in summer; she would always go to the one she thinks that had the best looking and most reasonable price. I also know that she's not the only one, if the buyer visits a particular stall or seller often enough, they end up almost like friends, asking each other how's their morning been or strike up a conversation.



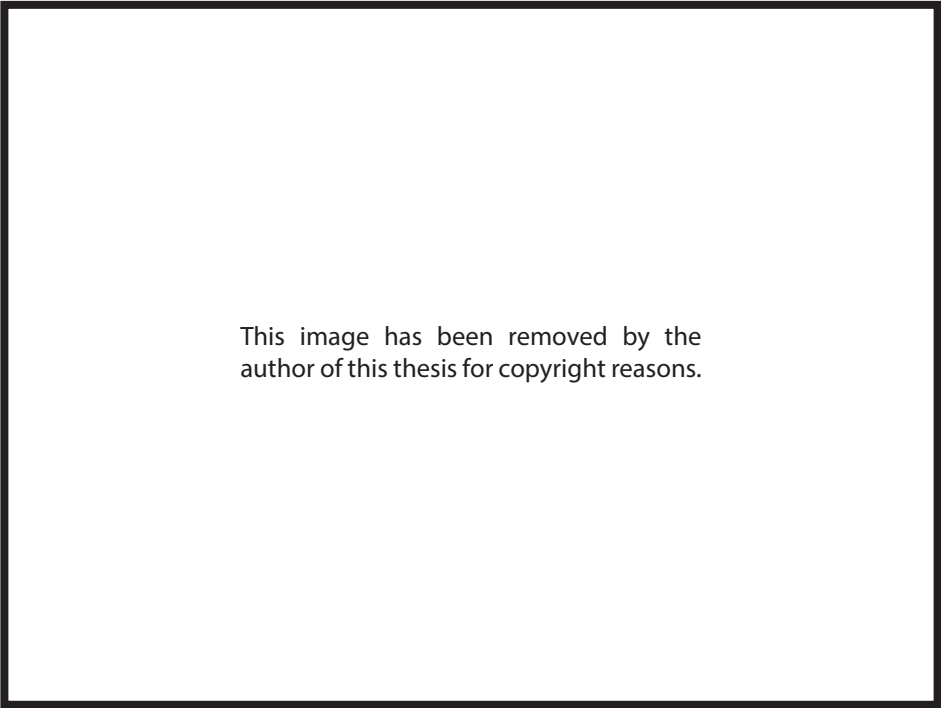
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The morning market lifestyle was significantly reduced by my mother's generation. She was not a frequent visitor of the morning market like my grandmother, she much preferred having that extra 30 minutes of sleep. Before we moved to New Zealand, most of the time when she goes to a morning market would be because she wanted something that was seasonal and mainly only accessible from the morning market. The rest of the times, she would plan what she might want to cook for the week and do the grocery shopping in the weekend, buying fruits and veggies for the coming week and store them in the fridge. She had particular grocery stores that she would visit often and because of it, some of the store owners/workers and her became friends and would always make small conversations upon her weekly visits.

I myself could be described as an intensified version of my mother. During my international exchange student period living in the UK, I never went to any market of any kind. In fact, I did not even know when and where the markets were held at. All my food shopping was done mostly at Morrisons – my local supermarket. I always went alone, would always grab a basket and head straight to the packed and preserved food section. Fresh produce were always the products that would take up the least amount of space in my basket. The supermarket had automatic checkout machines where you do the whole process yourself from scanning each item and placing them in a plastic bag to pay and leave. So you could say I always had minimal amount of social engagement and interaction during my grocery shopping trips.

Food is in architecture, in every corner of the urban city. Much of the urban streetscape is composed of places designed to accommodate and enhance the activities of buying, cooking and eating. If markets are all about meeting, trading and exchanging, a place where these are concentrated is the urban crossroads and intersections.

In Chinese culture the word “crossroad” literally contains a cross (+). It has four sides, eight directions meeting at one place, one point and then parting separate ways. By looking at crossroads and intersections in the urban city context, it shares similarities with the market. Both requires more than one party to participate, both are interaction and both of them are about the action of (ex)change.

Fig. 05.  
*Chinese "cross" (shi) Calligraphy*

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## INTRODUCTION

***Research Question + Proposition:***

**Given the changes in contemporary food culture, the research asks what role the marketplace might play in the vitality of cities? It proposes that the daily market may foster an alternative public ecology, one particularly apt for Grafton Gully.**

Whether you “live to eat” or “eat to live”, it is an undeniable fact that food has played a pivotal role in human social history life. Preparations for, and the consumption of, food is likely the most crucial activity structuring our daily life.

In 1900, 10% of the human population lived in cities. In 2007, this figure reached 50%, and at this rate, 75% will live in cities by 2050. (Burdett and Sudjic. 2007). People used to grow many of their own vegetable and produce in the space of their own home, creating a self-sufficient system. But as the modern city emerged over the past 200 years or so, more dwelling places needed to be created to accommodate an ever-increasing population. Urban spaces that were once dedicated to food production have diminished, but ironically, the spaces dedicated to food consumption have expanded. As the physical distance between producer and consumer has increased, so has the psychological sense of the connectedness with the origins of food . We have evolved and moved away from pushcarts and stalls on the street, markets and small grocery stores. Food nowadays has become something

approaching an abstract commodity. Solid from within vast yet micromanaged environments, the very nature of food is transformed. Little interaction between seller and purchaser is possible, with the supermarket checkout operator or the specialty counter person be one of only a few points of contact permissible in such environments.

The word “supermarket” contains the word “market”, but nothing of the modern supermarket resembles a market, as all of the socially wholesome aspects of a market are eschewed. Where sourcing food from the market was once a socially intense experience, it is now one defined mostly by anonymity. Attending a public place to regularly purchase food also meant lingering and socializing in what can be thought of as ‘third-place’ distinct from home and work. In this place of the everyday, commercial-domestic the viability and vitality of urban life was enhanced, just the specificity of a place was asserted as locally belonged to and shared. Sourcing food from markets means interacting with the seller, who might just as readily be the producer.

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This design research explores the nature of public space, especially marketplaces and how they play an important role in creating a sense of urban community. The market place reveals intricate and sophisticated details that can be thought to define the everyday working of the cities. The chosen site for this project is a vacant lot at what was once the Maori Hostelry and a marketplace on the foreshore of Auckland's Mechanics Bay also known as the Waipapa. The site is located at a key historical cross-point running between Constitution Hill, The Strand, Parnell Rise and Stanley Street. Historically, markets were established and grew around the sites of transport crossings. Moreover, these sites of crossing and exchange were also places of 'change', a change of way, path or direction, but also a change of awareness, social reality and possibilities.

The site, currently given over predominantly to car parks and fast paced traffic entering the Grafton Gully motorway system, is particularly pedestrian-unfriendly, and rather than serving as a link to Parnell to the east, it affects a break in Auckland's built fabric. More commonly the area is understood as little more than a 'port' for entering or exiting the CBD. This project hopes to restore the rich trade, exchange and hospitality culture this site once had historically. It pursues an urban market – growing site, education outreach facility and new pedestrianized public space linkages between the city, Parnell and its new train station. The proposed design hopes to transform the site into a significant landmark of Auckland CBD, converging various people and activities. Moreover, the project aims to capitalize on a new public initiative instigated by the New Zealand Transport Agency - the Grafton cycleway.

Fig. 06.  
*Queen Victoria Market in Melbourne*

Fig. 07 (next page)  
*Borough Market. (2010)*



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## 01// MARKET INCEPTIONS



## ESTABLISHMENT OF MARKETS

Historically, marketplaces have played a crucial role in the formation and survival of communities and cities. They did not only feed the local communities they support, but also more importantly were public places for gathering and communicating ideas. Marketplaces reveal unique and intricate insight into the everyday workings of 'The City'.

The origins of cities likely lies with sites of crossing and exchange. These basic social procedures capitalizing on trading routes can be imagined to facilitate the congregation of peoples leading to villages, towns and ultimately, cities. For Carolyn Steel, "before farming came along, there were no cities." (Steel. 2008. P.11) Trade routes and pathways were established between different areas in order to obtain produce that wasn't readily available to people in their immediate surroundings. For instance, "Medieval towns grew at the intersections of trade routes, creating a secular space for commercial exchange" (Madanipour. 2003. P.197).

Agora, meaning "gathering place" or "assembly" in Greek, was the main public square of the polis. It served as a place of assembly for the town's athletic, political and

spiritual life. The Ancient Agora of Athens was the best-known example of the birthplace of democracy, where people would come together and gather around in a circle to share goods and ideas in a non-hierarchical manner: "The political symbolism of the round table is familiar to us: the gathered circle implies equality and friendship." (Steel. 2008. P. 220) The agora also served as a marketplace. Merchants would keep stalls or shops in the main public square to sell their goods. Eventually important municipal buildings formed around the main public square.

If one were to compare a city to a human body, then at the heart of a city, you would always find a marketplace, and every road leading to this market are the arteries that carries the blood into the city's heart.

"It is etched into the anatomy of every pre-industrial urban plan: all have markets at their hear, with roads leading to them like so many arteries carrying in the city's lifeblood." (Steel. 2008. P.118)

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Fig. 08  
*Painting of the ancient agora*

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Fig. 09.  
*Plan of the ancient agora*

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Fig. 10  
*Agora in Morphou.* (2003)

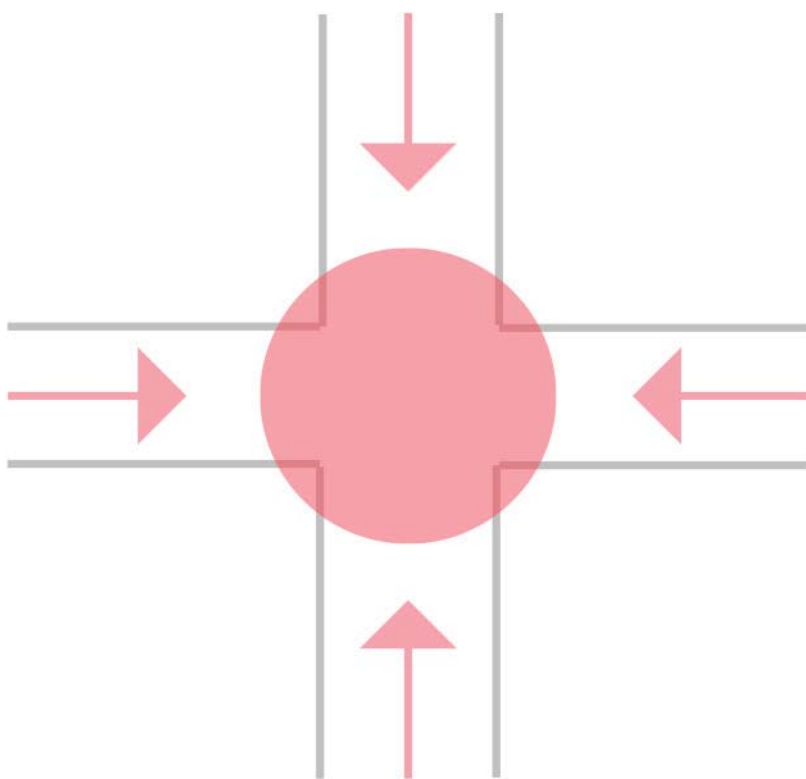
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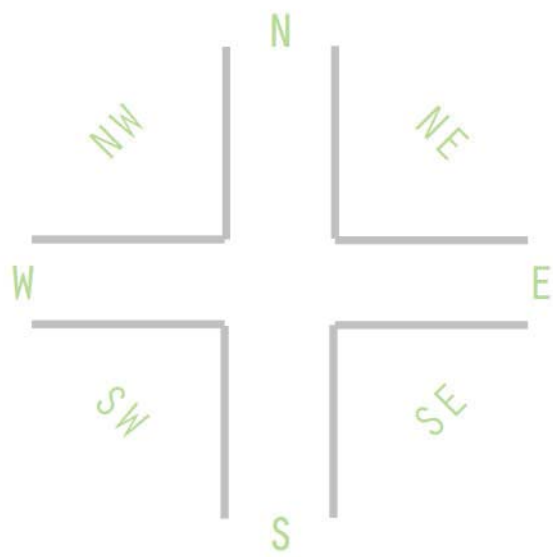
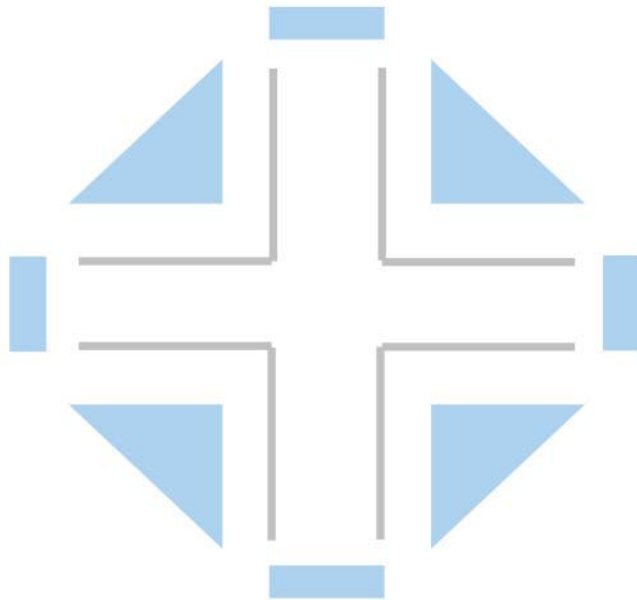
Fig. 11  
*Greek Market.* (2010)

## CROSSROADS AND INTERSECTIONS

A junction, intersection or crossroad is where two or more roads meet. Intersection points are places of collision, places where different speeds of traffic converge but also where a change of way in every sense became imaginable.

In an oriental context, the Chinese word for “crossroad” literally contains a cross (+). Analyzing the geometry of a cross, it has four ends and eight directions, all which leads to one meeting point. One could either say that this is a starting point, an origin point where the subject manifests into different ways and directions. Or it could also be seen as an end point, where all manifestation comes and meet at one point.





PUBLICNESS + DISPLAY +  
SPECTACLE :


“MANA” STRUCTURES

The High Line, a walkway along former elevated freight rail spur in the Chelsea neighborhood of Manhattan, New York and the *hakari* stage, a traditional Maori timber structure that were part scaffolding, part building and part furnishing that hosted feast may not share much similarities on the first encounter. But more than one similarity between the High Line and hakari stage arises to me after some research on the structure as well as their historical background.

Fig. 15 (next page)  
N, Zhao. (2013). *The High Line*. Adobe Photoshop and hand illustration.

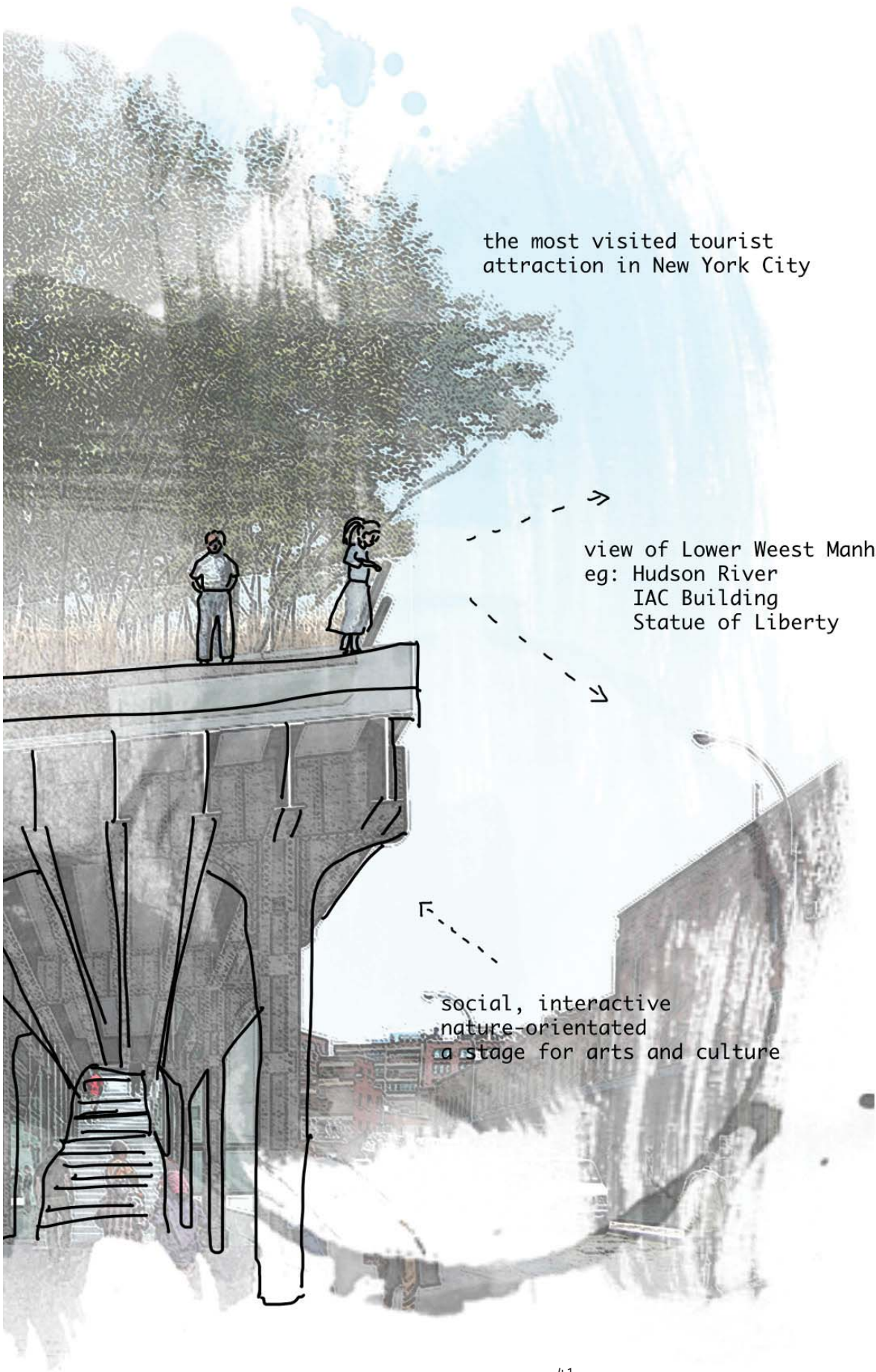
The High Line by Diller Scofidio + Renfro is a public park constructed on a 2.4 km section of the former elevated New York Central Railroad spur called the West Side Line, which runs through from Gansevoort Street in the Meat Packing District to West 34th Street in Manhattan, New York. It was redesigned and planted as an aerial greenway. As you walk along the elevated park, unexpected views of the city and Hudson River are often visible. Portions of the track are adaptively re-used, turned into rolling lounges positioned for river views. The High Line also hosts temporary installations and performances of various kinds, making it a stage, a platform for cultural display.

“By changing the rules of engagement between plant life and pedestrians, our strategy of agri-tecture combines organic and building materials into a blend of changing proportions that accommodate the wild, the cultivated, the intimate, and the hyper-social.”  
(Jodidio. 2012. P. 182)

An architectural sketch of a building with a green roof. The building has a modern, angular design with a grey facade. A walkway with a glass railing runs along the side of the building, elevated above the street level. The roof is covered in greenery, including trees and tall grasses. In the foreground, there are stylized figures of people walking on the street. The background shows a cityscape with trees and buildings. The overall style is a mix of watercolor and line art.

runs through a large area  
of city blocks and buildings,  
thus great visibility, a  
safe park environment

↑  
dashed line  
elevated above street level



the most visited tourist  
attraction in New York City

view of Lower Weest Manhattan  
eg: Hudson River  
IAC Building  
Statue of Liberty

social, interactive  
nature-orientated  
a stage for arts and culture

Fig. 16 (next page)  
N, Zhao. (2013). *The hakari stage*. Adobe Photoshop and hand illustration.

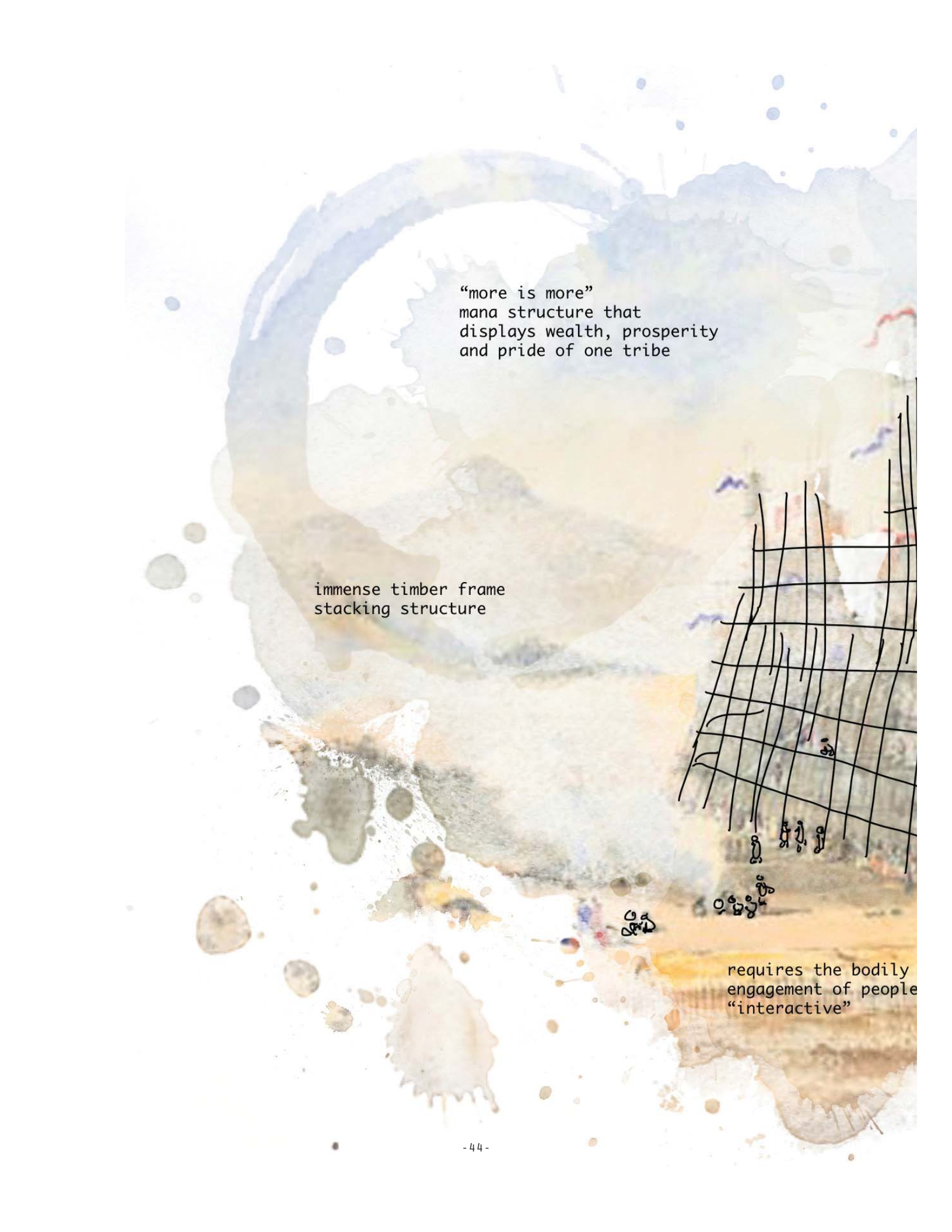
The Maori hakari stage, are timber frame like structures that were built in association with feasts in tribes during colonial times. They were part building, part scaffolding and part furnishing, breaking the boundary of internal/external, nature/culture and ornament/structure. (Treadwell. 1999. P. 268) The hakari feast stage varied from different dimensions but is often characterized towards the extreme end where some are described as ninety feet high or two miles long. On some occasions, more than three thousand would be present for the event of feast. In many European descriptions of the feast structure, it is often associated with two words: stage and scaffolding. These two terms then relates the feast platform to the notions of display, performance and culture.

The Maori term “mana” cannot be justified or defined with one single word in English. It is honor. To have mana is to have great authority, presence or prestige. It is respect. Mana instills reverence and admiration. Mana respects others too. It is power. A person with mana is spiritually powerful, influential and courageous, yet humble.

The hakari was itself indicative of, and contributed to, mana structure as it displayed wealth and prosperity of the hosting tribe during the feast in colonial period and intense preparation goes into the event beforehand. In one missionary publication

“Twelve months before the event, food was planted and preparations made for it. Previously to the arrival of the guests the banquet was piled either on the ground or on wooden scaffolds. Such erections were square pyramidal towers having an elevation of fifty feet on ranges of six feet high, extending from half a mile to two miles.” (The Gleaner Pictorial Album. 1888. P. 217)

Both the High Line and hakari stage are elevated platforms, stages that act as a social catalyst. Both structures in a way are “incomplete” if without the bodily engagement and interaction of people



“more is more”  
mana structure that  
displays wealth, prosperity  
and pride of one tribe

immense timber frame  
stacking structure

requires the bodily  
engagement of people  
“interactive”



part building  
part scaffolding  
part furnishing

largest event of the year  
in Colonial times  
flourished with food, a  
“banquet”

02// FOOD + THE CITY



ROLE OF MARKETS  
IN SOCIETY

"Food markets were generally located in places of ritual, governance, and other public ceremonies." (Parham. 2005. P. 87) The establishment of marketplaces have always been carefully thought out and placed in very strategic areas, becoming not just merely a marketplace but also symbolic public gathering place. They were usually established in the most prominent places in towns and cities where people naturally converged and gathered. "Traditional city planners implicitly understood the importance of the dwellers' relationships with buying, cooking and eating good food, and evolved urban patterns that supported these functions." (Parham. 2005. P. 87)

Much like the Greek *agora*, marketplaces were often placed in the main town squares, or along the main roadways through town. They were the most convenient places for city dwellers to access and congregate, but also easy for vendors to bring goods in that aren't from the town's immediate surroundings. For Helen Tangires, the locations of markets were selected based on "publicly owned sites with access to marshes, rivers, roads, and densely populated neighborhoods..." (Tangires. 2003. P. 6)

Marketplaces consistently offer what Ray Oldenburg has termed a 'third place'. A third place is an alternative place to home and work. These are usually public places, places of refreshment or conviviality where people can linger and socialize: "Third places generate a sense of community and offer an opportunity for political discourse." (Franck. 2005. P. 11) These 'third places' provides neutral ground that is outside of personal and private bounds and that allow for casual, friendly interactions. Oldenburg states: "Though a radically different kind of setting from the home, the third place is remarkably similar to a good home in the psychological comfort and support that it extends...they are the heart of a community's social vitality..." (Oldenburg. 1997. P. 42) Third places usually involve interaction with food, such as cafes and pubs. They provide a platform where people can extend their private sphere into the public realm. A marketplace, being a place that offers civic engagement, social interaction and physical bonding, has all the characteristics and fits perfectly into the 'third place' category. It is both an extension of the public realm as well as the private sphere, offering not just only as a place to obtain food and everyday commodities, but also a communal public place that a community can call their own, where they feel welcome to socialize and congregate.

MARKET VS.  
SUPER-MARKET

Food has been sold on the street ever since people have lived in town settlements. Encouraging social exchange and interaction, the public consumption of food brings vitality and conviviality to urban life (Franck. 2005. P. 5). It was a way for people to come together in one public space to buy, to eat, and simply to be with others. Food markets are about shared ideals, by converging a diverse range of people and products together into one space, it breaks down the boundary between the seller and buyer, allowing for a more intimate social exchange experience. The production or generation of food has become much more dangerous in ways that are deliberately hidden from us. The 2008 documentary film *Food, Inc* refers this as a "deliberate veil", a curtain that has drops between us, and where our food is coming from. Foods is mostly manufactured or processed at an industrial scale.

Supermarkets are the main place where people source their food nowadays. The first words that can come into one's mind when describing the impression and characteristics

of a supermarket would be 'standardized', 'hygienic', 'controlled', 'bulk', 'functionalist' and so on. Although the word 'supermarket' includes the term 'market', nothing of the modern supermarket resembles the traditional market place. All of the socially wholesome aspects of a market are foregone. As places, they support individual lifestyles, not sociability..." (Steel. 2008. P. 114)

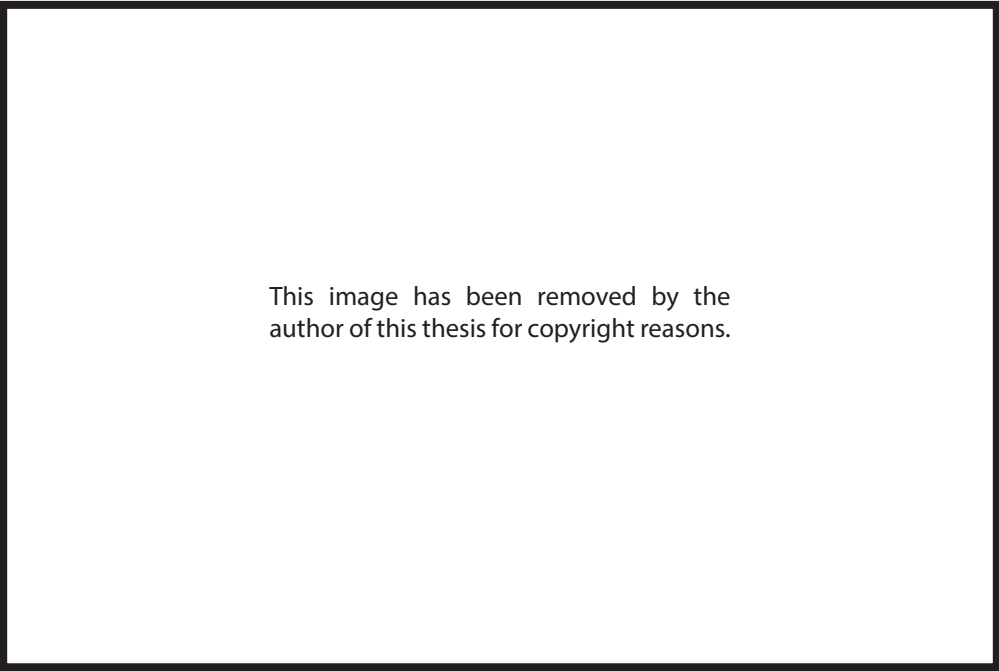
What supermarkets provide is convenience, but with it comes middlemen and mediating agents between the buyer and producer. They effectively enact a veil between our food and ourselves. By eliminating the supplier, it allows you to 'meet the producer', breaking the distinct boundary between the seller and buyer, thus providing a more intimated social exchange. "When the food we eat, grow or buy is local, we also experience a connection to the region, the seasons and the ground we inhabit. Our connection to organic life, within all the abstractions of the modern city, is strengthened." (Franck. 2005. P. 9)

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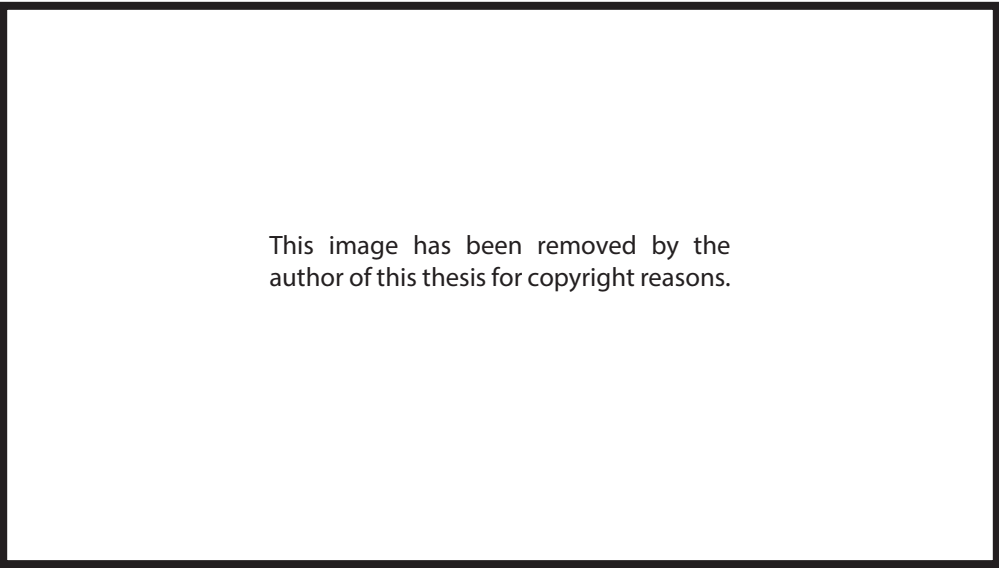
Fig. 17  
*Countdown*. (2010)

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Fig. 18  
*Interior of Sainsbury's Gloucester Quays store. (2013)*



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What supermarkets provide may be convenient for busy city dwellers, but as middleman between buyers and producers, they effectively obscure the actual source of food production and the producers who generate it. By eliminating the latter, the intimacy and the social directness of the exchange is broken.

“When the food we eat, grow or buy is local, we also experience a connection to the region, the seasons and the ground we inhabit. Our connection to organic life, within all the abstractions of the modern city, is strengthened.” (Franck. 2005. P. 9)

Fig. 19  
*Self checkout at supermarket.* (2011)

Fig. 20  
*Self checkout instructions.* (2012)

## MARKET CASE STUDIES

The market boundaries and edges are three-dimensional and complex, sometimes even ambiguous. Markets with complex boundaries and edges require people to negotiate and take in this spatial ambiguity more slowly. According to Madanipour's theory of public space, "the articulation of spatial boundaries, as exemplified by colonnades and front porches, promote interaction between the private and public spheres and the boundary becomes a means of communication." (Madanipour. 2003. P. 65)

Fig. 21 (next page)  
*Santa Caterina Market during renovation.* (2011)

Fig. 22 (page 58-59)  
*Santa Caterina Market roof design.* (2012)

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MERCAT DE SANTA  
CATERINA, BARCELONA

Mercat de Santa Caterina, otherwise known as the Santa Caterina Market is the oldest covered market in Barcelona. It is a good example of a dense city fabric that opens and creates a pocket of space for market life. The marketplace sits in a dense, highly built up area and it is the first and oldest covered market in Barcelona. It opened in 1848 and served a relatively poor neighborhood in the Gothic Quarter. It was marked for demolition when Enric Miralles and Benedetta Tagliabue (EMBT) created a revitalization plan in order to refurbish and retain the marketplace in 1998. Today, it is not just a marketplace that serves the local neighborhood and community, but also a popular tourist attraction with visitors from around the world.

During the excavation for the new building, a necropolis was discovered which dates back to the ancient Roman period. It is today being displayed on the east corner of the market, which pays respect to the history of the place. This transforms the market into an exhibition space with a museum type element. There are two frontages to the market, one along the main boulevard to the front while the other looks onto a public space between compact residential buildings. The multi-colored tiled roof is a local landmark. It acts as the market's signpost or horizontal billboard and invites people to discover its rich contribution to the city.

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Fig. 23  
*The old Santa Caterina Market structure.*

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Fig. 24  
*Santa Caterina Market façade. (2011)*

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Fig. 25  
*Rear façade of Santa Caterina Market. (2010)*

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Fig. 26  
*Inside of Santa Caterina Market. (2012)*

# MORNING MARKETS IN CHINA

Morning market, morning fair or daybreak market, has a history that dates back to the Song Dynasty in China. (Wikipedia. 2013.) During the Sui and Tang dynasty in China, market operating hours were heavily regulated and affected by the government, opening solely depending on local governors. Up until Song Dynasty, something called 'daybreak market' appeared, the primary purpose was to aid and relief the heavy pedestrian flow of night markets. Eventually it became popularized amongst citizens as there were less restrictions and regulations just like the night markets back then. In modern day China, it is still widely popular amongst city dwellers, especially elderly and retired citizens. Products usually sold at the morning markets are fresh vegetables and fruits, seafood and meat, as well as daily household products.

There are two main categories of morning markets; one is a fixed-location market and the other, a pop-up type market. A fixed location market operates in a designated place or venue, from around 5am till 8am seven days a week. Outdoor fixed location markets are usually situated by the main streets of a residential complex the complex's park. Indoor morning markets can usually be found in the local shopping mall's ground floor or basement level and it most likely will run till late morning. Pop-up markets appear on specific times and days because participating sellers usually operate elsewhere. These pop up temporary morning markets are usually found on the fringe of cities near a rural area or in small towns. Locations are usually car parks, vacant open spaces or parks. They usually start around 5am and runs till noon.

Morning markets are self-organizing, with local farmers and fishers maintaining them. They are spontaneous affairs with a "first come, first serve" atmosphere. Farmers would come early dawn on their bike trailers and ute cars to find an empty location and unload their produce and lay them along the roadside, preparing for the morning ahead. One would often find that heavy weight fruits and vegetables such as watermelons were usually kept loaded and being sold off straight from the back of a trailer. Fish and seafood were kept in polystyrene crates aligned next to one another forming a stall. The threshold between seller and buy are compressed to the minimum at these morning markets, which results in very intimate and interactive exchange.

Around 8-9am, people starts to head back home to prepare the purchase they have just made from the market and sellers begin to pack their products away. Within half an hour, the streets are cleared and back to normal without a trace of the market that was there. Everything about the morning market is temporary and self-sufficient; there are no gazebos or stalls for the sellers to set up, no signs or banners and no storage spaces. The formation and layout of the market and stalls also vary from day to day; one seller could be at one end of the street one day and be in the middle another, there will be no day where the market forms itself completely the same way as the previous.

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Fig. 27  
*Beijing Morning Market.* (2011)

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Fig. 28  
*Beijing Morning Market.* (2011)

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Fig. 29  
*Beijing Morning Market.* (2011)

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Fig. 30  
*Beijing Morning Market.* (2011)

## MELBOURNE LANEWAYS

One of the most significant characteristics of Melbourne city is its' laneways, where a network of lanes and arcades form a vibrant food hub in the central city. Originally used as service alleys between tall buildings, these interconnected laneways are now home to Melbourne's many specialty food vendors. They directly open and face the street, and these spaces embody buying, cooking, eating and access all under one space in close proximity. In Rachel Hurst and Jane Lawrence's article *Raw, Medium, Well Done: A Typological Reading of Australian Eating Places*, they describe these laneways as "respond to the proximity of the teeming thoroughfare, by compressing personal space and communality." (Hurst and Lawrence. 2005. P. 13) By compressing personal space, the usual personal spatial dynamics are temporarily put aside and strangers enter into an intimate space together to dine during lunch. It's these moments of directness, exposure and spontaneity that allows for personal engagement or withdrawal, making it a thriving urban hub.

There is also high visibility with the laneways in Melbourne. A lot of these food vendors have kitchen, food assembly, eating utensils and waste disposal visible to the passer-by, blurring the boundaries between store and footpath. The process of cooking and eating are stripped down to the essential components and elemental social nature of eating with others is evident.

Fig. 31  
*Melbourne CBD laneway.* (2011)



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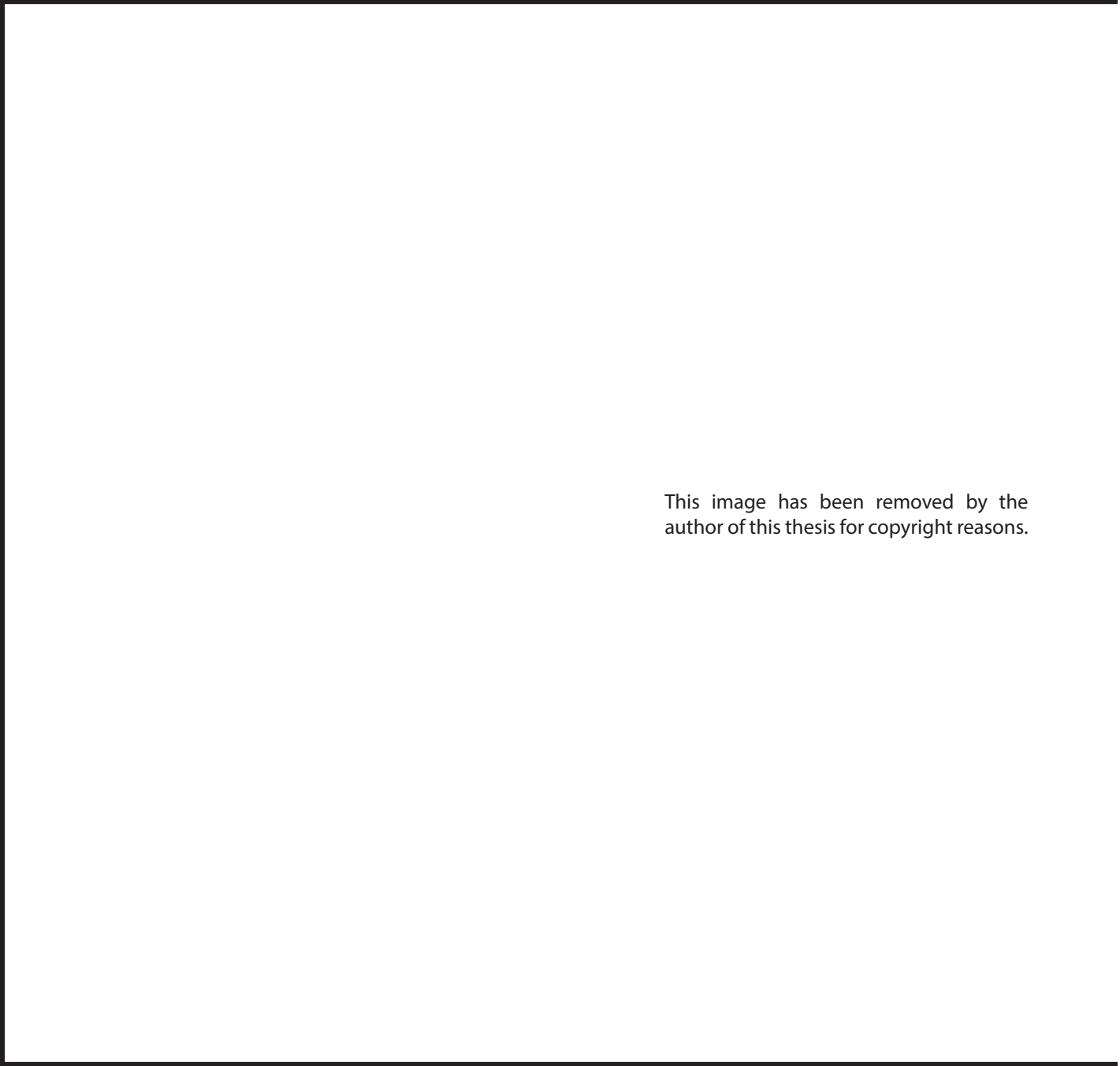
Fig. 32  
*Melbourne Hardware Lane.* (2013)

03// SITE

17-35 Stanley Street, otherwise the cross-point running between Constitution Hill, The Strand, Parnell Rise and Stanley Street was the chosen site for this project. It is currently a vacant car park by the local police station, along with a couple of almost-abandoned industrial sheds and car rental. Its current owner is the New Zealand Transport Agency. At the end of Stanley Street where it meets Beach Road (as the name suggest) was where the foreshore of Auckland's Mechanics Bay once was – a site also known as Waipapa. Here a Maori Hostelry was established to accommodate local Maori that came into town to trade goods.

## THE WAIPAPA HOSTELS

Around the 1840s and 1850s, as Truttman (2011) has argued, a vital factor in the survival of early Auckland was the trading links established with the local Maori. Auckland lacked a true market until the 1870s, when trading was established at Mechanics Bay. With visiting Maori taking shelter beneath waka sails and canvas after trading, it was decided that more substantial shelter was necessary and so the hostelry was established on a triangular reserve at Mechanics Bay. Granted to trustees led by the Colonial Secretary Andrew Sinclair, it fronted the beach and served as ideal filler in the space between the sweeping downhill curve of Alten Road, and Stanley Street.



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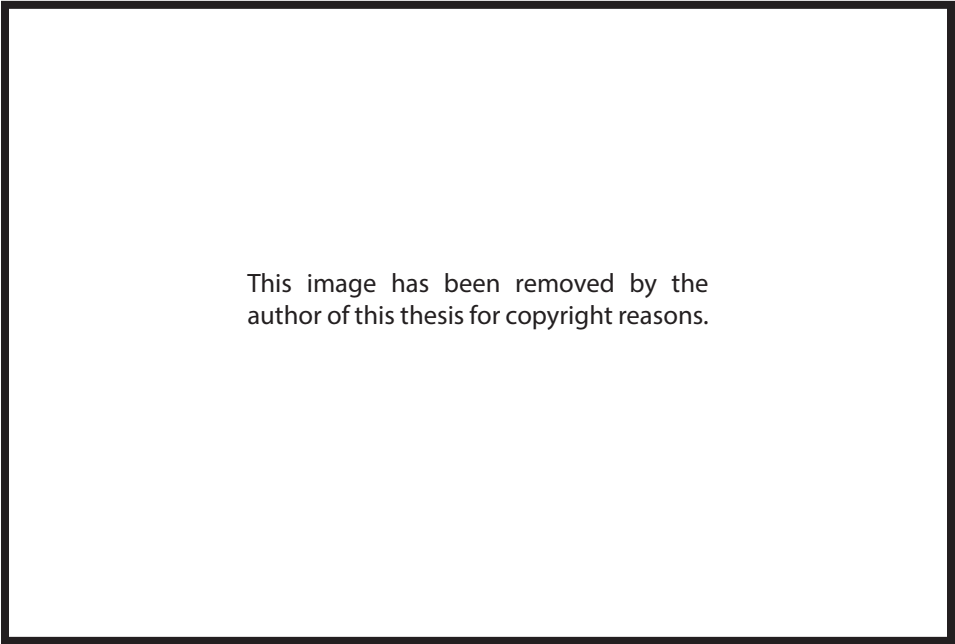
Fig. 33  
*"Looking south from the foreshore of Mechanics Bay showing  
the Maori Hostelry (right), Gittos Street (left to right centre),  
Maori canoes in foreground," (c. 1860)*

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author of this thesis for copyright reasons.

Fig. 34  
*The Waipapa Hostels detail map.*

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Fig. 35  
*Deed 116 (LINZ records, crown copyright), dating from 1916, shows the development of the original hostel reserve, leasehold sites providing income for the Public Trustee.*



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author of this thesis for copyright reasons.

Fig. 36  
*New Zealander 21 August 1849 newspaper segment. (1849)*

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Fig. 37  
*"Looking east from Constitution Hill towards Parnell, showing the Maori Hostelry on Gittos Street later Parnell Rise (foreground), Stanley Street (left to right across centre), Livery Stables on Stanley Street (extreme left), and Mechanics Bay (left foreground)". (1859)*

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Fig. 38  
*"Looking west from Selwyn (later Augustus Terrace) showing Mechanics Bay  
(foreground right), ... Maori Hostelry (centre right) ...". (c. 1860)*

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Fig. 39  
*"Mechanics Bay looking north east from the vicinity of Alten Road showing  
railway embankment, Fraser and Tinne's Foundry (right of centre distance),  
Union Sash and Door Company (extreme right) and Maori Hostelry  
(foreground), North Head, Mount Victoria and Rangitoto (far distance)".  
(1877)*

Fig. 40

*"Looking east from Constitution Hill (foreground), showing Maori Hostelry (centre), Stanley Street (left to right middle) and Parnell (distance)". (1870)*

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Fig. 41

*"the Maori Hostelry in The Strand (now Parnell Rise) with a group of people  
standing outside and a gas lamp (left foreground)". (1903)*

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Fig. 42  
*"Showing the front view of the Maori Hostelry in The Strand (was Gittos Street, now Parnell Rise), with people standing outside". (1903)*

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Fig. 43  
*The hostelry is the first major building at the bottom of Constitution Hill.*  
(1903)

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Fig. 44  
*Contrast the scene with this one one year later. The new hostel can be seen on the right. (1904)*

Fig. 45

*Detail from SO 676, crown copyright, LINZ records:*

Showing the stables and grocery shop at bottom of today's Parnell Rise.

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MECHANICS BAY - 1850

Looking at the old maps of what is today known as Parnell Rise, one can see that there was a grocer shop and a stable building at the foot of this road. It was apparently the Government Stables up until 1852, before it became a hotel under various names. According to the *Timespanner Blog*, George Leech's hotel was one of the few names it was known by, as well as "Shipwright's Arms" (1856, "Victory of Sebastopol" (1857) and eventually "Swan Hotel" from 1859. (Truttman. 2011)

Many parts of the land beyond today's Beach Road up until Tamaki Drive are the result of reclamation. A few of the roads around this area have had their names varied. Parnell Rise used to be part of Constitution Hill before 1882. From late 1938 it was renamed as Gittos Street, after Rev. William Gittos. (Truttman. 2011) Then in the mid 1980s, it was named again as Parnell Rise. The Parnell Rise of 1911 is today known as Parnell Road, while Mechanics Road is known today as Augustus Terrace. The Strand also used to run up along until what today is known as Beach Road. Commercial Road has also been renamed to Churchill Street.

Access to what was then The Strand up Constitution Hill has been a difficult climb of some note, to the point where citizens wrote formal complaints. The Strand itself was a narrow carriageway with a small bridge to cross over the Waipapa stream.

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Fig. 46  
*Constitution Hill postcard.*

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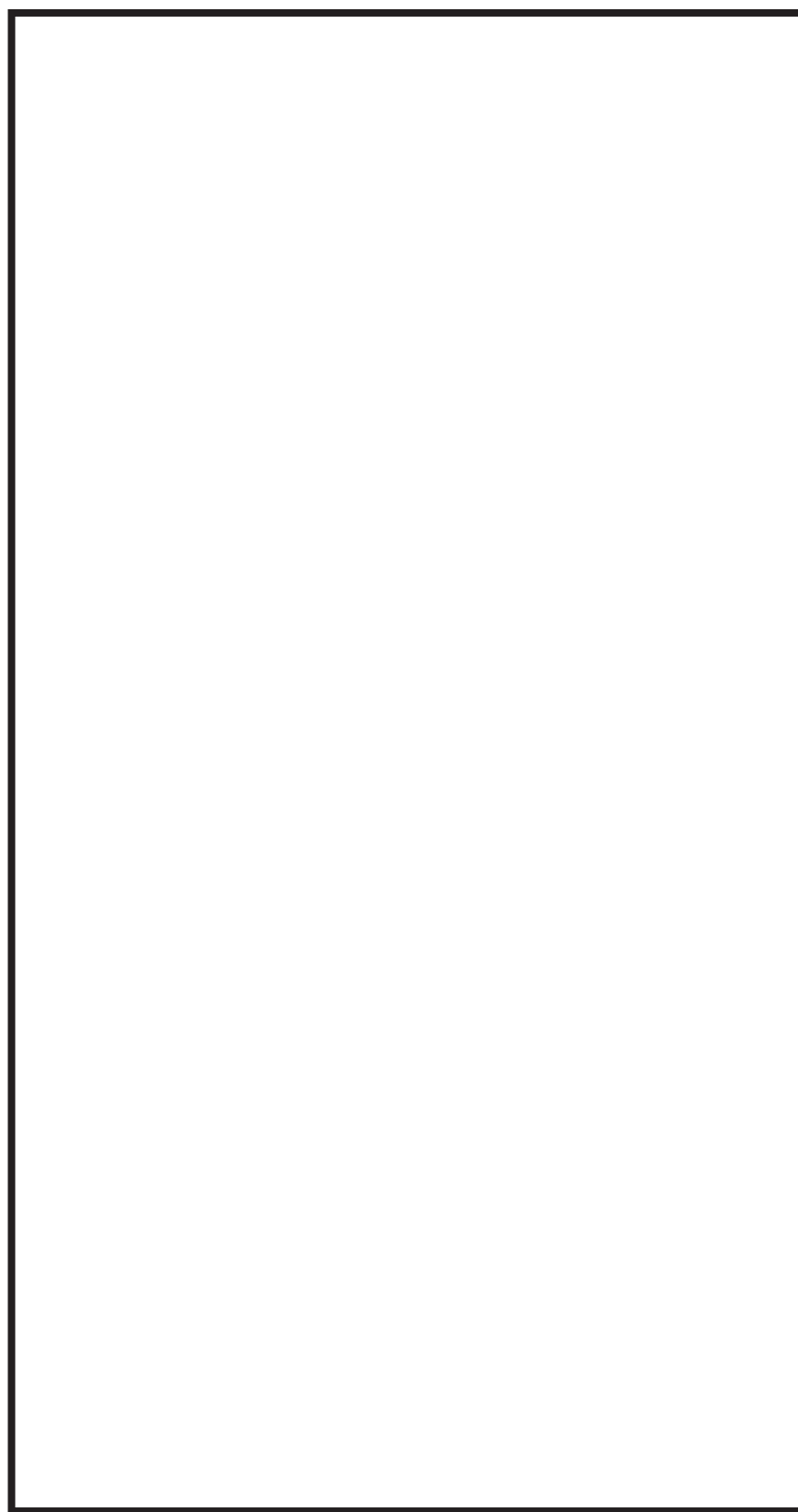
Fig. 47

*"Looking north east from Constitution Hill up Parnell Rise, with Parnell Road (top) and Augustus Terrace (left after railway bridge) with the Parnell School, Parnell Railway Bridge, Swan Hotel on corner of Stanley Street (right), Maori Hostelry (foreground) and City Steam Laundry on opposite side of Gittos Street (now Parnell Rise)." (1900)*


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Fig. 48  
*"Parnell and Mechanics Bay, Auckland, in 1864. Shows Parnell Rise and  
Maori men's hostel in the foreground."*(1864)

Fig. 49  
*Mechanic's Hill and The Strand. (c. 1850s)*



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Fig. 50  
*Detail from DP 7386, LINZ records. (1911) Showing Fraser Park.*

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Fig. 51  
*Aerial view of Fraser Park from Auckland Council GIS. (2010)*

TODAY

Some of the immediate emotive response one finds with the site is that it is a busy, fast paced place, particularly pedestrian un-friendly and isolated from both the Auckland inner CBD and Parnell. The site is now currently given over predominantly to car parks and fast paced traffic that mainly uses this area as an entrance to the Grafton Gully motorway system. Rather than serving as a link between Parnell to Grafton and Symonds Street, it affects a break in Auckland's built fabric. It is not one of the most comfortable and friendly areas for pedestrians to walk in, as it is filled with fast traffic and heavy-load trucks using this area as a 'port' to either get in or out of town. It is also not the most significant place to drive pass in a car. There are no attractions or destinations of any sort of, only car rental, warehouse sheds, gas station and mid storey height office buildings that can be found. There's no intermediary zone that signals pedestrians for a pause and stay.

Recently, there has been a proposed cycle way that runs from Grafton Gully to Beach Road. The new cycle way that's built by Auckland Transport is hoping to better accommodate the city cyclists. One of the end points of

this cycle way will run through the back of the chosen site for this project (Churchill Street), stopping at Beach Road before it makes a turn back. This makes the site into a good connection and integration into the new public face for Grafton Gully.

Being a key historical cross-point, the site today currently provides no platform for civic engagement, social interaction and physical bonding. This project hopes to restore the rich trade, exchange and hospitality culture the site once possessed and transform the site into a significant landmark that brings the convergence of various people and activities through more intimate ways of exchange.

"Face-to-face exchange still remains the most potent from of communication... as the cities around the world have grown... personal exchange, whether rational and instrumental or expressive and meaningful, becomes ever more important." (Madanipour. 2003. P. 117)





Fig. 52  
N, Zhao. (2013). *Looking at the site from Stanley Street.*  
Digital photography.





Fig. 53  
N, Zhao. (2013). *Vacant site at end of Stanley St and Beach Rd.*  
Digital photography.





Fig. 54  
N, Zhao. (2013). *Looking onto vacant site from Churchill St.*  
Digital photography.





Fig. 55  
N, Zhao. (2013). *Carlaw Park and access way to Stanley St site.*  
Digital photography.



Fig. 56  
N, Zhao. (2013). *Churchill St from south end*. Digital photography.



Fig. 57  
N, Zhao. (2013). *Churchill St from north end*. Digital photography.





Fig. 58-61  
N, Zhao. (2013). *Cycle way from Grafton*. Digital photography.

## 04// AESTHETICS

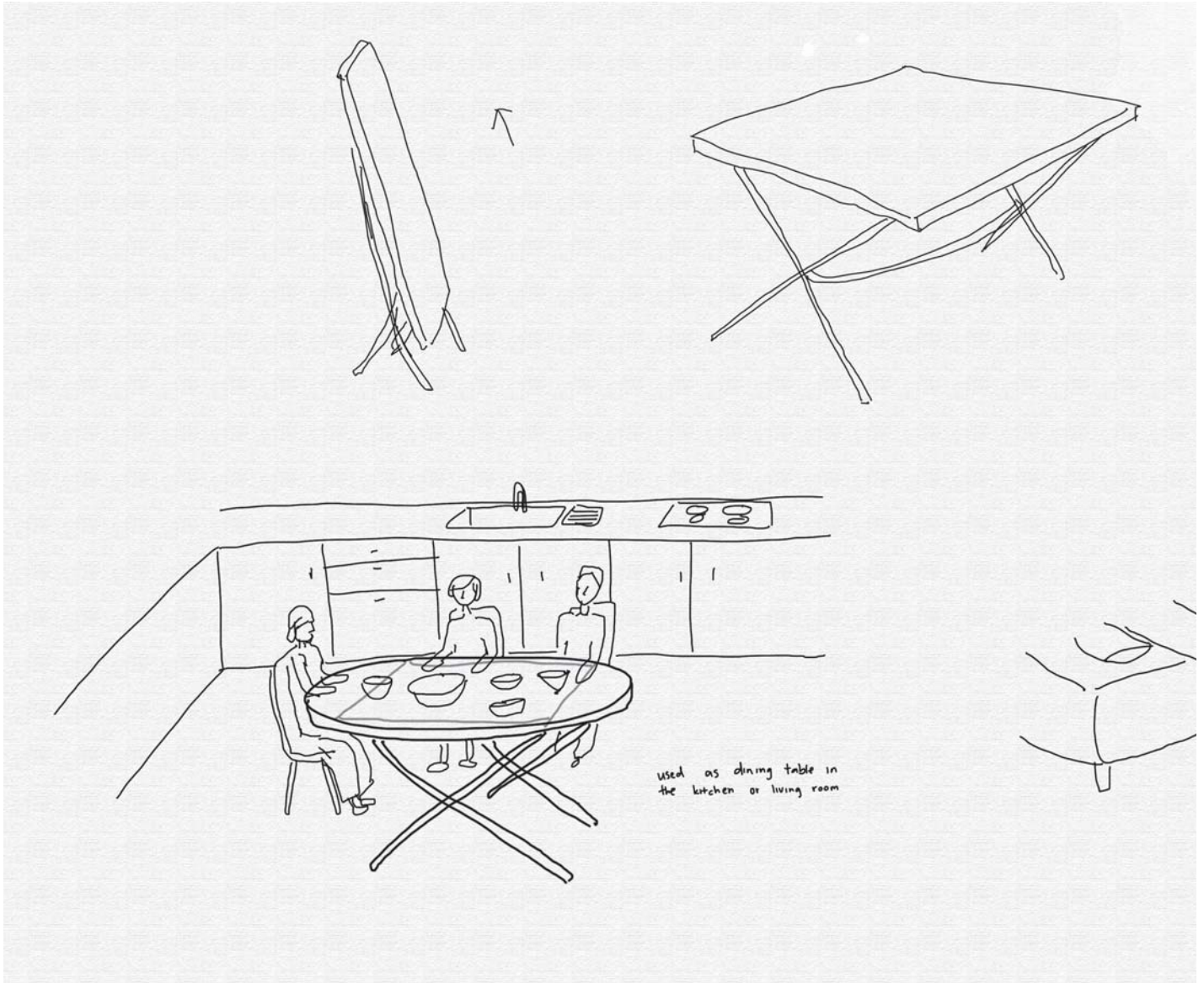


## MARKET ON WHEELS

This project started out with a design exercise that connects the concept of market and the bicycle. It drew inspiration from the Chinese morning market and the newly constructed Grafton Gully cycle way, hoping to integrate the two together in a way that would encourage more people to run simple errands on bikes as well as making grocery shopping easier for cyclists.

Most Chinese families would own a foldable-table that has hinges attached between the tabletop and the legs. These type of tables can be folded up vertically to save space as many Chinese families in the last decades dined in the kitchen. Some of these foldable-tables have square shaped tabletops, but on top the folding table legs, they even have small semi-circles that can be folded up from the tabletop to create a larger round table when more table space is needed.

One inconvenience that comes with cycling is lack of storage space. Taking inspiration from the foldable-table and integrating it with a bicycle, the result was a storage basket that attaches to the back of the bike above the rear wheel. It then can be folded out to the size of a small table, which allows cyclist to sell small products such as vegetables and herbs. The table then folds back up with mesh panels inserted in the legs to create a carriage basket that allows cyclists to carry the goods they buy/sell.



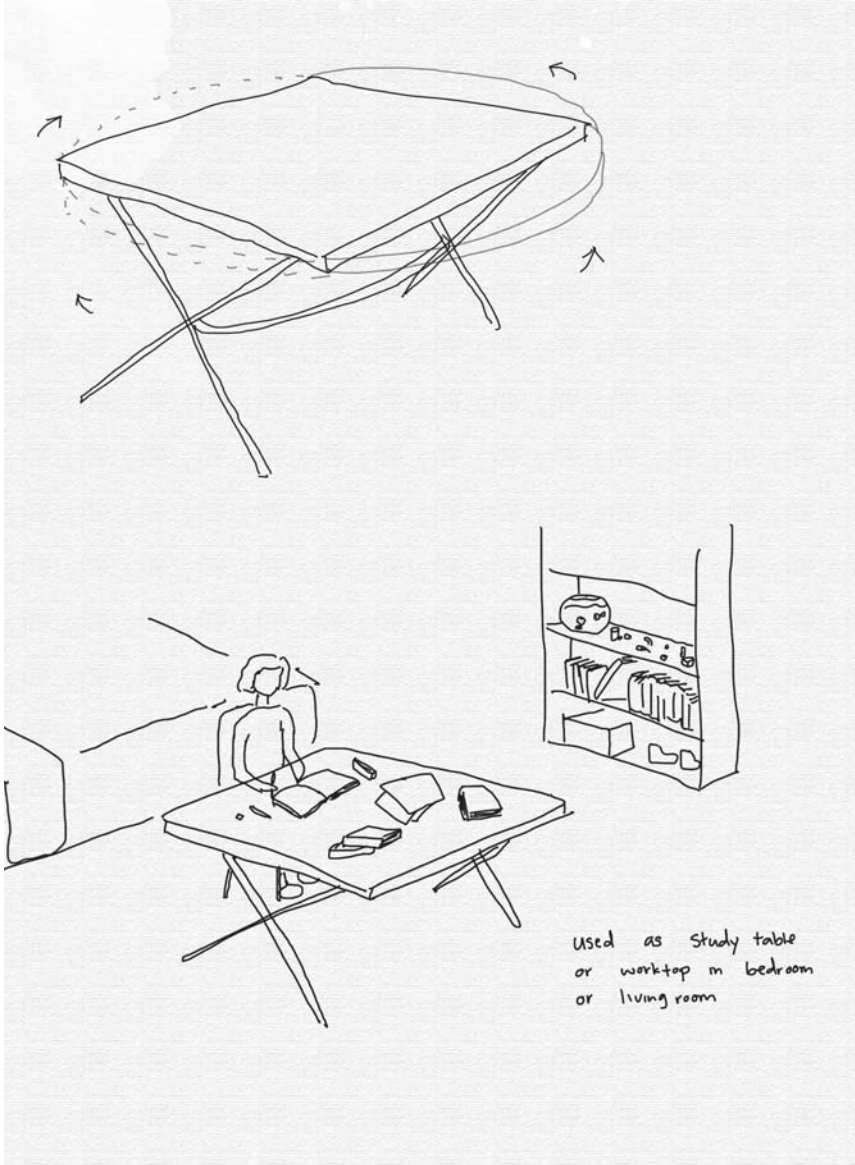


Fig. 62  
N, Zhao. (2013). *Chinese folding table illustration*.  
Digital freehand illustration.

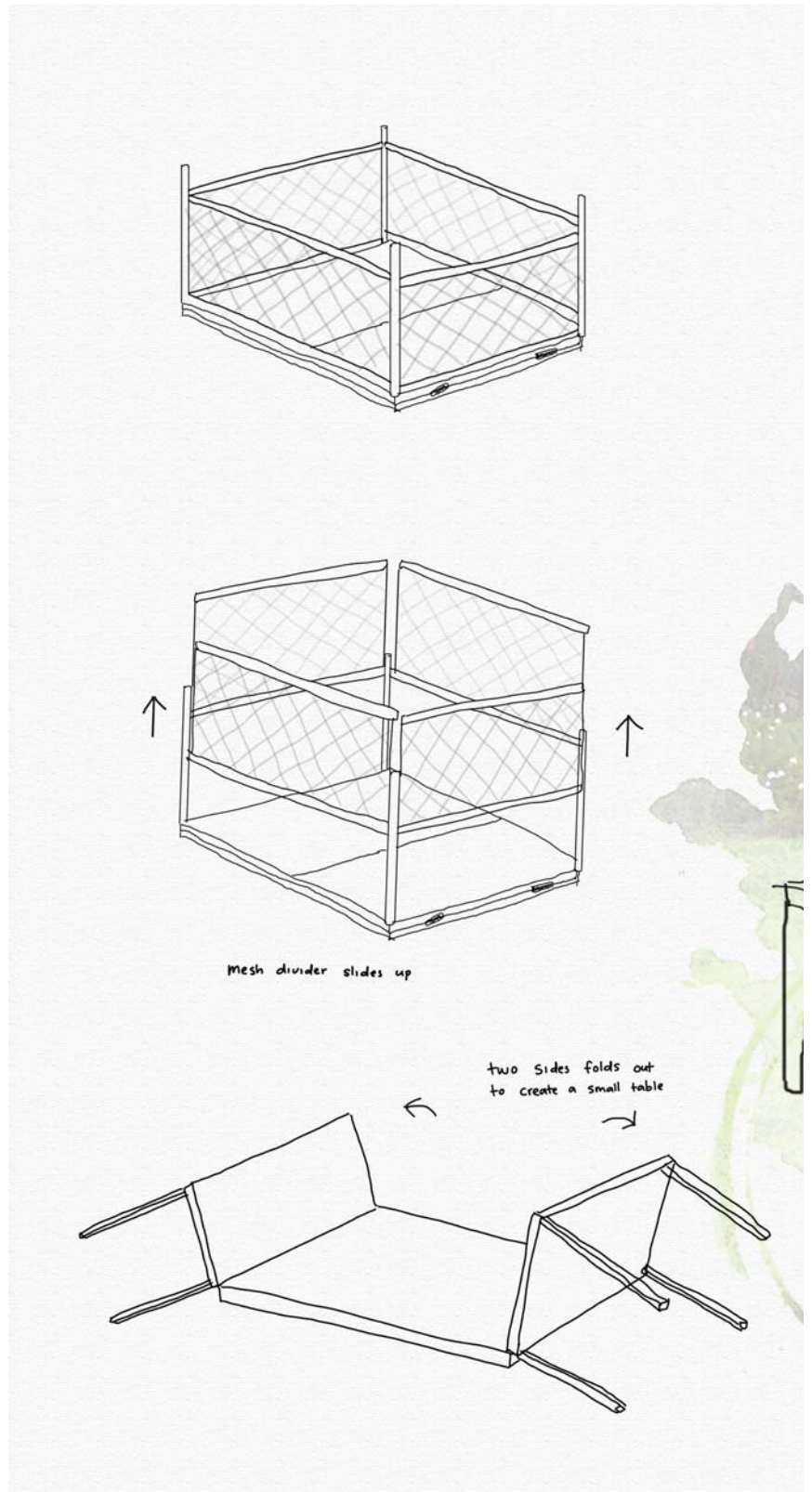
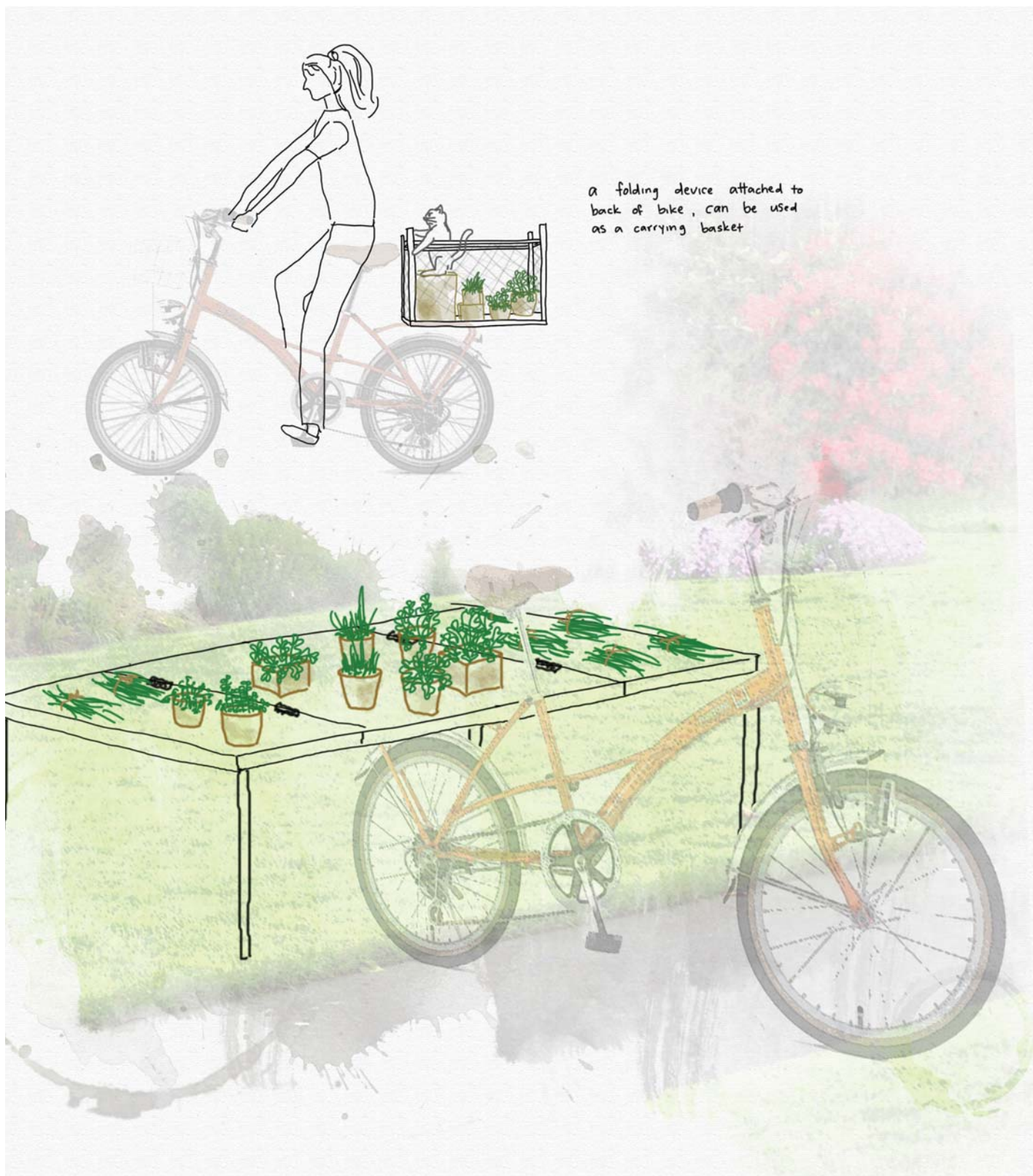
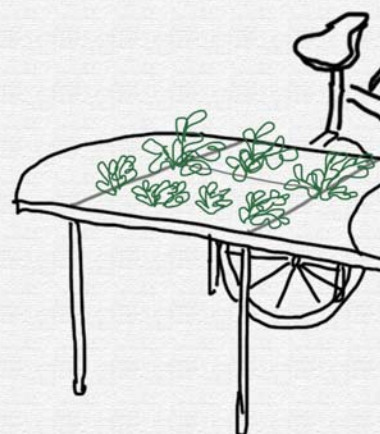
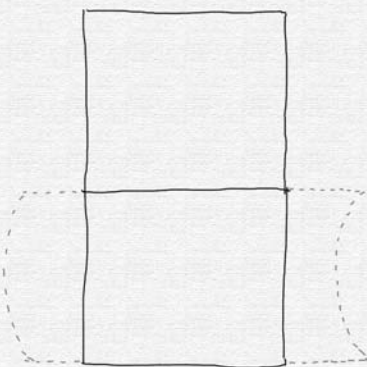
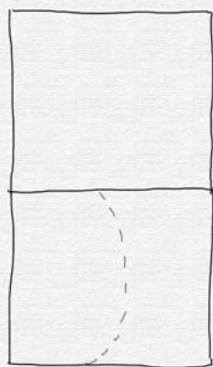
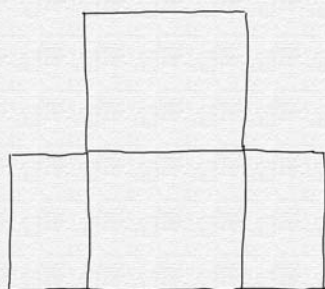
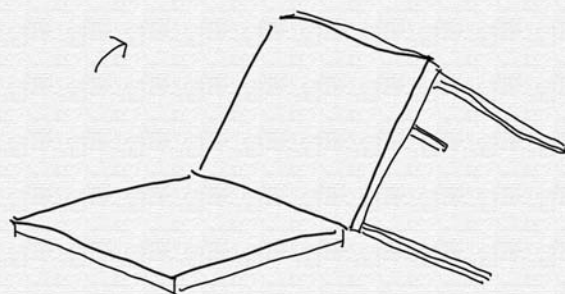
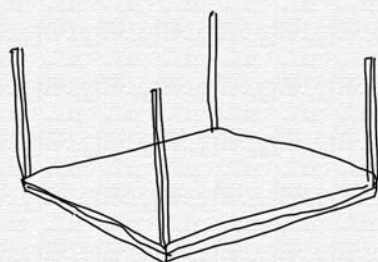


Fig. 63  
N, Zhao. (2013). *Bike folding table/basket attachment design*.  
Digital freehand illustration.



a folding device attached to  
back of bike, can be used  
as a carrying basket



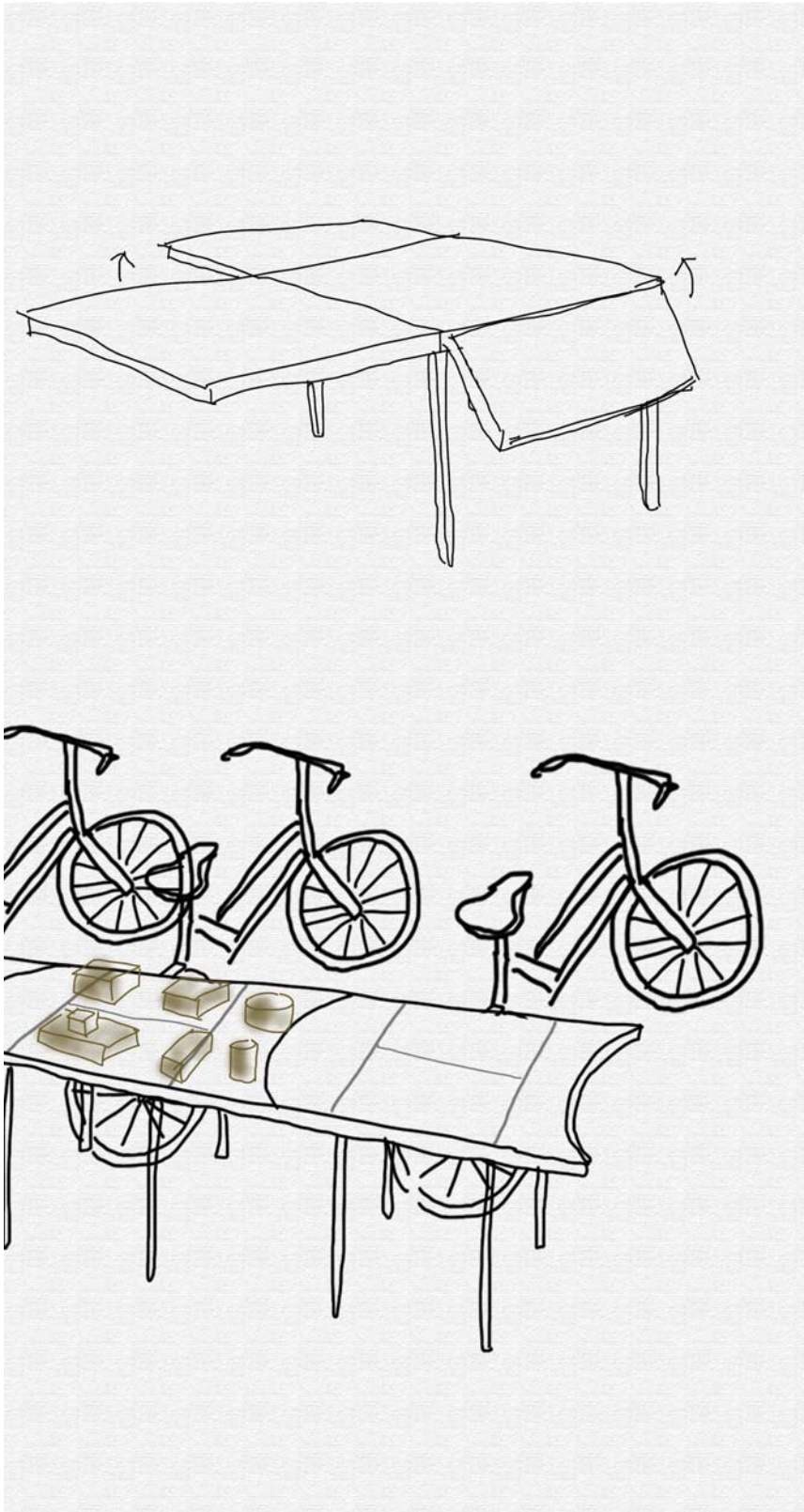


Fig. 64  
N, Zhao. (2013). *Bike folding table/basket attachment design*.  
Digital freehand illustration.

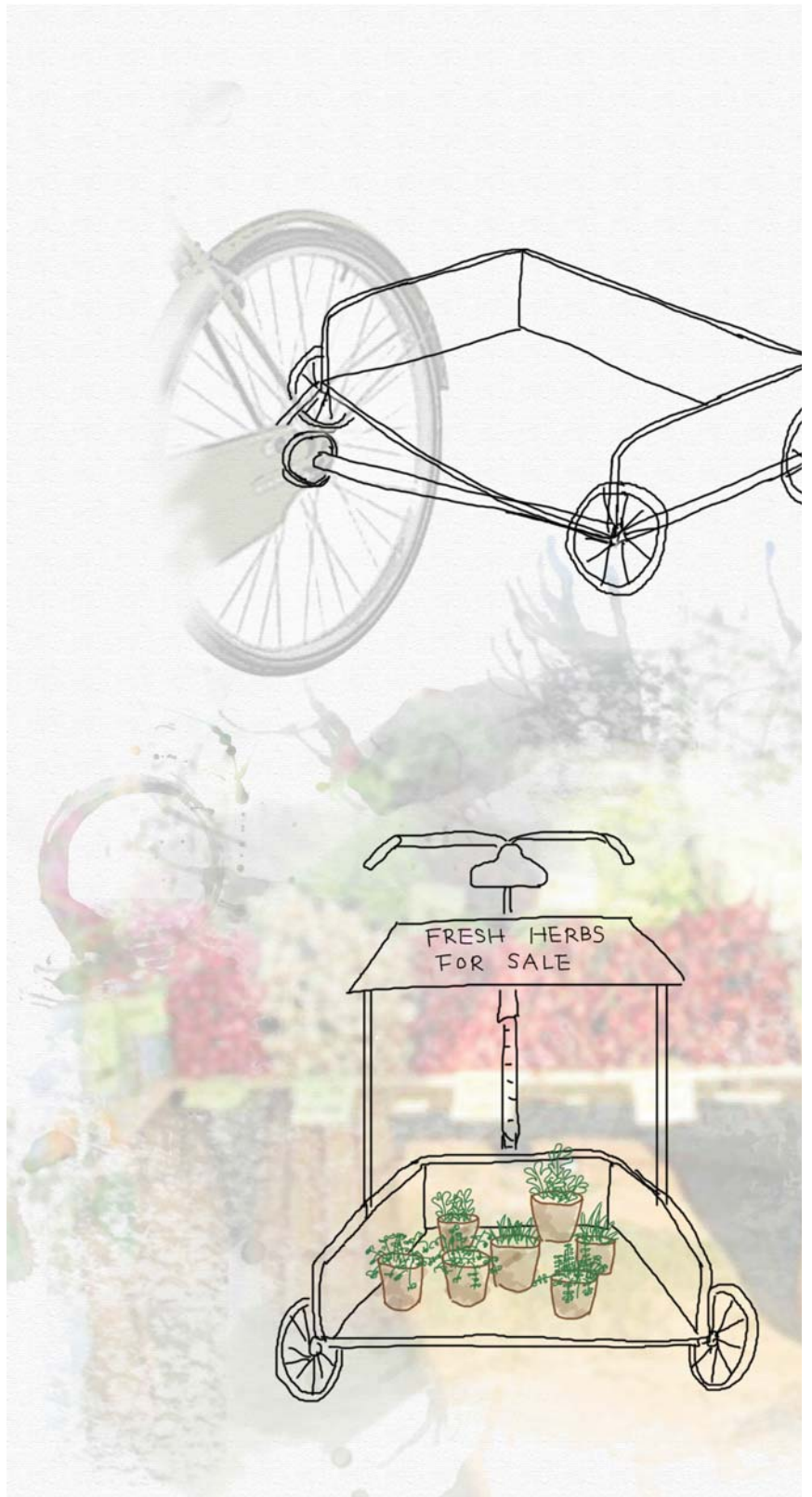
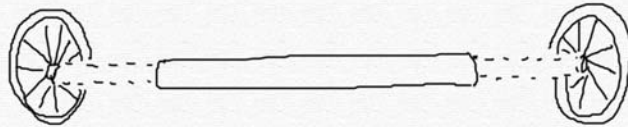


Fig. 65  
N, Zhao. (2013). *Bike trailer attachment design*.  
Digital freehand illustration.

trailer attachment  
to back wheel  
of bike



adjustable width and  
length for trailer



HIGH POROSITY

After analyzing the site, one prominent issue that arose was the lack of easily pedestrian access and linkage through the site. Churchill Street now being closed for public access and only used as car park, it makes access down to Stanley Street and Beach Road very bothersome. Driving down to the end of Alten Road, right leads to entrance to the Southern and Northern motorway systems and left to the car parks. This makes it impossible to get to the cross-point of the chosen site (Stanley Street, Beach Road and Parnell Rise) from Alten Road. Pedestrian access isn't a lot better compared to traffic access around the site too. While it is accessible from Alten Road down to the back of the site through Constitution Hill, the Stanley Street block has no alternative pedestrian access cutting through besides the surrounding street edge.

In order to make a place more pedestrian desirable and accessible, high porosity seemed desirable. By creating more access ways through the site, pedestrians could be given multiple options of how to get from point A to B.

To generalize, a field condition could be any formal or spatial matrix capable of unifying diverse elements while respecting the identity of each. Field configurations are loosely bound aggregates characterized by porosity and local interconnectivity. Overall shape and extent are highly fluid and less important than the internal, relationships of parts, which determine the behavior of the field. Field conditions are bottom-up phenomena, defined not by overarching geometrical schemas but by intricate local connections. Interval, repetition, and seriality are key concepts. Form matters, but not so much the forms of things as the forms between things. (Allen. 1991. P. 92)

High porosity doesn't just mean multiple access ways, it is also how public space blends with the private. The Nolli Map (1748) by Italian architect Giambattista Nolli is a great example that shows the porosity of Rome city in a figure and ground relationship. On the map, the shaded areas of the building blocks in Rome are private spaces and the white areas are public spaces, which makes public the figures and private the ground.

An example of a high porosity public space can be found in the Nolli maps of eighteenth century Rome (see Fig. 66).

Fig. 66 (next page)  
G, Nolli. (1784). *The Nolli Map*.

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RAW  
MEDIUM  
WELL DONE

*Raw, Medium, Well Done; A Typological Reading of Australian Eating Places*, a published article by architects Rachel Hurst and Jane Lawrence have demonstrated how imaginative associations from the realm of food can relate to architectural eating establishments. Borrowing phrases typically used to describe the various states of cooked steak, these can express and describe a certain "characteristics and experiential qualities... not only tangible, but also able to be interpreted in terms of processes and use, and have a multiplicity of conceptual attachments or meaning..." (Hurst and Lawrence. 2005. P. 17-18) These imaginative descriptors have a very carnal characteristic that easily suggests the sensory and spatial nature of architecture and the city.

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RAW

Raw, as the term suggests, is uncooked, unprocessed and direct, exposed, primal and honest. Though it may lead one to think that it is underdone and rough, it could simultaneously suggest a well composed whole that is refined to only the bare necessities and elements. It is a level of sophistication achieved by refining and revealing ordinary elements instead of concealing. Spatially, a 'raw' space is a strong connection to place and setting, honesty to materials and functional spatial arrangement with no frills that gives an overall clarity of design. Raw is also paying ode and respect to what was once there, to recognize and celebrating the history and the fundamental components of a space without disguise. "Raw food/spaces embody the most direct and unprocessed state" (Hurst and Lawrence. 2005. P. 12), whether it is between people, or people and space.

This notion of rawness is given expression in the trading stalls, where direct exchange, simple material construction and assembly are brought together.

Fig. 67 (previous page)  
Neri&Hu. (2010). *The Waterhouse Boutique Hotel at South Bund, Shanghai*.

Fig. 68-70 (next page)  
Neri&Hu. (2010). *Interior of The Waterhouse Boutique Hotel at South Bund, Shanghai*.

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M E D I U M

Stepping up one scale from raw is medium, where it could be understood as a fine balance between the two extreme states and distinct styles of cooking and design. Medium articulated an intermediary zone for the two extremes that's playing off against each other. Some sensory descriptors that could relate to a 'medium' space are balanced, consistent, safe and stable. Medium could be considered as "playing it safe"; with a careful insertion that does not disrupt the surrounding context.

Fig. 71 (next page)  
B, Zulaikha. *House in Sydney*.

Fig. 72 (next page)  
*Loft apartment interior*.

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WELL DONE

At the opposite end of raw is well done. Some terms that could express well done might be cooked, processed and thorough, highly accomplished and refined. From a slightly negative point of view, well done (steak) could also mean overdone and overcooked. When considering the spatial qualities of a 'well done' space, it is highly refined and processed; everything is well measured and considered before being assembled together as a whole. It is not fundamental, but instead it takes the fundamental elements and work through them over a period of time where ordinary can be transformed into a "refined and concentrated state." (Hurst and Lawrence. 2005. P. 12) A well done space may typically suggest clean lines, smooth surfaces, sharp edged geometries and an overall polished finish.

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Fig. 73  
*Gold by Dolce and Gabbana restaurant interior.*

Fig. 74 (page 158)  
*Suspended restaurant seating.*

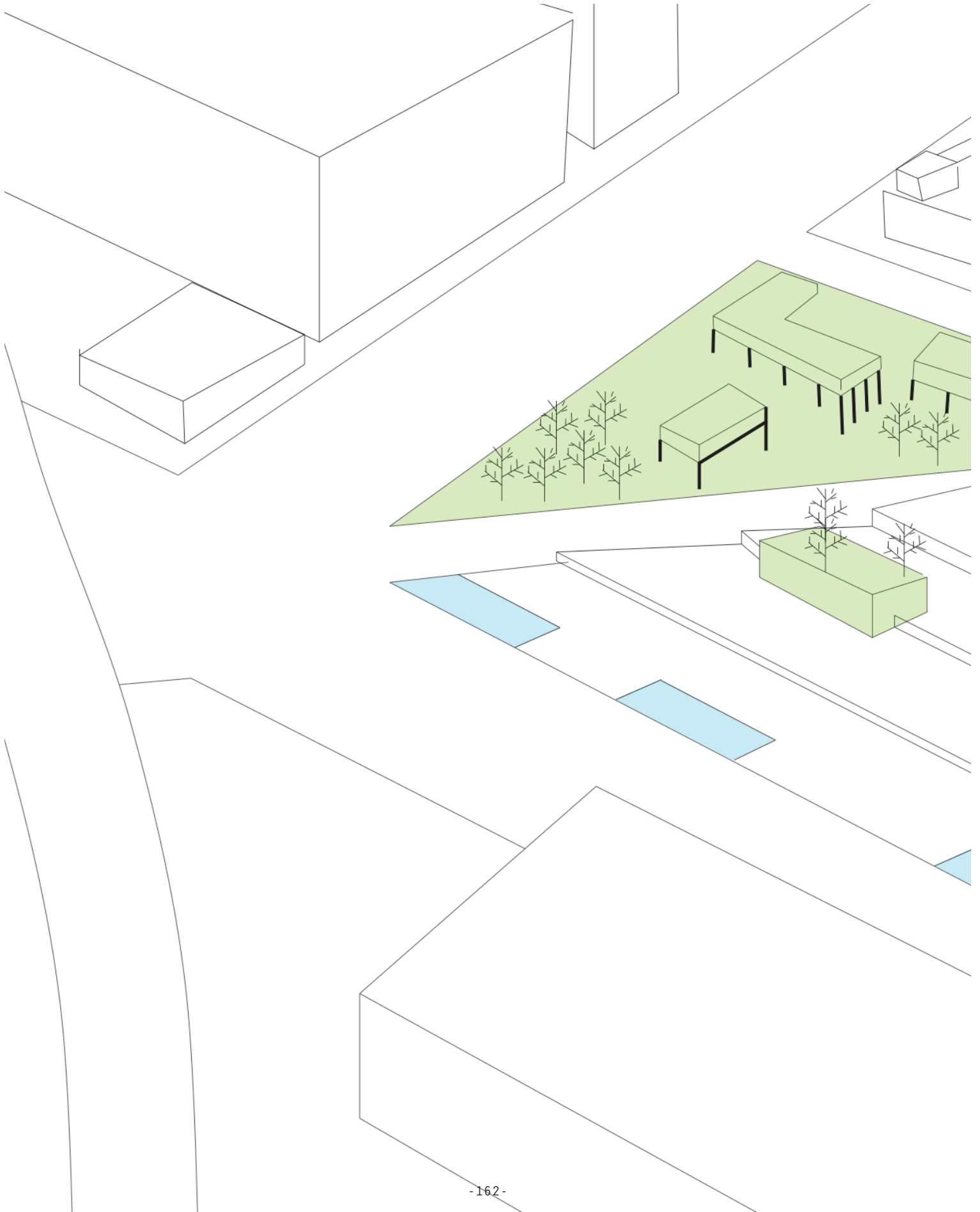
Fig. 75 (page 159)  
*Marble kitchen island.*

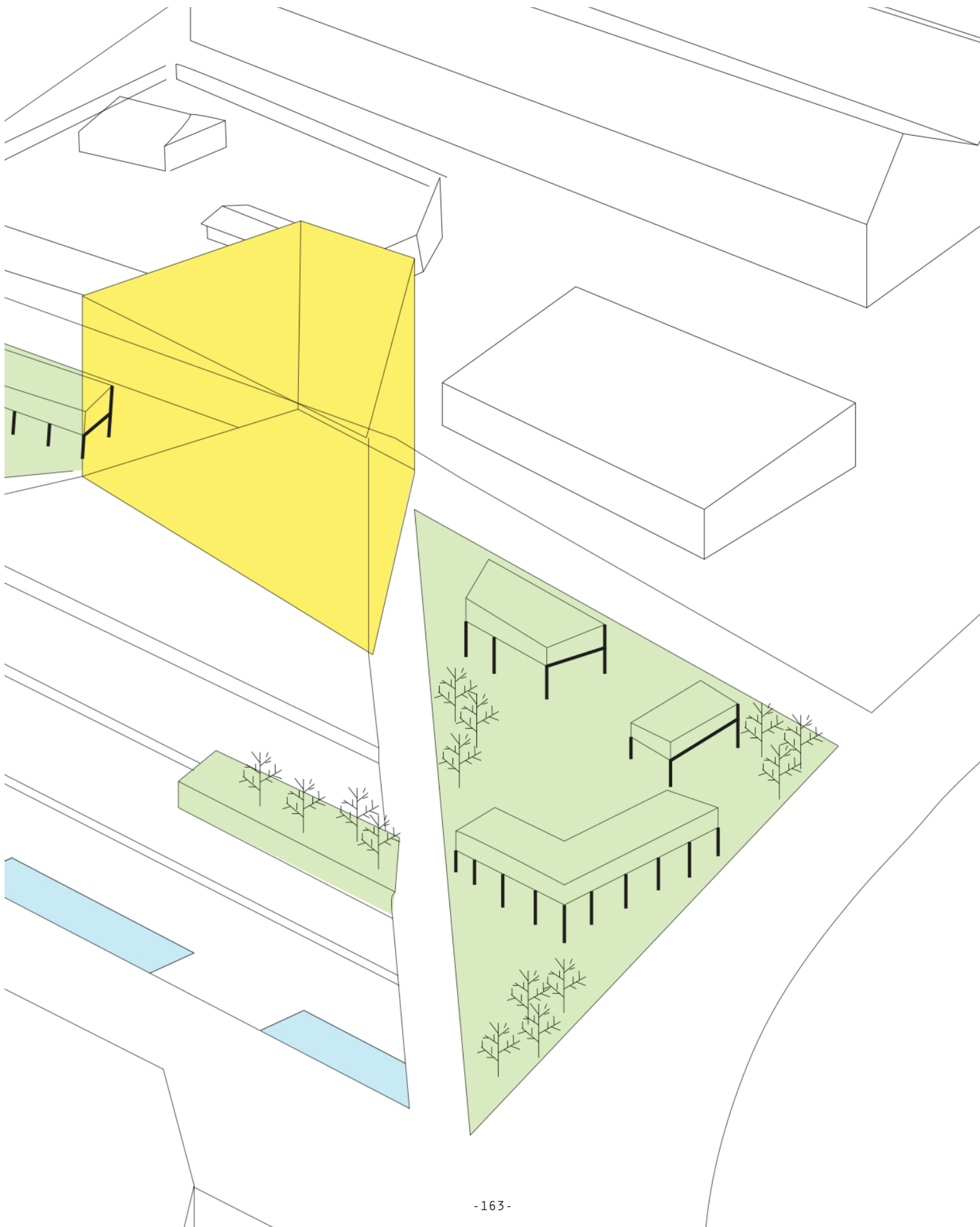
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05// FURNISHING THE  
LANDSCAPE







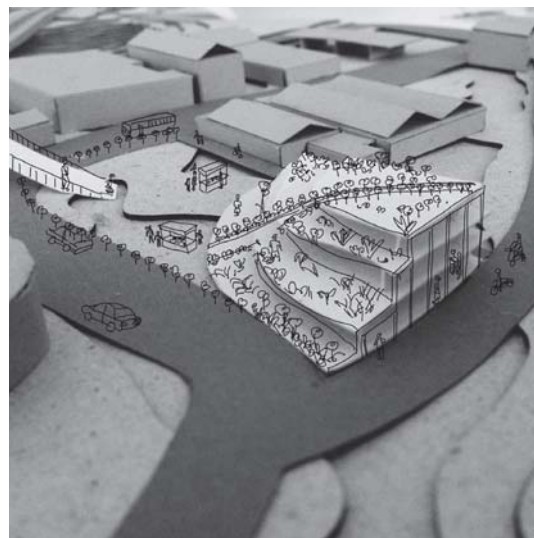
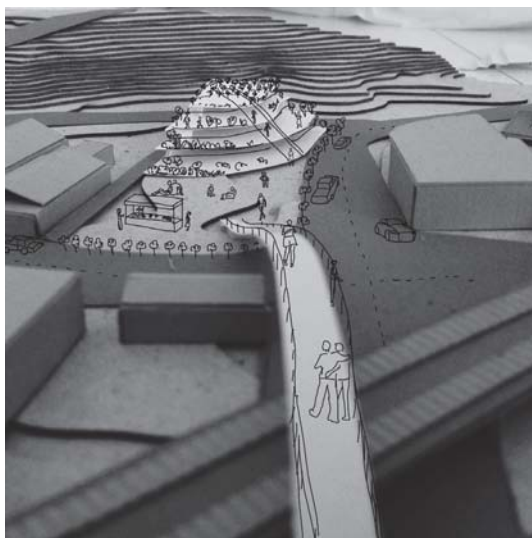
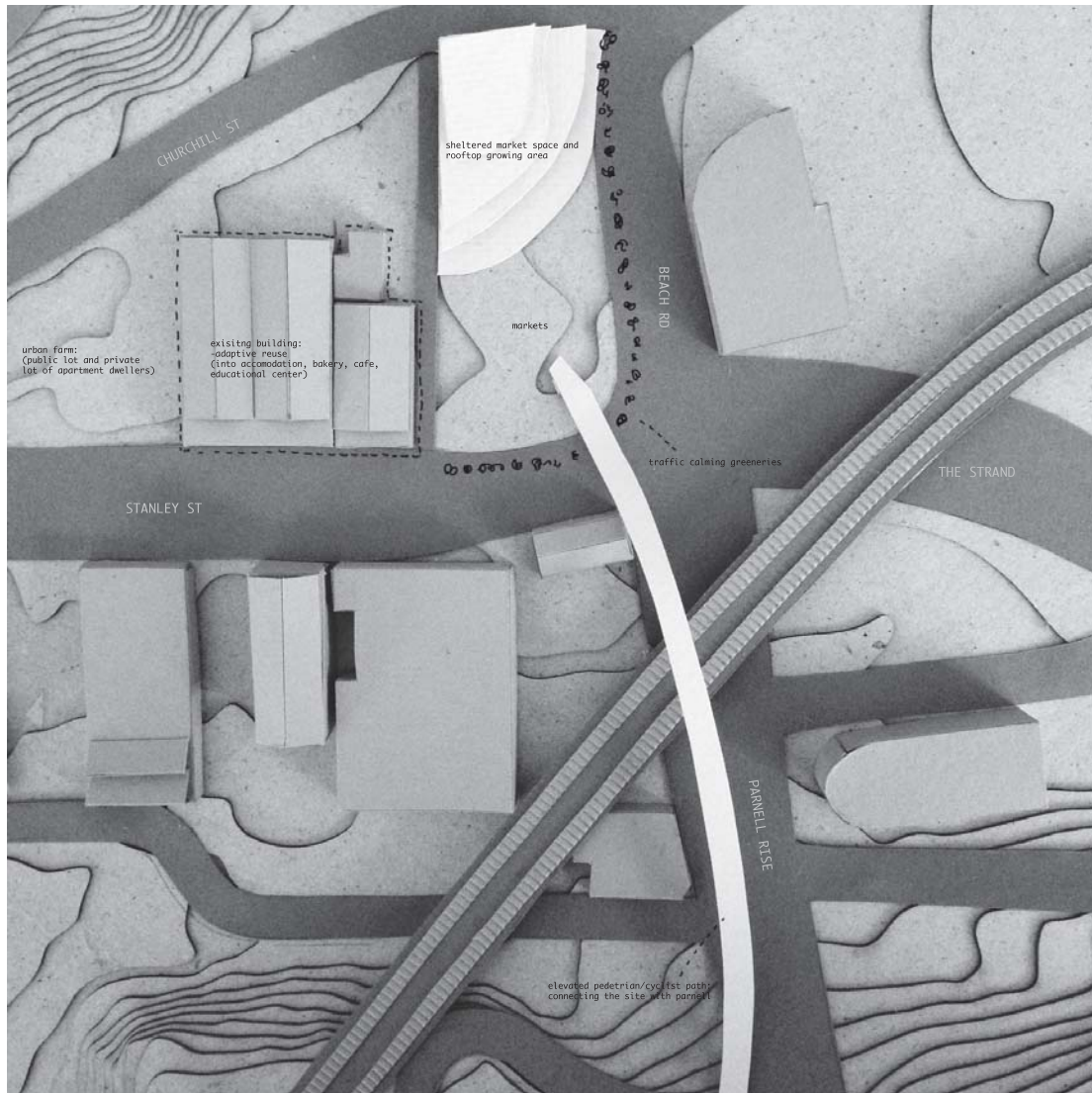
## PUBLIC REALM STRATEGY

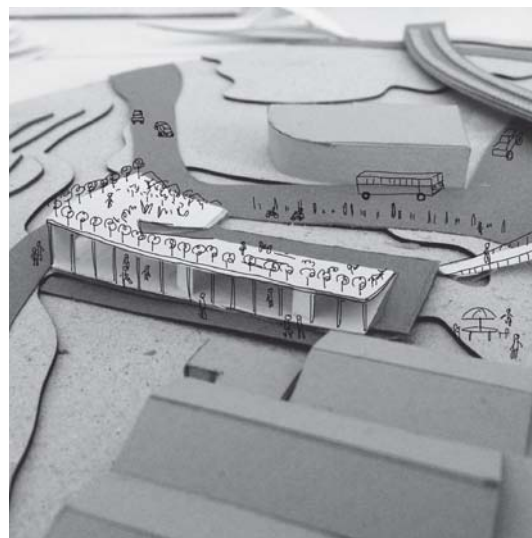
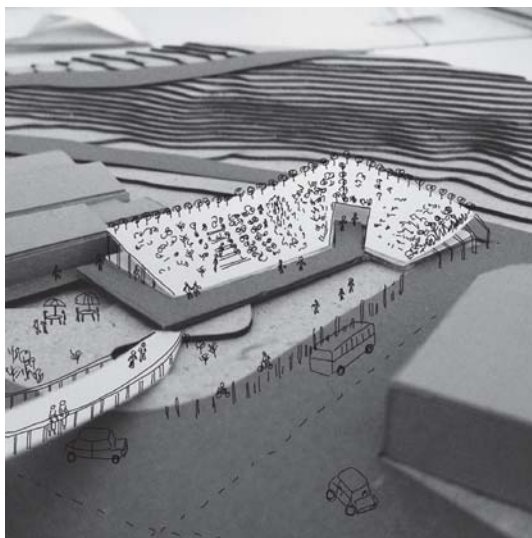
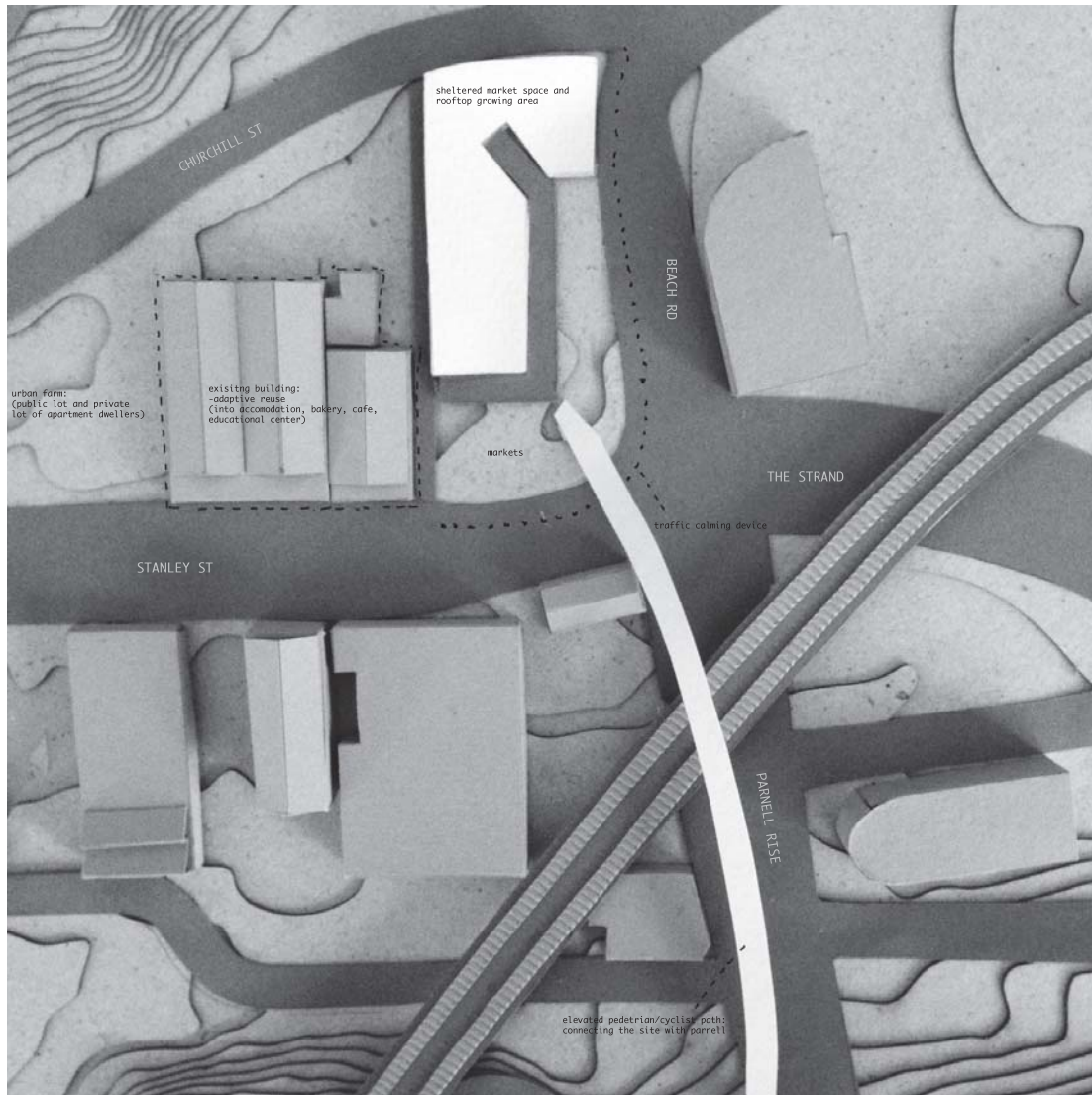
Fig. 76 (previous page)  
N, Zhao. (2013). *Perspective illustration of proposal on site, showing porosity and market placement.*  
Digital illustration on Adobe Illustrator.

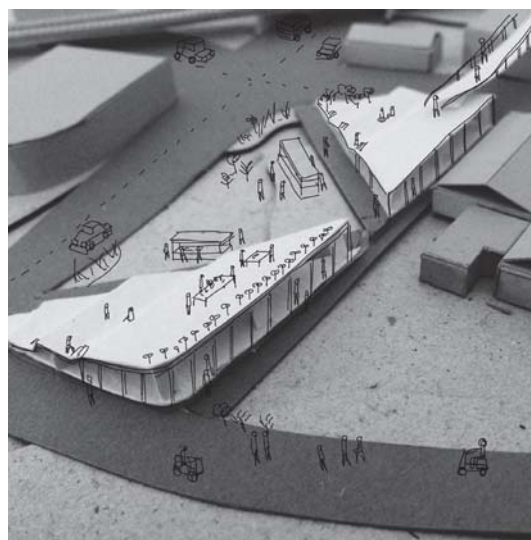
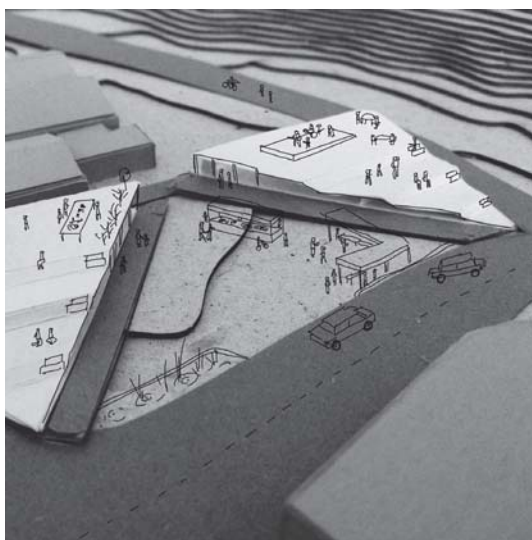
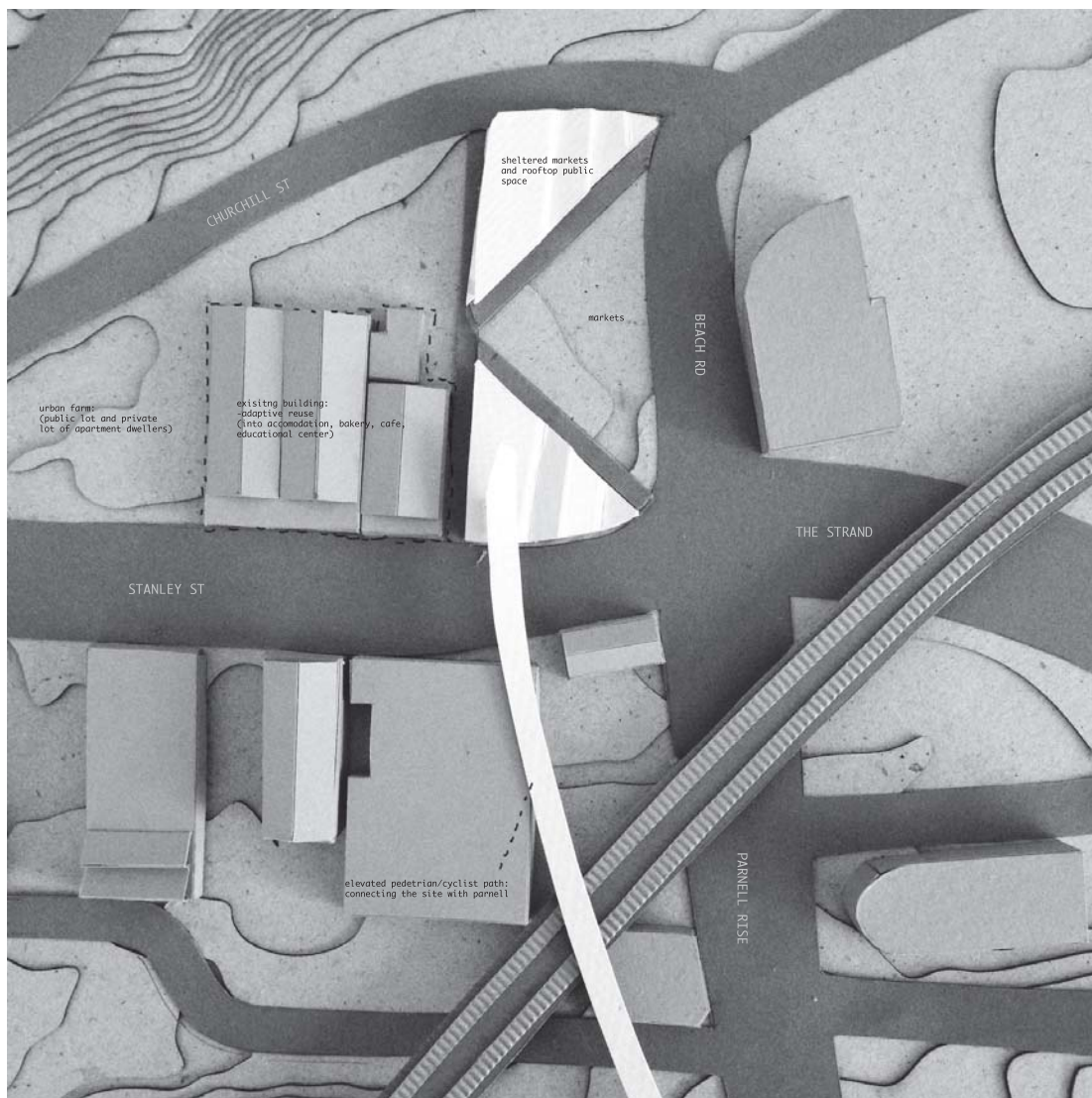
Fig. 77-79 (next page)  
N, Zhao. (2013). *Concept on pedestrian pathways and linkage, enclosure and site planning.* Physical model, Adobe Photoshop and freehand illustration.

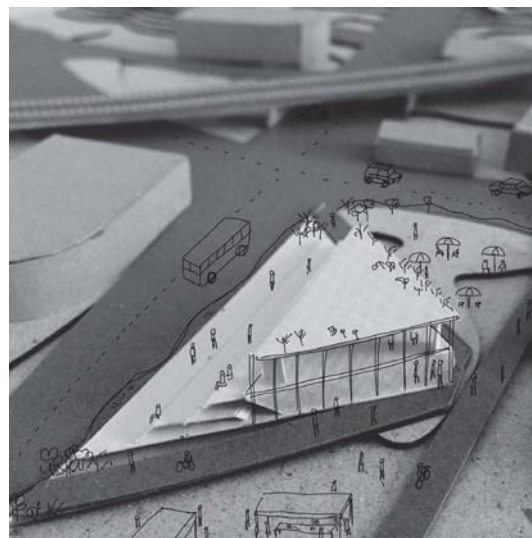
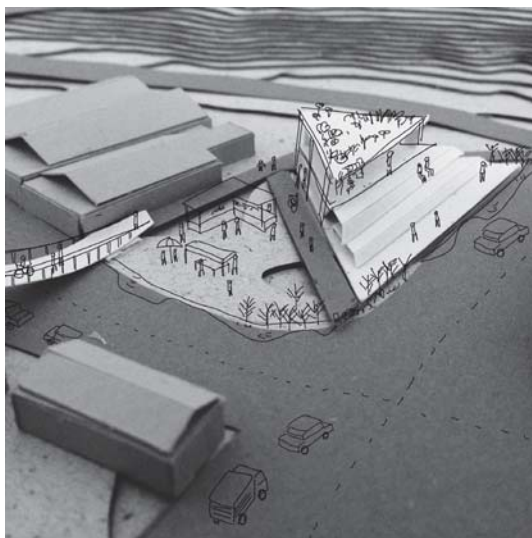
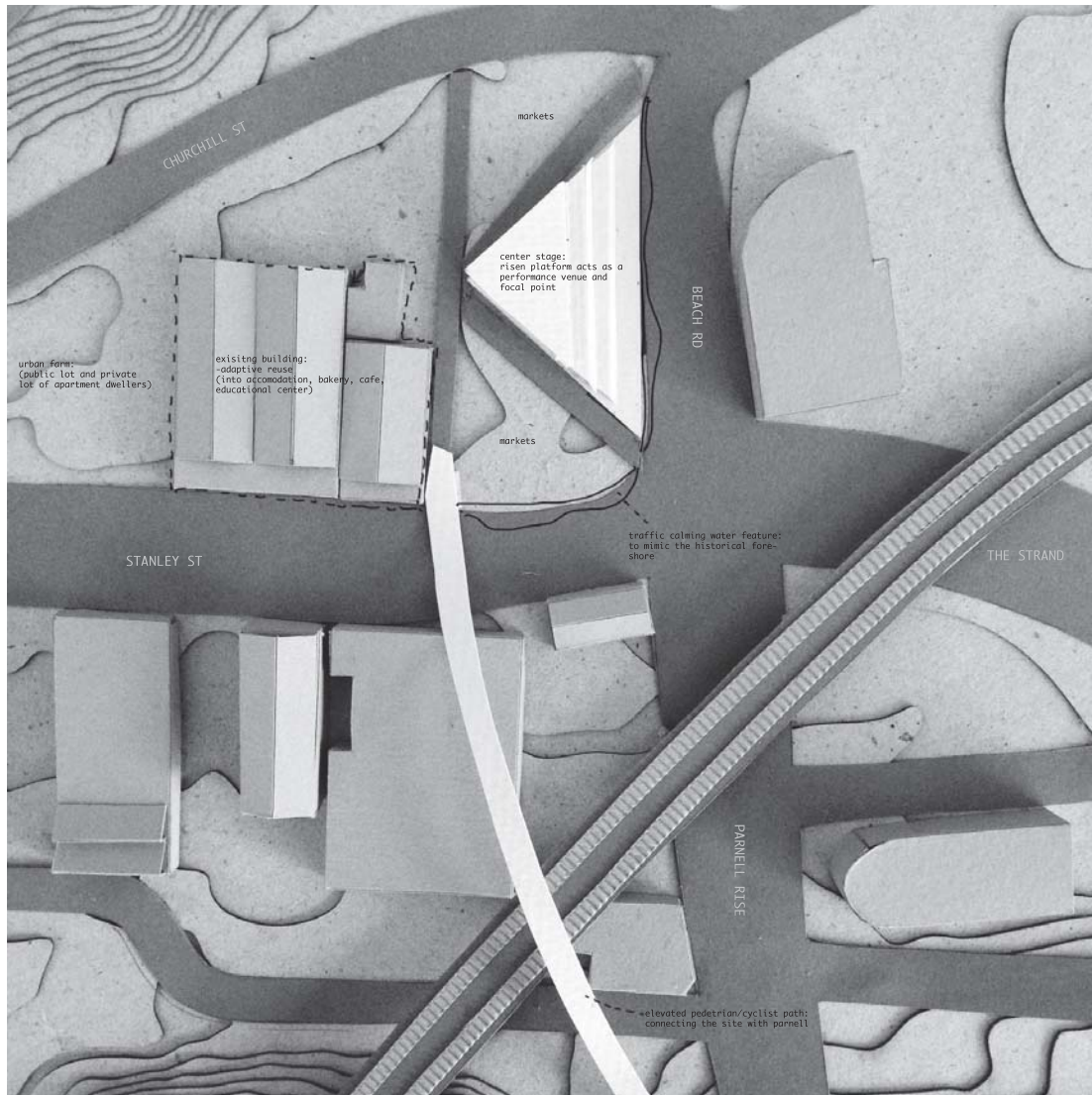
Fig. 80-82 (page 167)  
N, Zhao. (2013). *Concept on pedestrian pathways and linkage, enclosure and site planning.* Physical model, Adobe Photoshop and freehand illustration.

The first approach taken into revitalizing this site was to improve the circulation and pedestrian flow of the Stanley Street block and imagine how it might extend and link into the broader public movement networks surrounding it. Multiple pedestrian access were added to improve the general porosity of the site. It was also essential to re-open the currently closed Churchill Street, making it into a shared zone for pedestrian and cyclist use, but also car traffic of a limited variety thereby creating a credible extension to the newly established Grafton Gully cycle way. The small minor industrial sheds and buildings on the existing site are removed, but the three main sheds are to be kept for adaptive reuse, housing in turn an educational outreach facility with learning and accommodation capacity. One laneway is placed next to the far north shed as a new pedestrian link across the site. Various iterations were then tested out based on the new proposed laneways. The final decision arrives at a "K" shaped combination of access ways as this option addresses and defines both corners of the triangular site that faces Beach Road. This opens up both corners, invites pedestrians from both Constitution Hill and Parnell and filters them through the various programs within the site. The new access ways does not only lead pedestrians from Grafton and the university, but also aims to facilitate passage to Parnell and it's newly proposed train station.









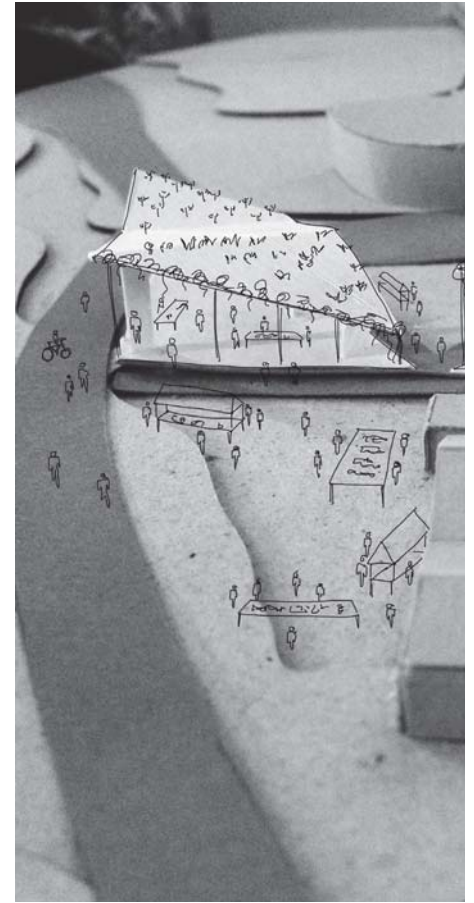
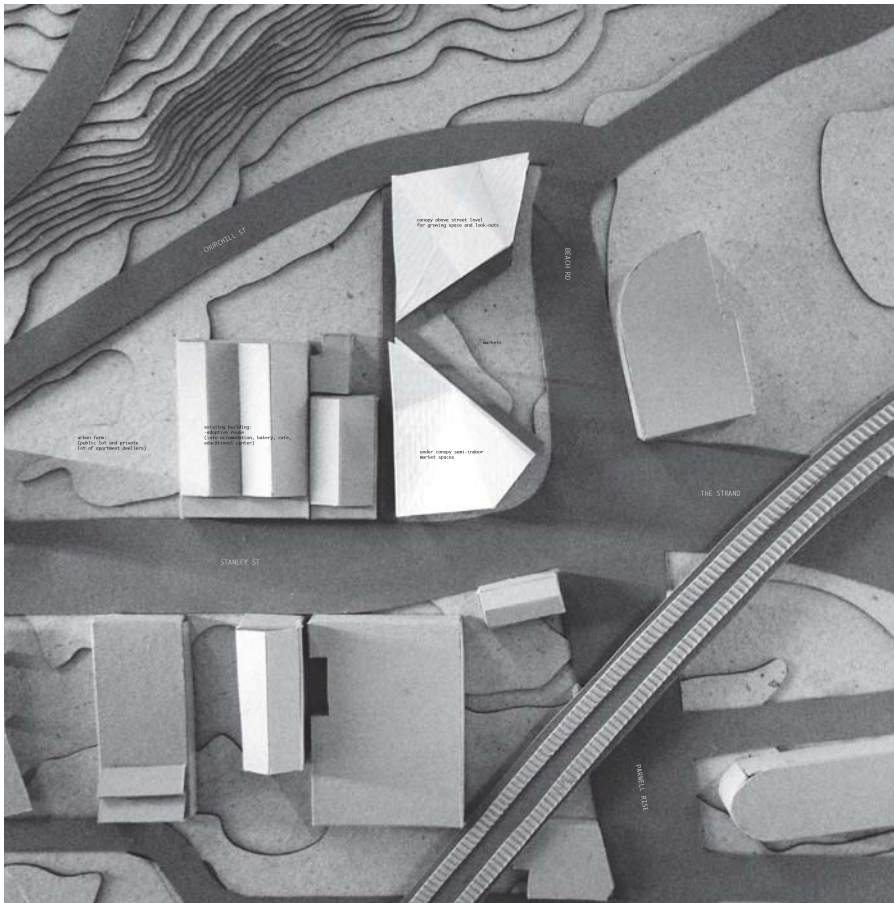


Fig. 83-85 (page 168)  
N, Zhao. (2013). *Concept on pedestrian pathways and linkage, enclosure and site planning*. Physical model, Adobe Photoshop and freehand illustration.

Fig. 86-88 (previous page)  
N, Zhao. (2013). *Concept on pedestrian pathways and linkage, enclosure and site planning*. Physical model, Adobe Photoshop and freehand illustration.

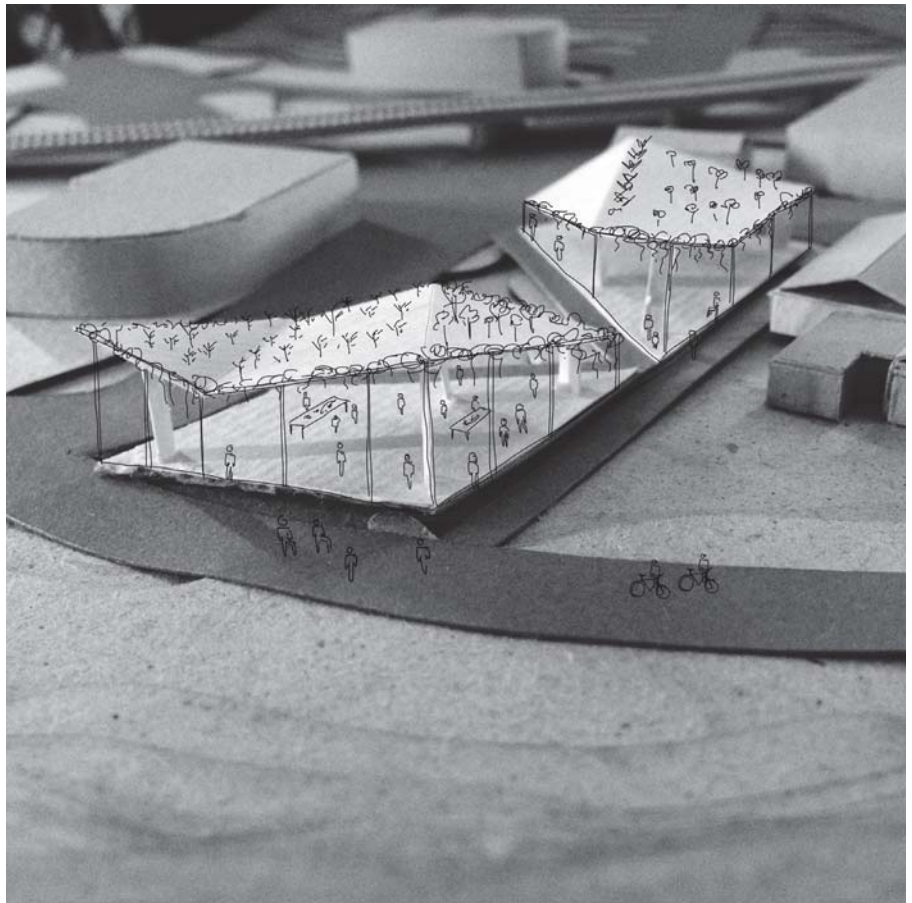
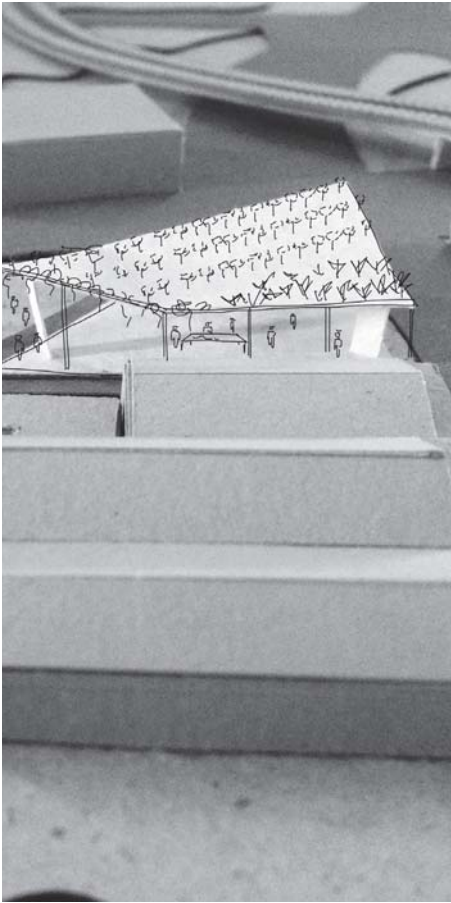


Fig. 89-91  
N, Zhao. (2013). *Finalized concept on pedestrian pathways and linkage, enclosure and site planning*. Physical model, Adobe Photoshop and freehand illustration.

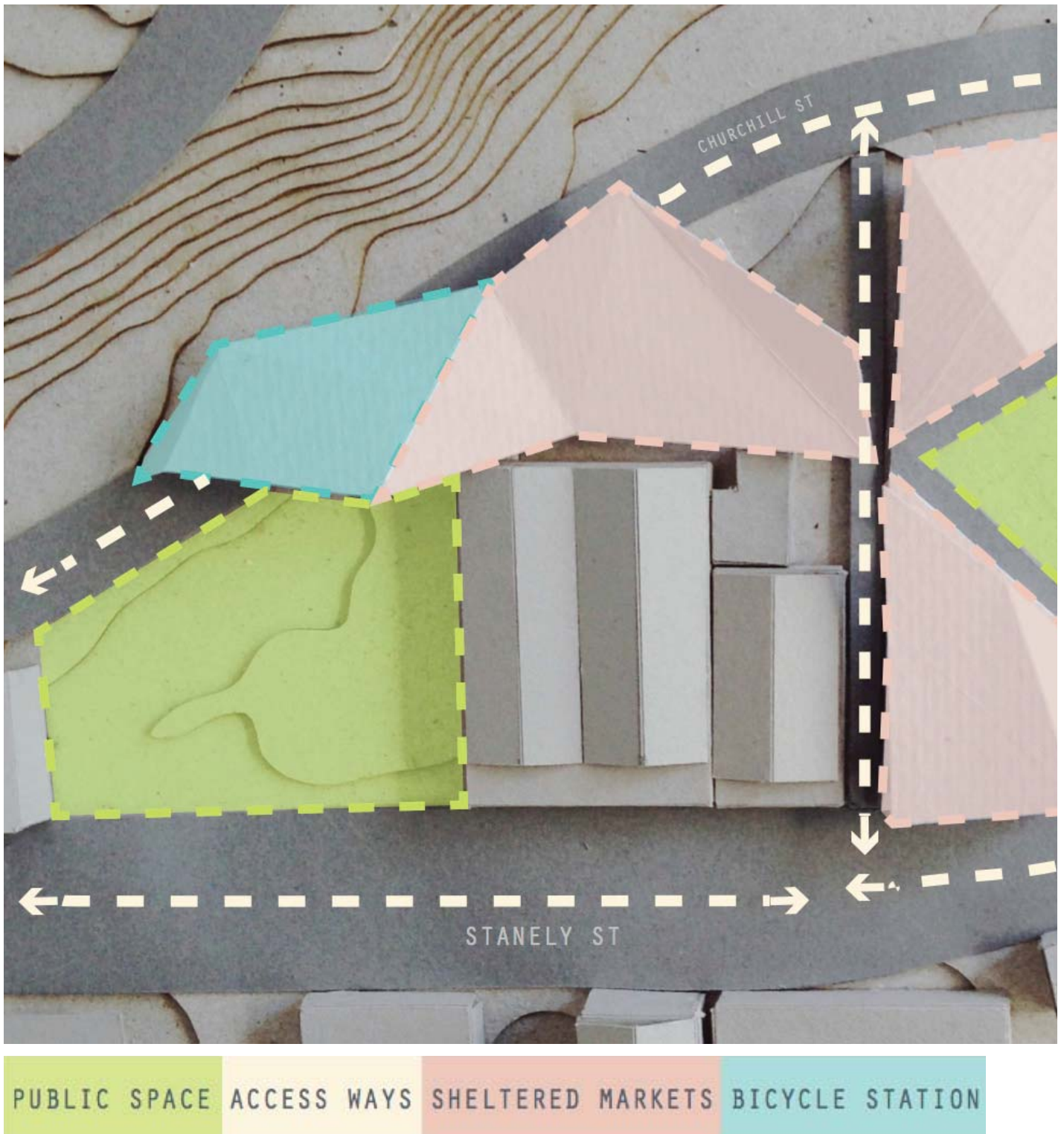




Fig. 92  
N, Zhao. (2013). *Public Realm strategy around the site*.  
Physical model, Adobe Illustrator.

RECREATE LANDSCAPES:  
FOLDED TERRAIN

The form concept creates a series of structures that mimic the bay and headland landscape that was once starkly evident in this location.

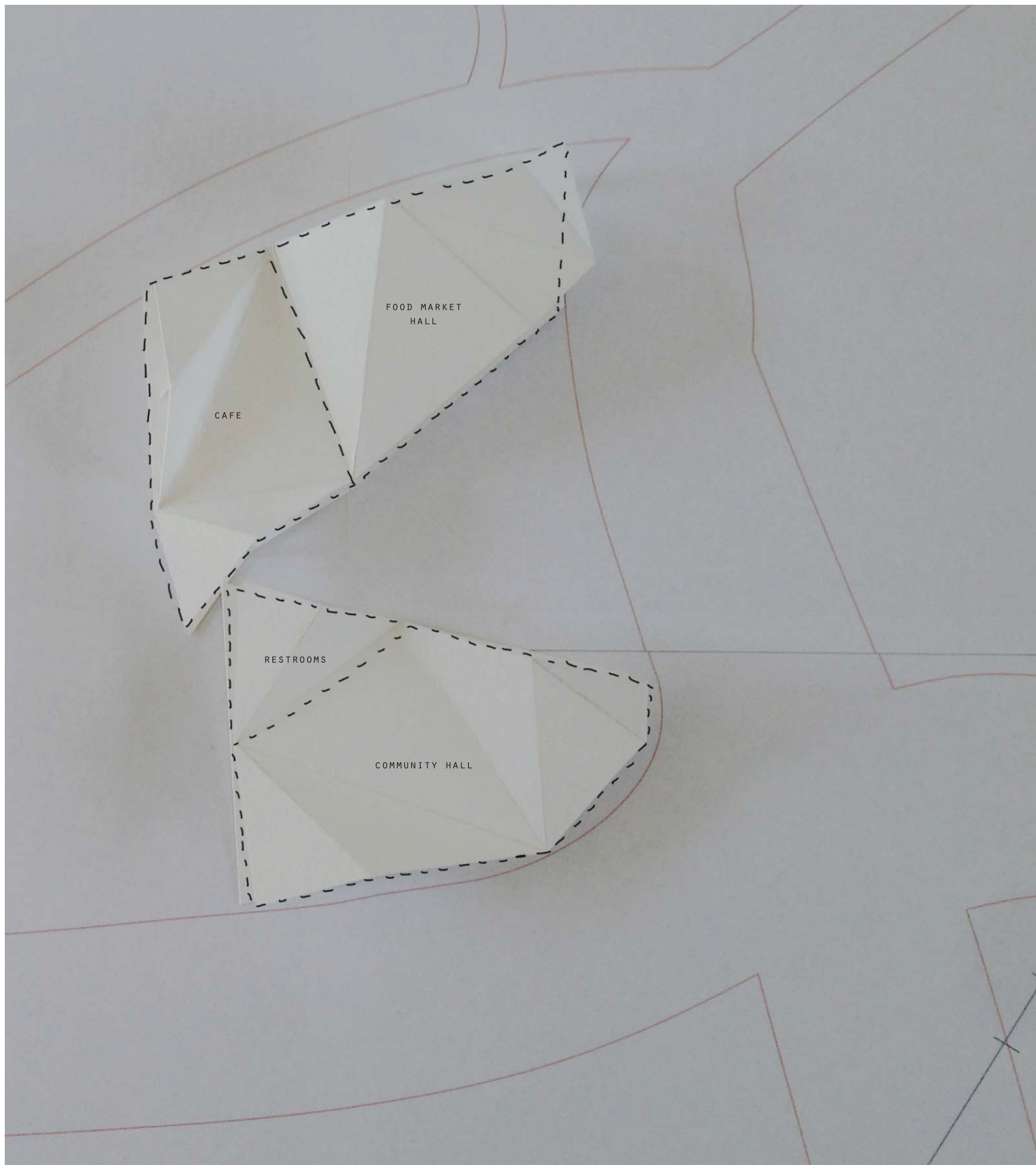
At either end of the newly proposed pedestrian pathways a concrete, folding rooftop is situated. The Stanley Street side of the structure folds down to the ground at the intersection with Beach Road. This gives a sense of solidity, reinforcing the intersection and its public importance while blocking out, to some extent, the noise and excessive mobility of the thoroughfare. The structure also allows people to climb up and to anticipate or imagine the foreshore once evident here.

On the other end of the access way, another folding rooftop will host the indoor food hall, café and dining spaces that also require shelter from traffic pollution and noise. Instead of folding down on the edge where Churchill Street and Beach Road meet, it rises up. This provides mimes the climb of Constitution Hill just to the west. Traffic and pedestrians coming along Beach Road will get carried visually into the space.

A landscape strategy is anticipated on the open space between the two folding terrains. It will be a reinforcement of the Beach Road street edge and a remembrance of the foreshore. Paving and water features will be adopted to suggest that this location was once a beach.

Fig. 93 (next page)  
N, Zhao. (2013). *Folding structure concept and program planning*.  
Physical model, Adobe Photoshop and freehand illustration.







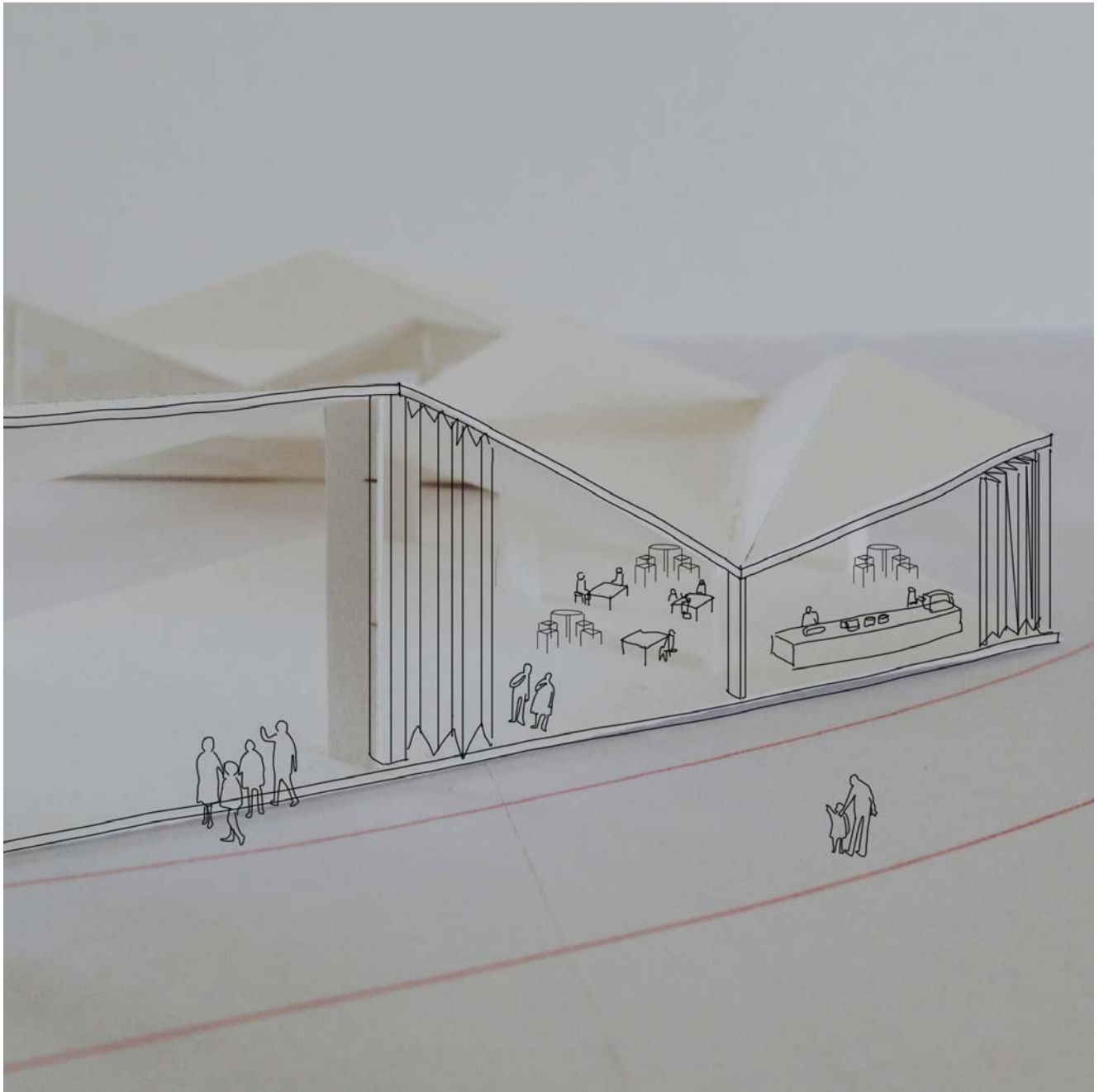


Fig. 94 (page 178)

N, Zhao. (2013). *Folding structure concept with accordion doors*.  
Physical model, Adobe Photoshop and freehand illustration.

Fig. 95 (page 179)

N, Zhao. (2013). *Folding structure concept, showing cafe on Churchill St.*  
Physical model, Adobe Photoshop and freehand illustration.

Fig. 96 (right)

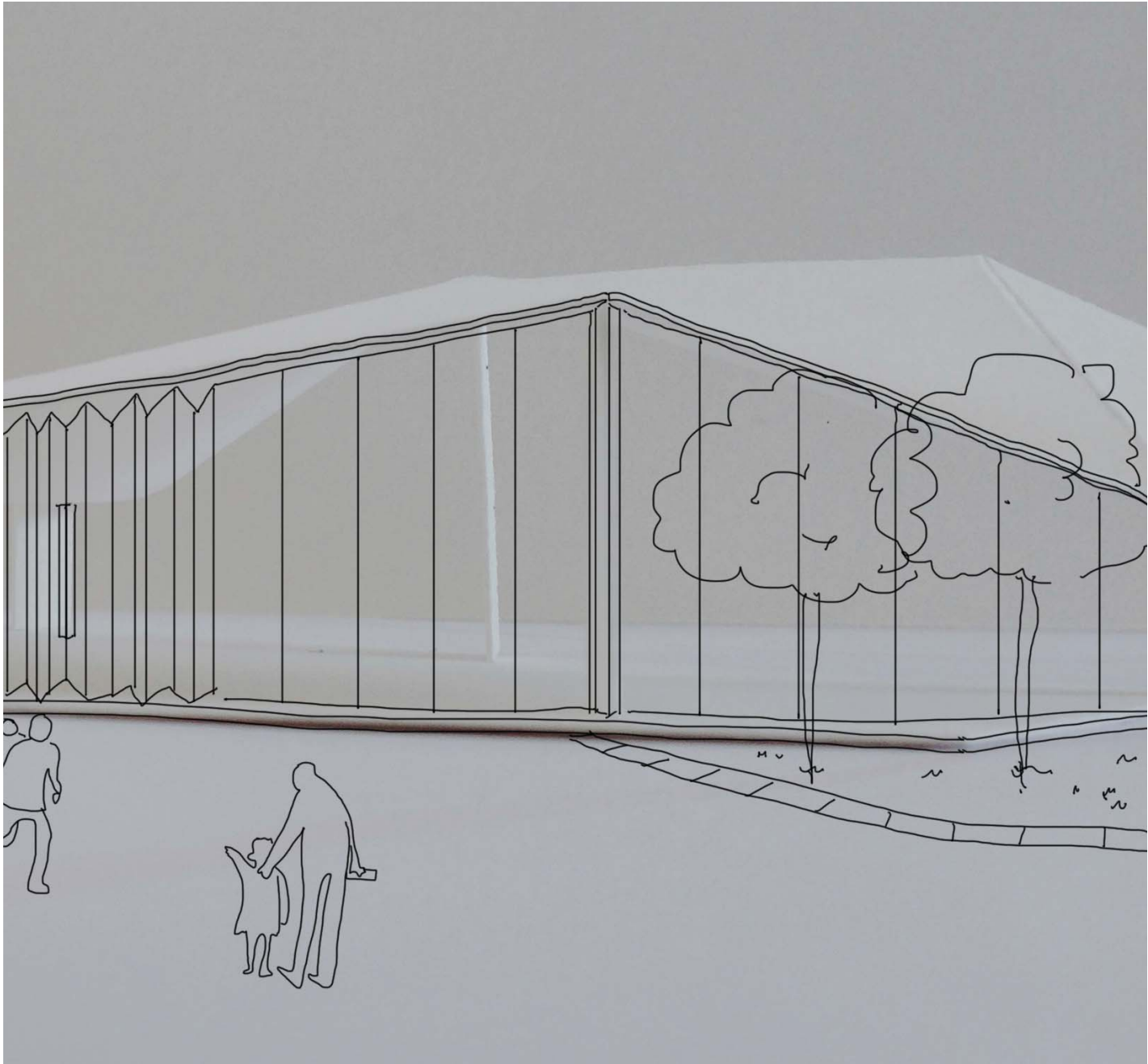
N, Zhao. (2013). *Folding structure concept, looking from Beach Rd.*  
Physical model, Adobe Photoshop and freehand illustration.

Fig. 97 (next page)

N, Zhao. (2013). *Folding structure concept and open space*.  
Physical model, Adobe Photoshop and freehand illustration.





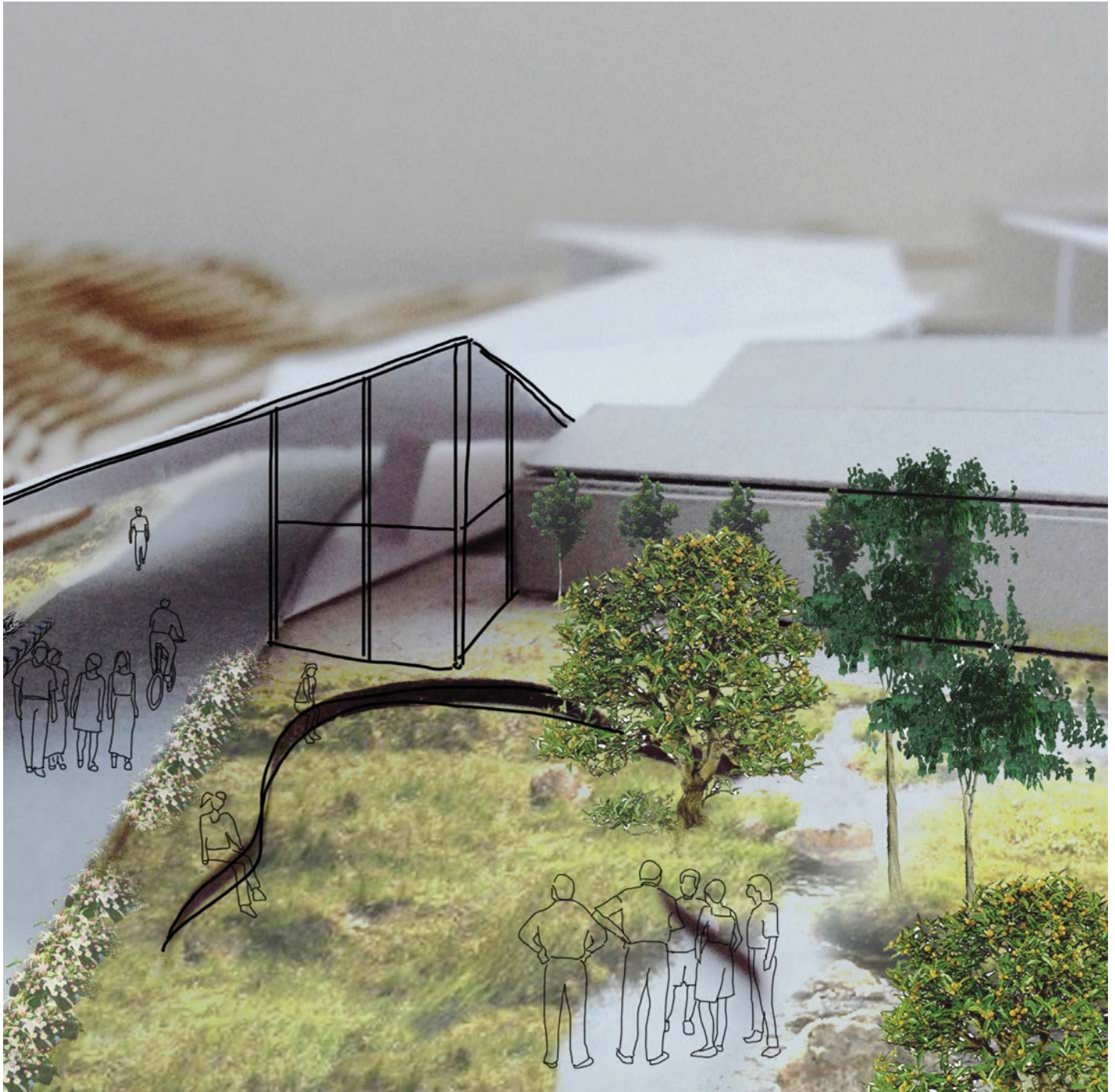


‘HOUSING’ THE SITE

The urban daily market that the project proposes will act as a 'third space' that caters for the needs to nearby city dwellers, but furthermore, it will provide a platform for congregation and social interaction that is outside of the private and work sphere. The market area is placed at the back of the existing sheds and it faces Churchill Street. This location will provide shelter from traffic noise and pollution coming from the main streets. But it will still give good, easy access from the Churchill Street shared space, the University and Grafton or Constitution Hill pedestrians. The canopy that hovers over the market area will be fabricated out of tensile material, which contrasts with the other two solid concrete structures. It will possess a light, cloud-like quality hovering over the more solid tectonic masses defining the key edges of the site. Yet, the tensile material with steel framing will still allow the formal language common to these other forms to be maintained.

Fig. 98  
N, Zhao. (2013). *Planting zone concept and bicycle  
docking station*. Physical model, Adobe Photoshop and  
freehand illustration.





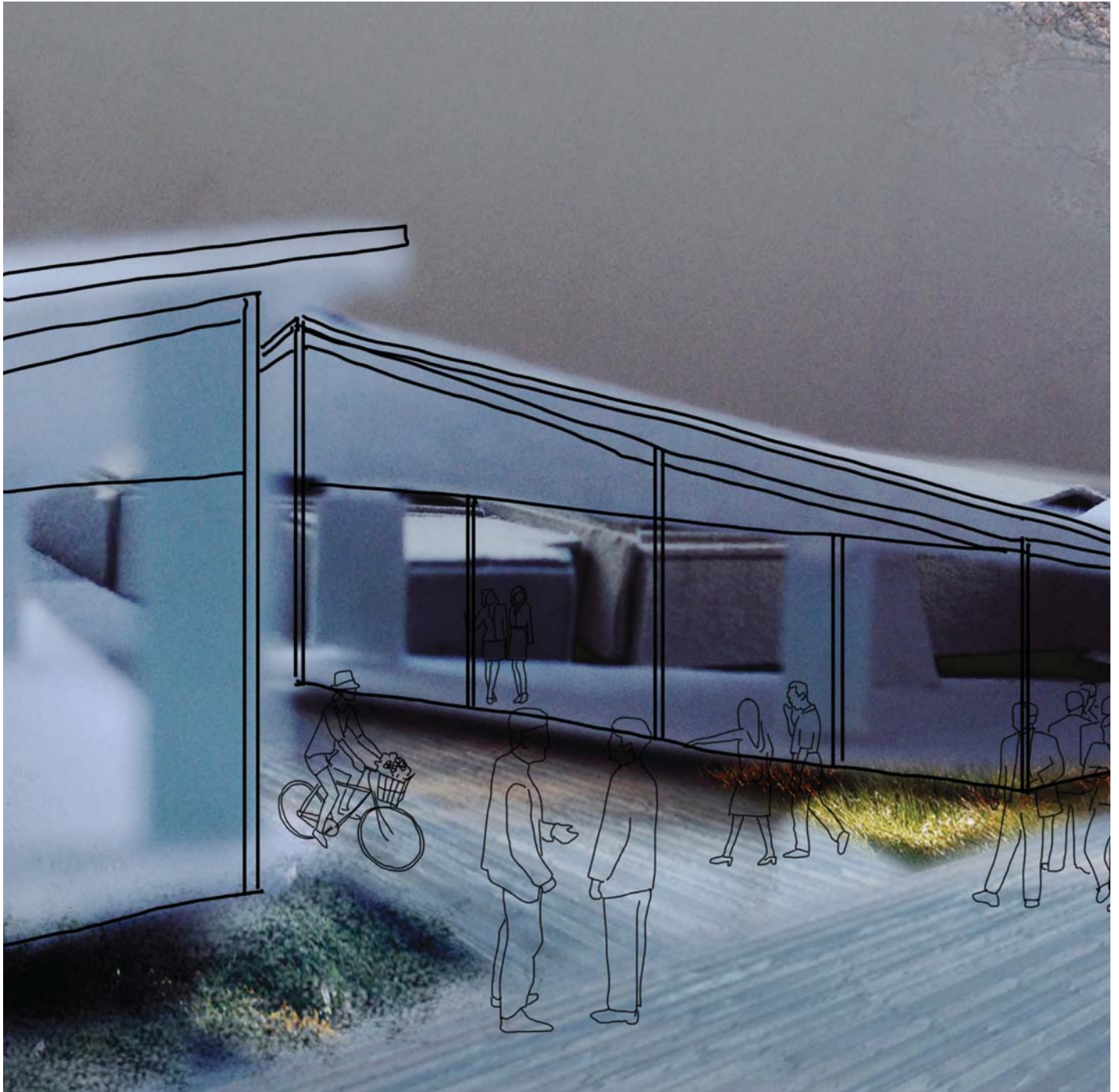




Fig. 99  
N, Zhao. (2013). *New proposed laneway and Churchill St.*  
Physical model, Adobe Photoshop and freehand illustration.

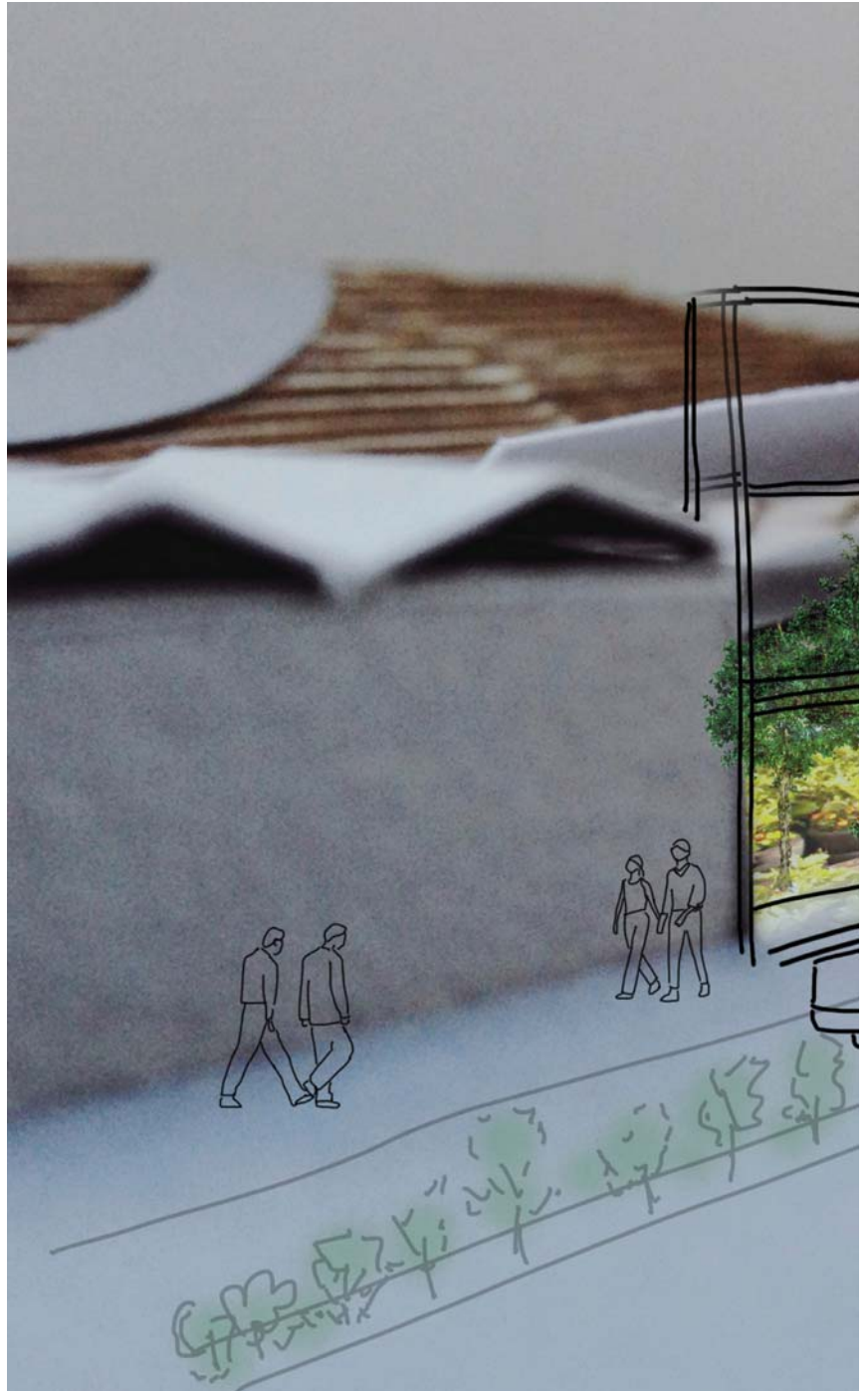
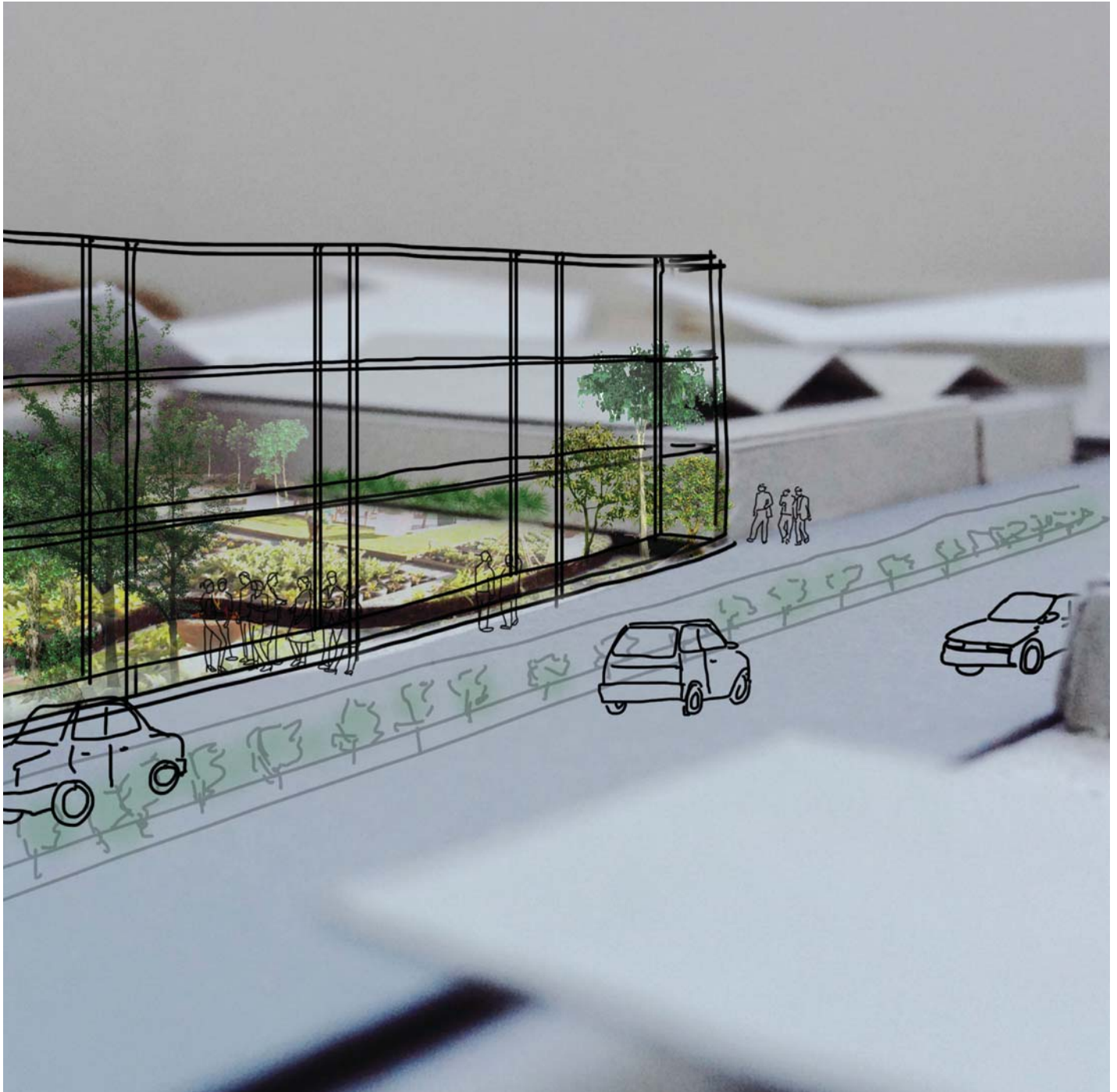
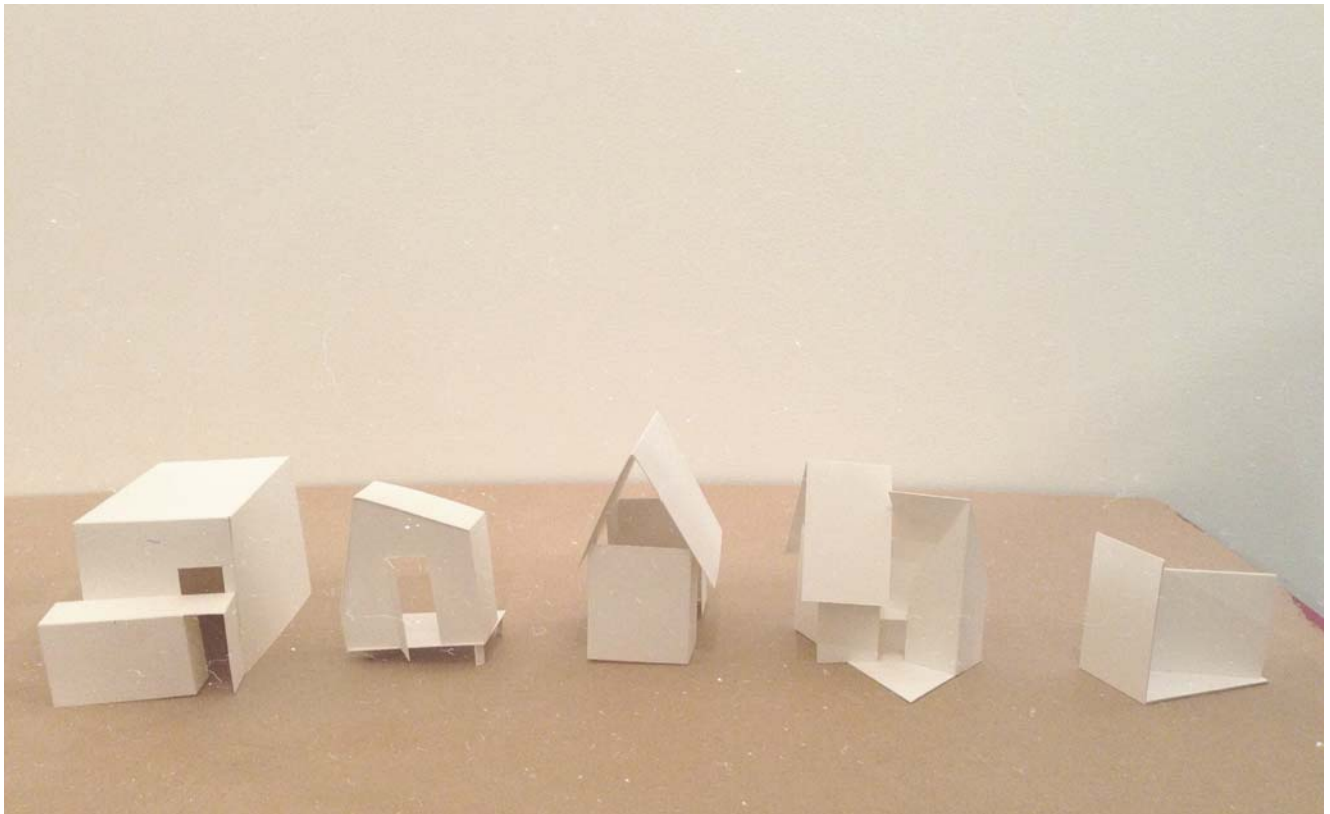


Fig. 100  
N, Zhao. (2013). *Planting zone and glass facade concept*.  
Physical model, Adobe Photoshop and freehand illustration.



‘HOUSING’ THE MARKET

I participated in the 5th Auckland Triennial *"If you were to live here..."* with another fellow postgraduate student this July. Together, we created a series of 70 small-scaled models over the span of 7 days. The project was named *BLANCHE* and the objective was to explore the definition of interior/exterior spaces. Visitors were able to take a model of their choice away with them so that the 'houses' did not only live within the gallery context, they carried beyond into a life beyond the gallery.



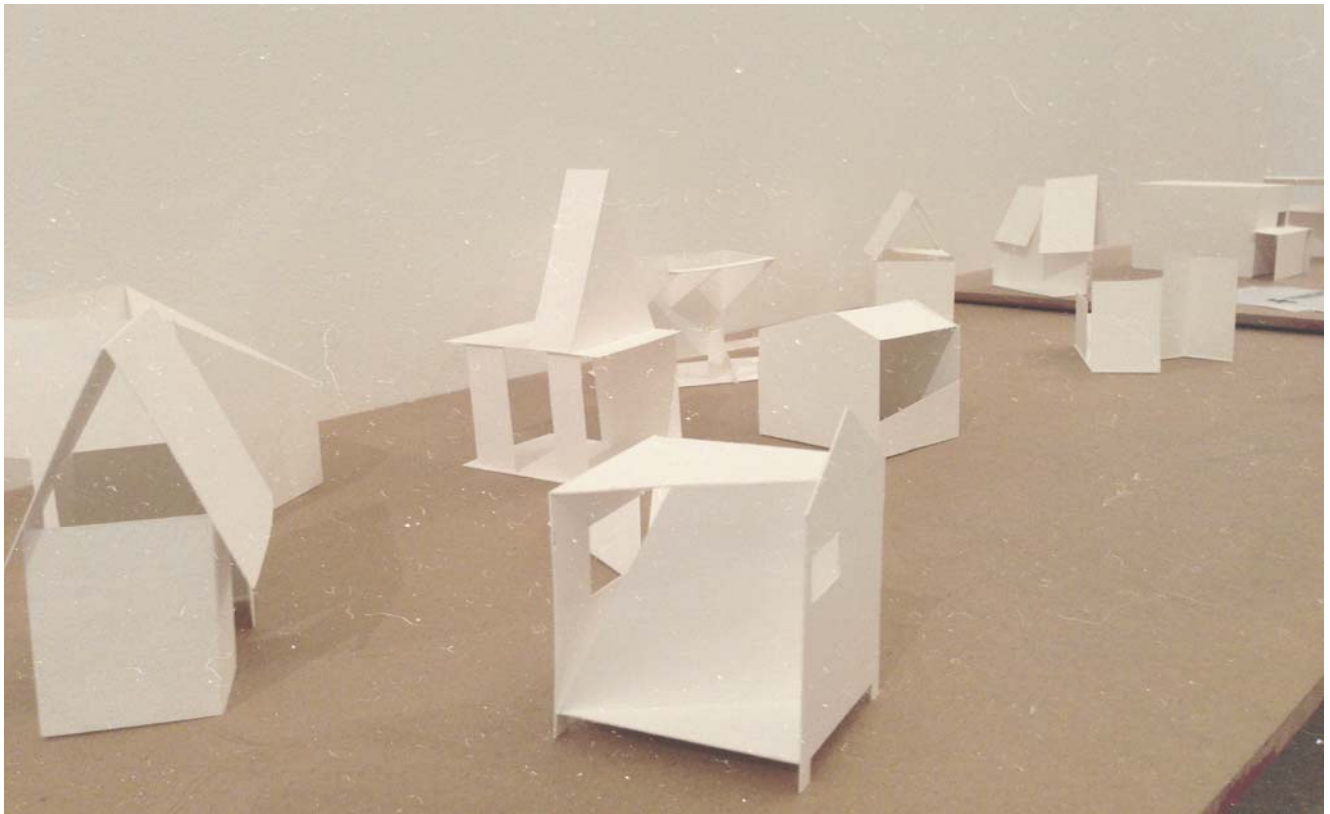








Fig. 105 (previous page)  
N, Zhao and J, Shyu. (2013). *BLANCHE model adopters*.  
Digital photography.

Fig. 106  
N, Zhao and J, Shyu. (2013). *BLANCHE*. Paper models.

This project then became the inspiration for the market stalls utilized at Waipapa. A series of house shaped market stalls were then designed based on the *BLANCHE* models. A typical house or home is domestic, it is private and it is internal. Making a 'house' into a market turns this into something economic, public and external but still preserves a sense of intimacy and home-like quality. The aim was to create a more intimate point of contact for trade and exchange, and in the utilization of domestic fragments, to reconfigure the stalls themselves as furniture within a broader 'urban interior'.

Purposely, these 'houses' are collapsible and fold down onto a mobile base that can be readily stored. The 'walls' of these market stalls are painted with blackboard paint, which allows the seller to write or draw whatever that may help to explain and promote the produce they sell. The layout of the market then becomes temporal and spontaneous, changing everyday with different contents and this reflects back to the Chinese morning market culture.

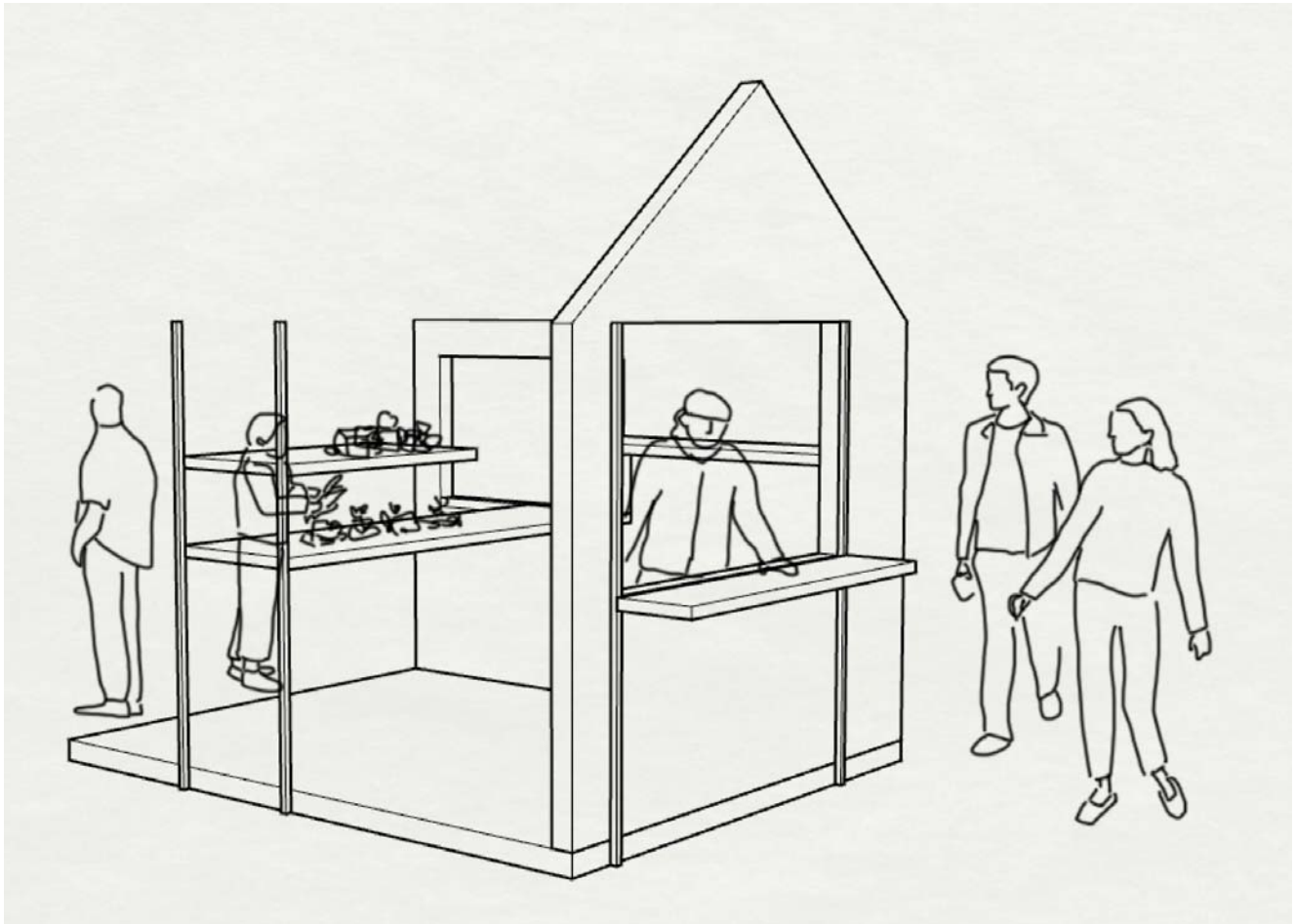


Fig. 107  
N, Zhao. (2013). *Market stall concept*.  
Rhino 3D model and freehand illustration.

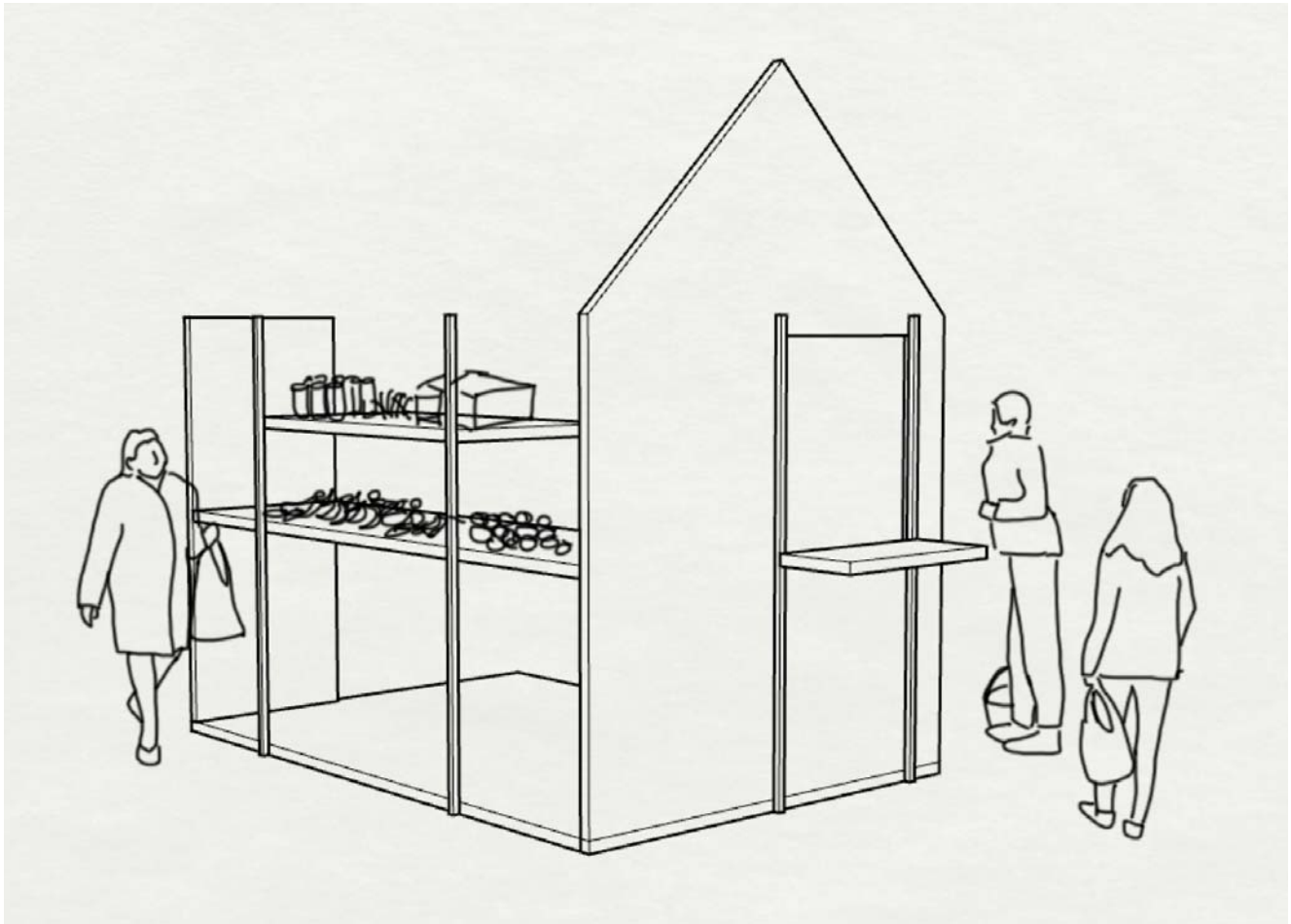


Fig. 108  
N, Zhao. (2013). *Market stall concept*.  
Rhinoceros 3D model and freehand illustration.



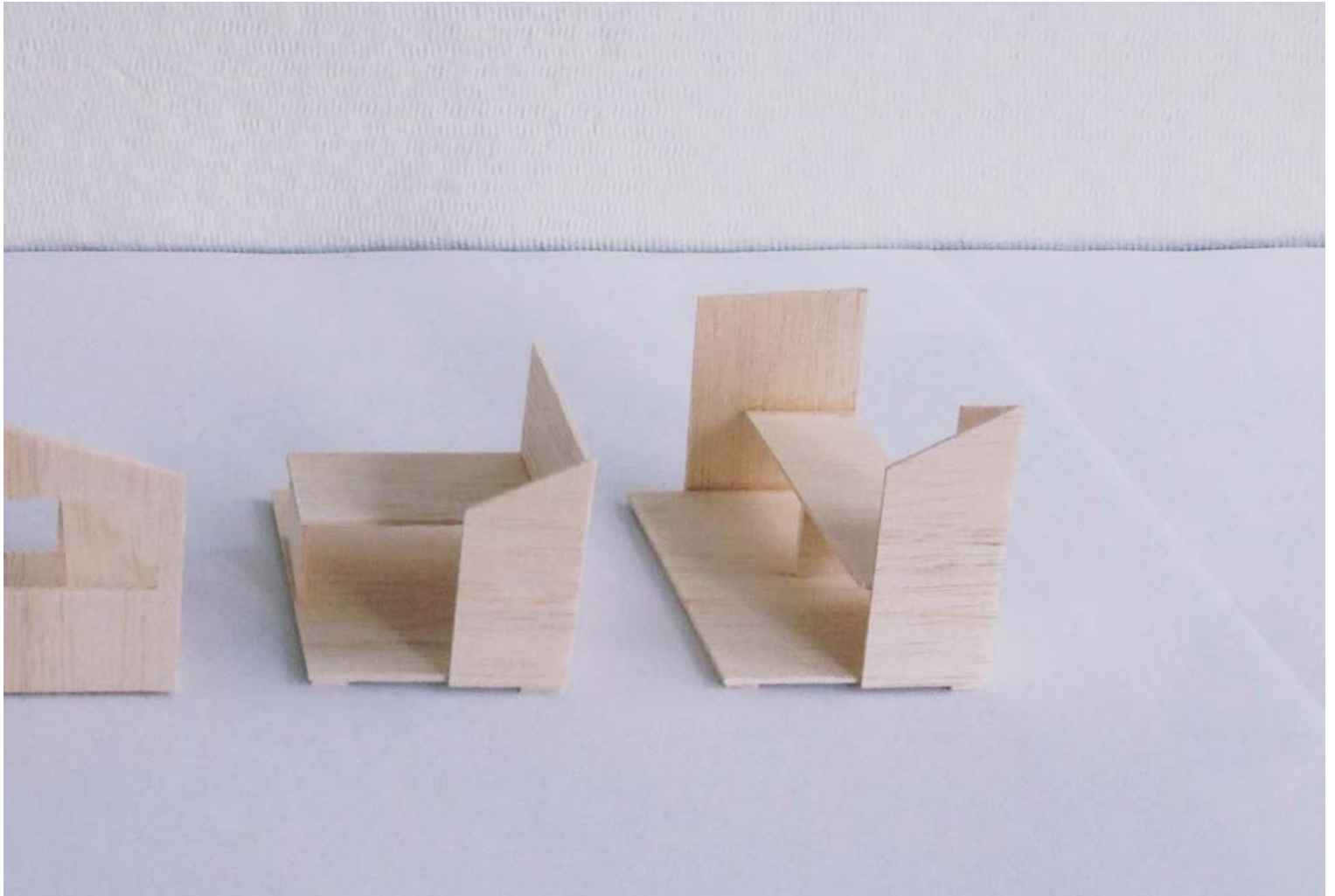
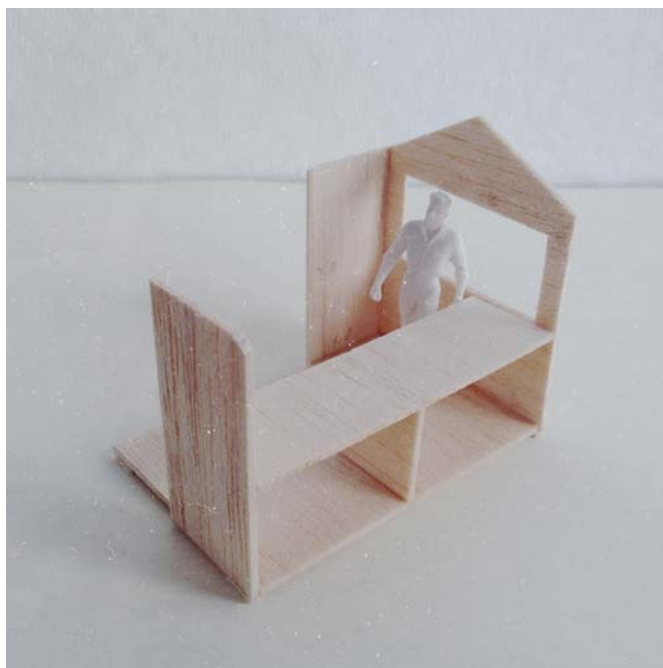
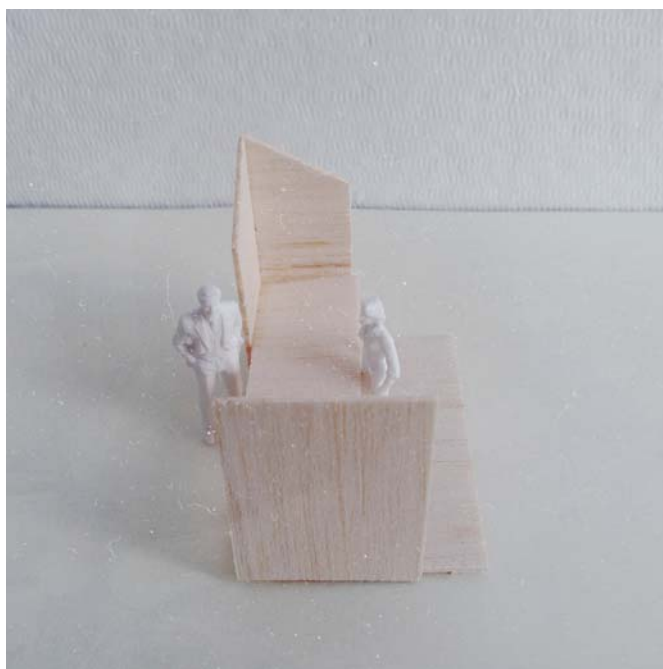


Fig. 109  
N, Zhao. (2013). *Physical models of market stall concepts*.  
Balsa wood physical model.



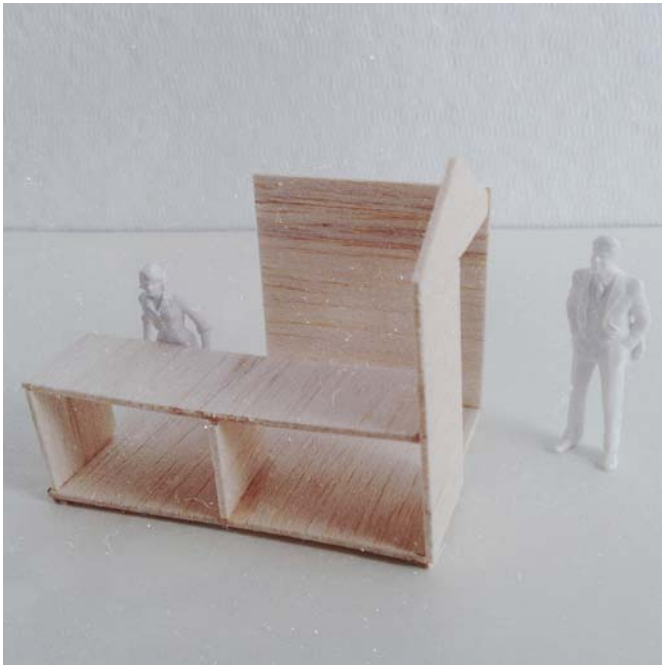


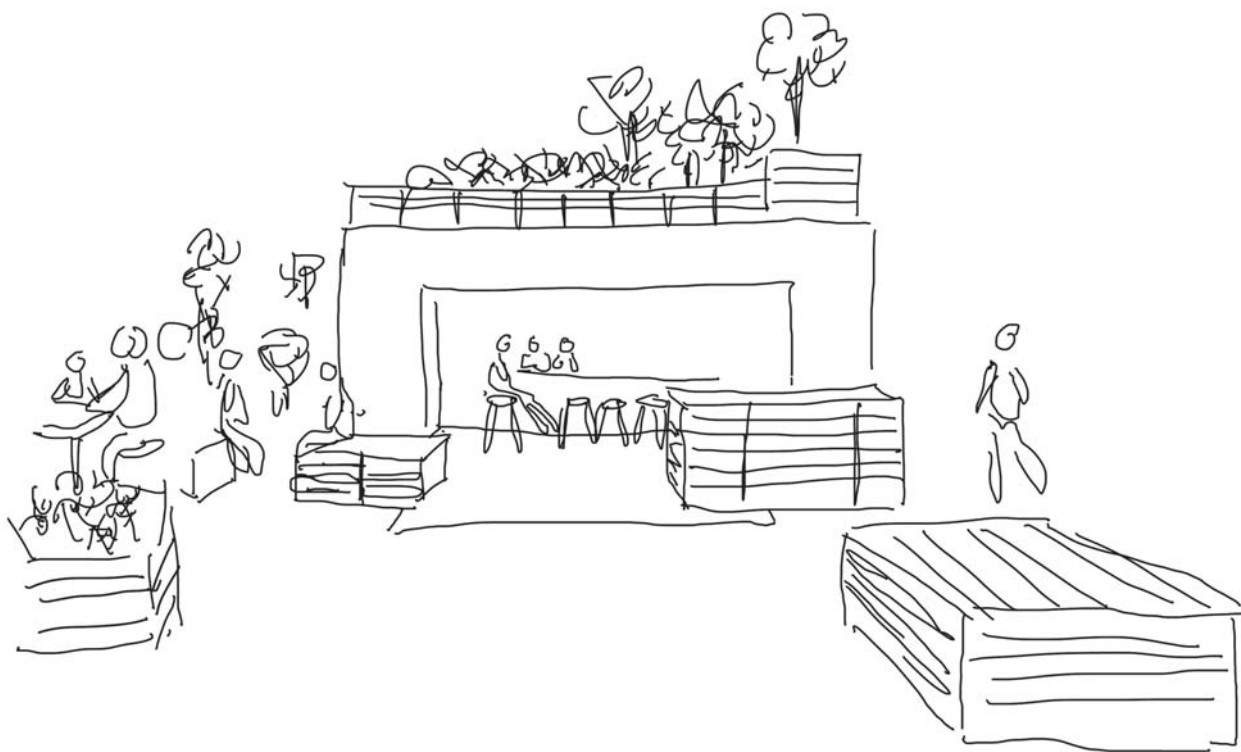
Fig. 110-117 (previous page)  
N, Zhao. (2013). *Physical models of market stall concepts*.  
Balsa wood physical model.

Fig. 118-119 (right)  
N, Zhao. (2013). *Physical models of market stall concepts*.  
Balsa wood physical model.



GREEN WALLS +  
PLANTING ZONE

The open space between the existing sheds and the existing buildings at the intersection between Alten Road and Stanley Street, a growing zone is established work in with the education outreach facilities (to be adaptively reused from the existing sheds). A glass green wall – drawing inspiration from *Fondation Cartier* by Jean Nouvel – will be placed behind the street edge to give a shop-front like quality and also to block out the traffic pollution for better and healthier growing of plants.



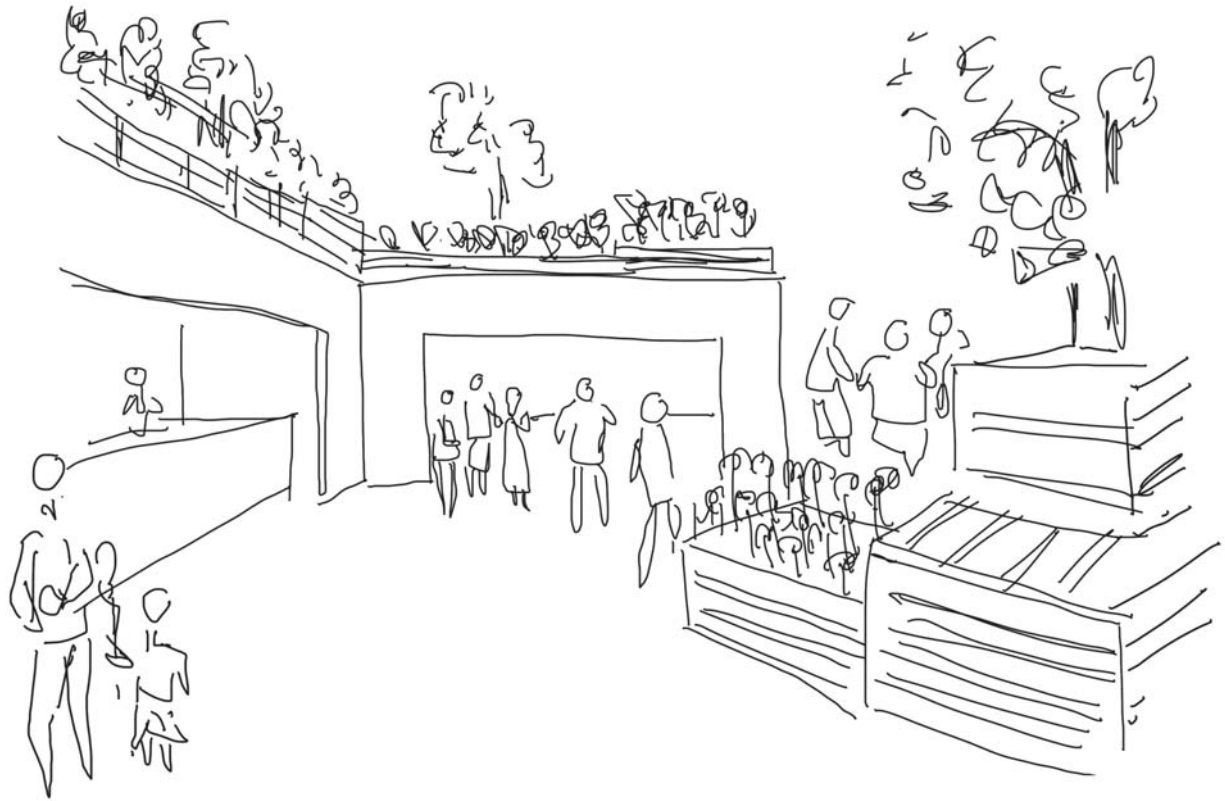


Fig. 120-121  
N, Zhao. (2013). *Exploration of outdoor areas concepts*.  
Digital and freehand illustration.



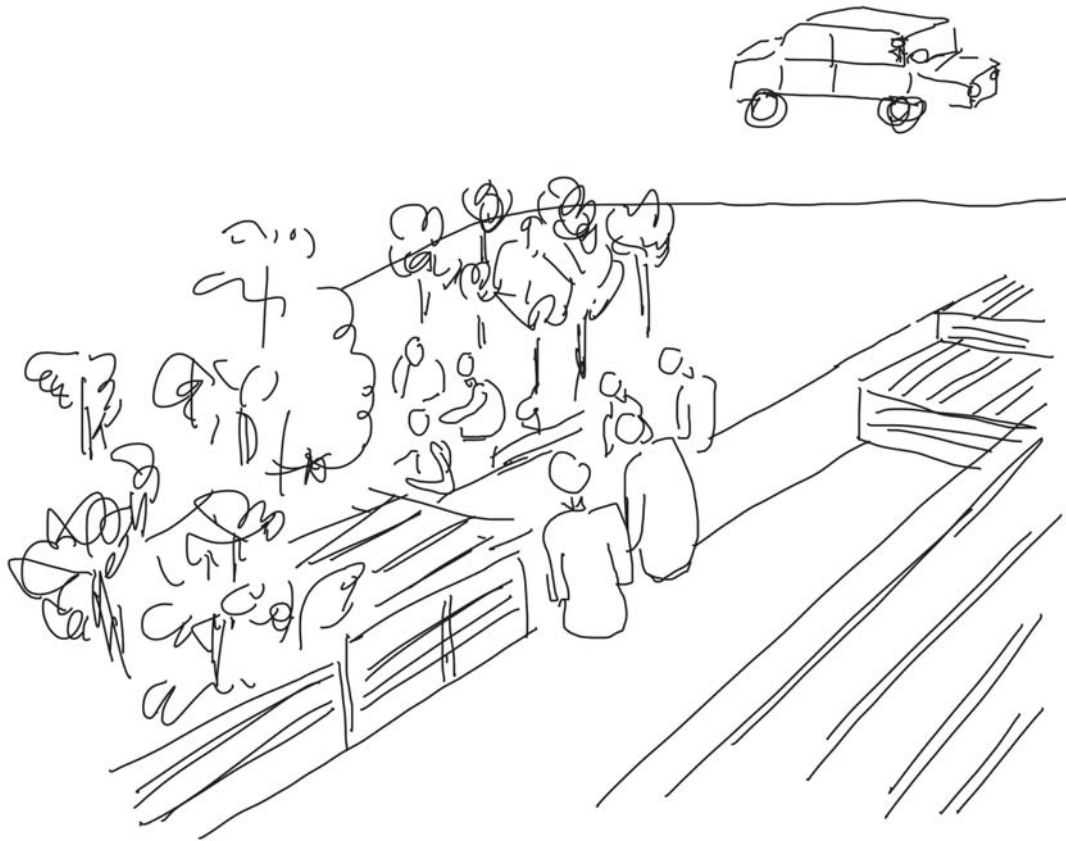


Fig. 122-123  
N, Zhao. (2013). *Exploration of outdoor areas concepts*.  
Digital and freehand illustration.

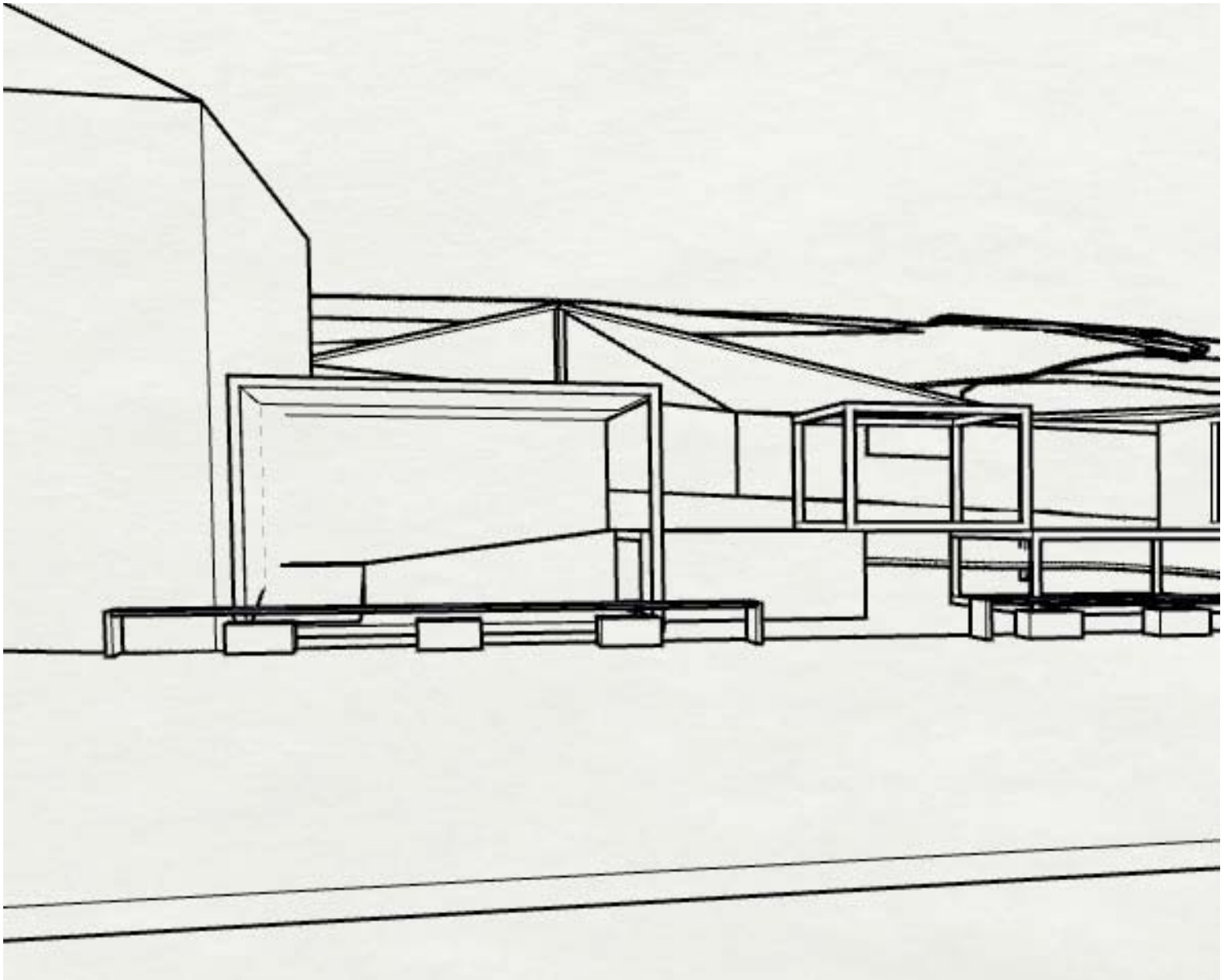
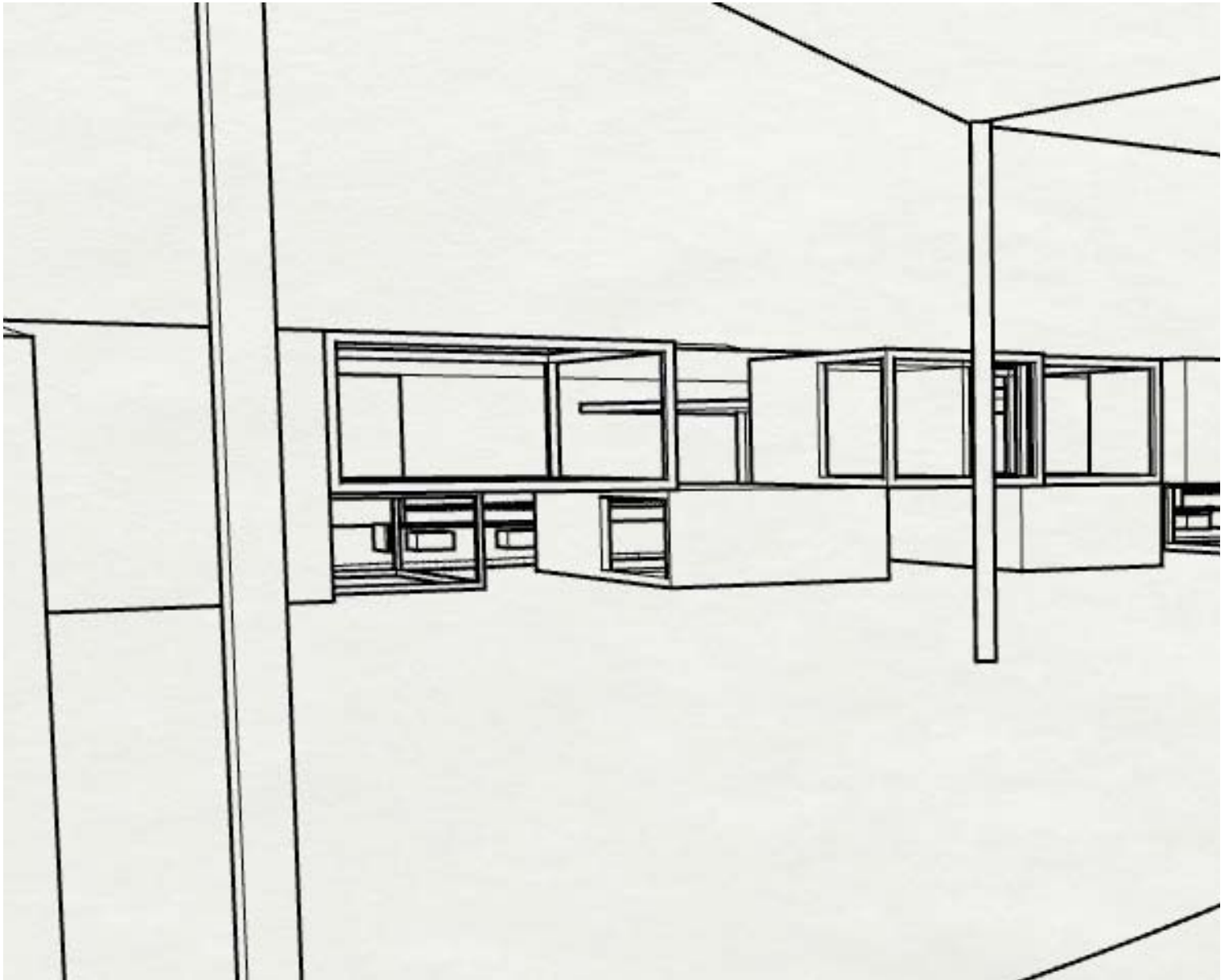




Fig. 124  
N, Zhao. (2013). *Planting zone design looking from Stanley St.*  
Rhinoceros 3D model.



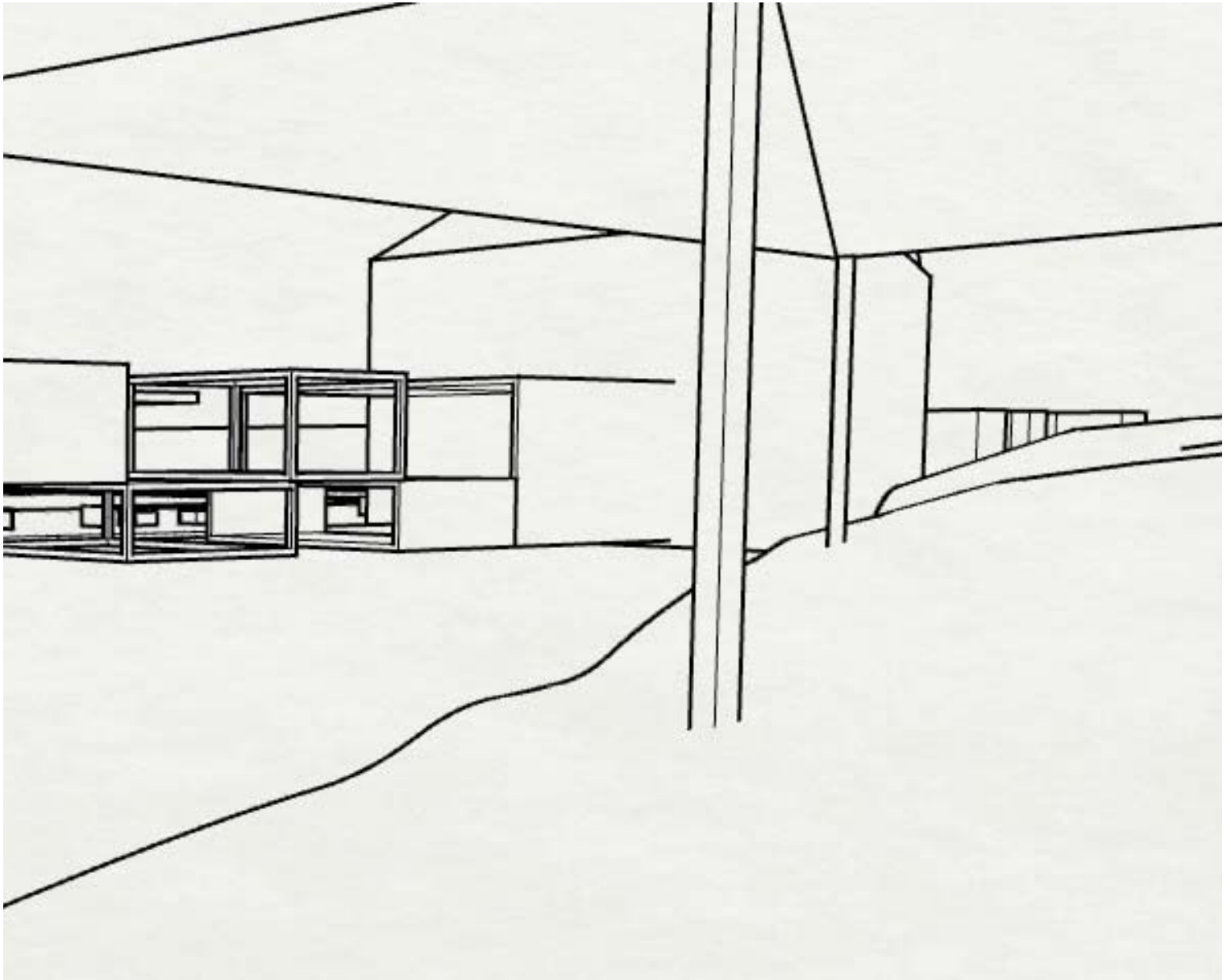


Fig. 125  
N, Zhao. (2013). *Planting zone design looking from Churchill St.*  
Rhino 3D model.

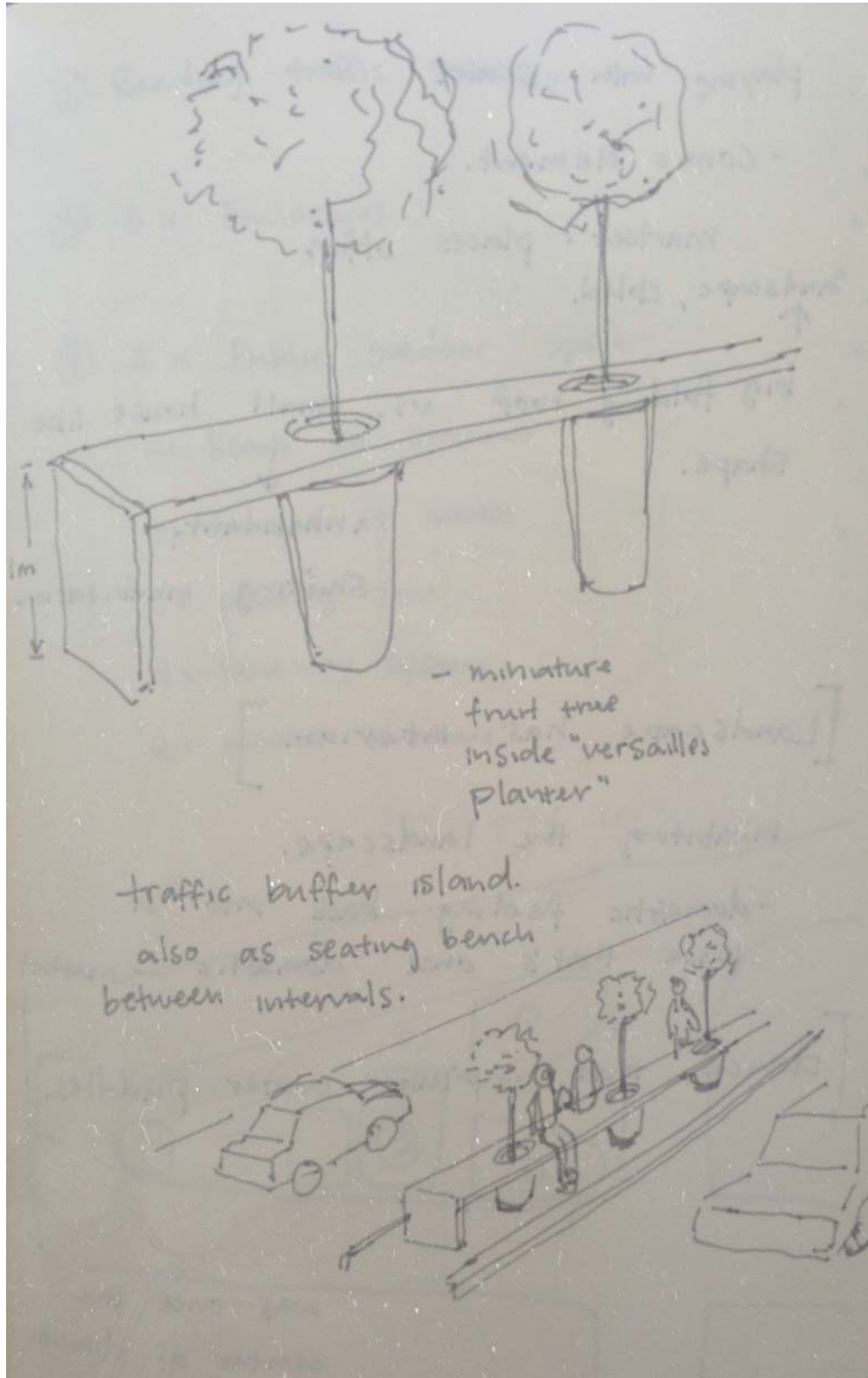
## TRAFFIC CALMING

In order to provide an oasis in the middle of fast paced, busy traffic, not an abandoned and stranded island as is currently enacted, the project aims to give easy access for the pedestrians as well as vehicles. A traffic calming, median zone is proposed to help buffer the market and lane spaces from the busy streets.

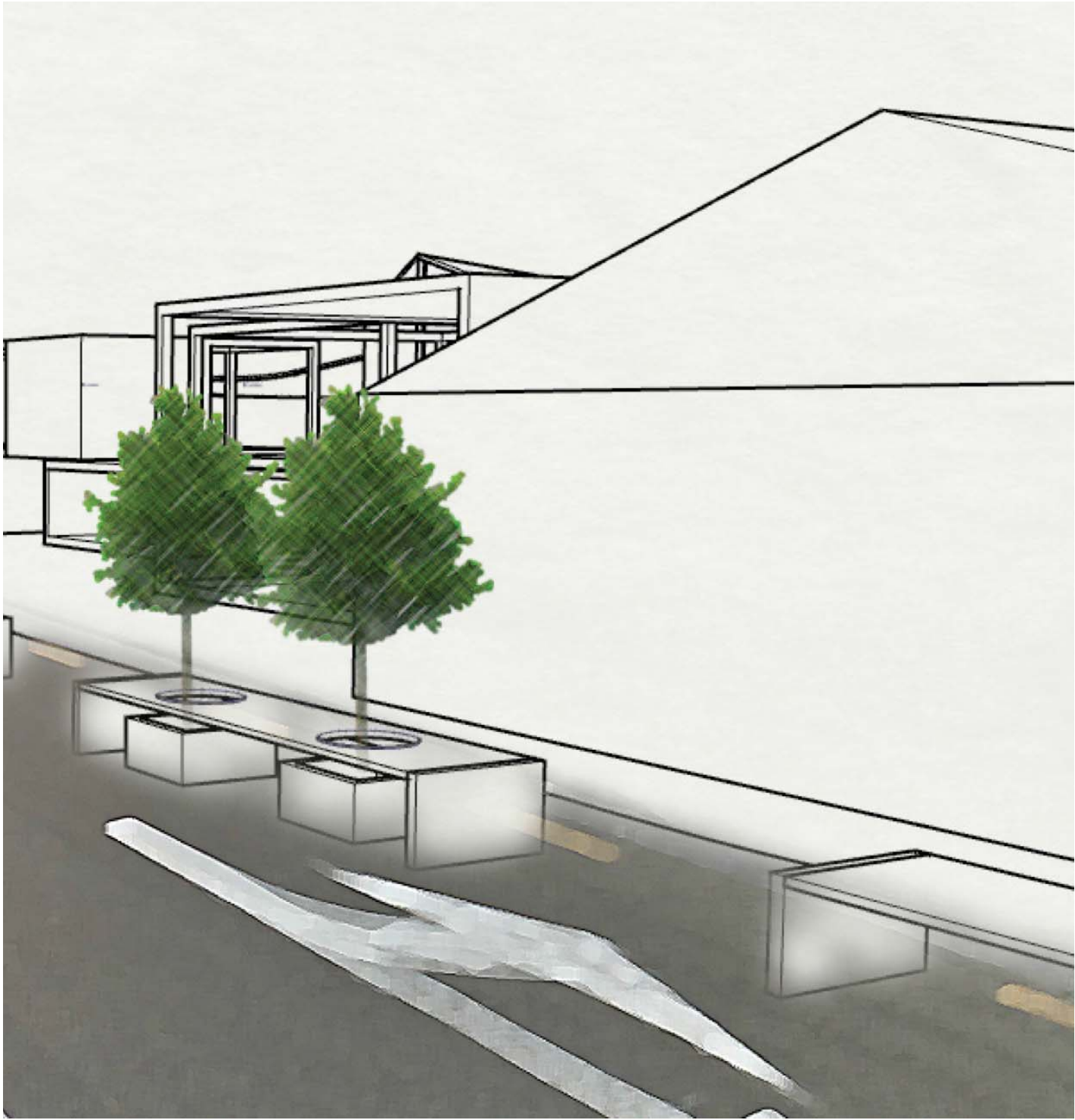
The traffic-calming island will be placed along site where it borders Stanley Street and Beach Road. It will start at the planting zone and make its way up to where Churchill Street and Beach Road meet. The traffic islands will be evenly spaced and in key places, short-term, parallel parking will be provided.

Fig. 126 (right)  
N, Zhao. (2013). *Sketch of traffic calming bay concept*.  
Freehand sketch on paper.

Fig. 127 (next page)  
N, Zhao. (2013). *Traffic calming bay on Stanley St*.  
Rhinoceros 3D model, Adobe Photoshop.





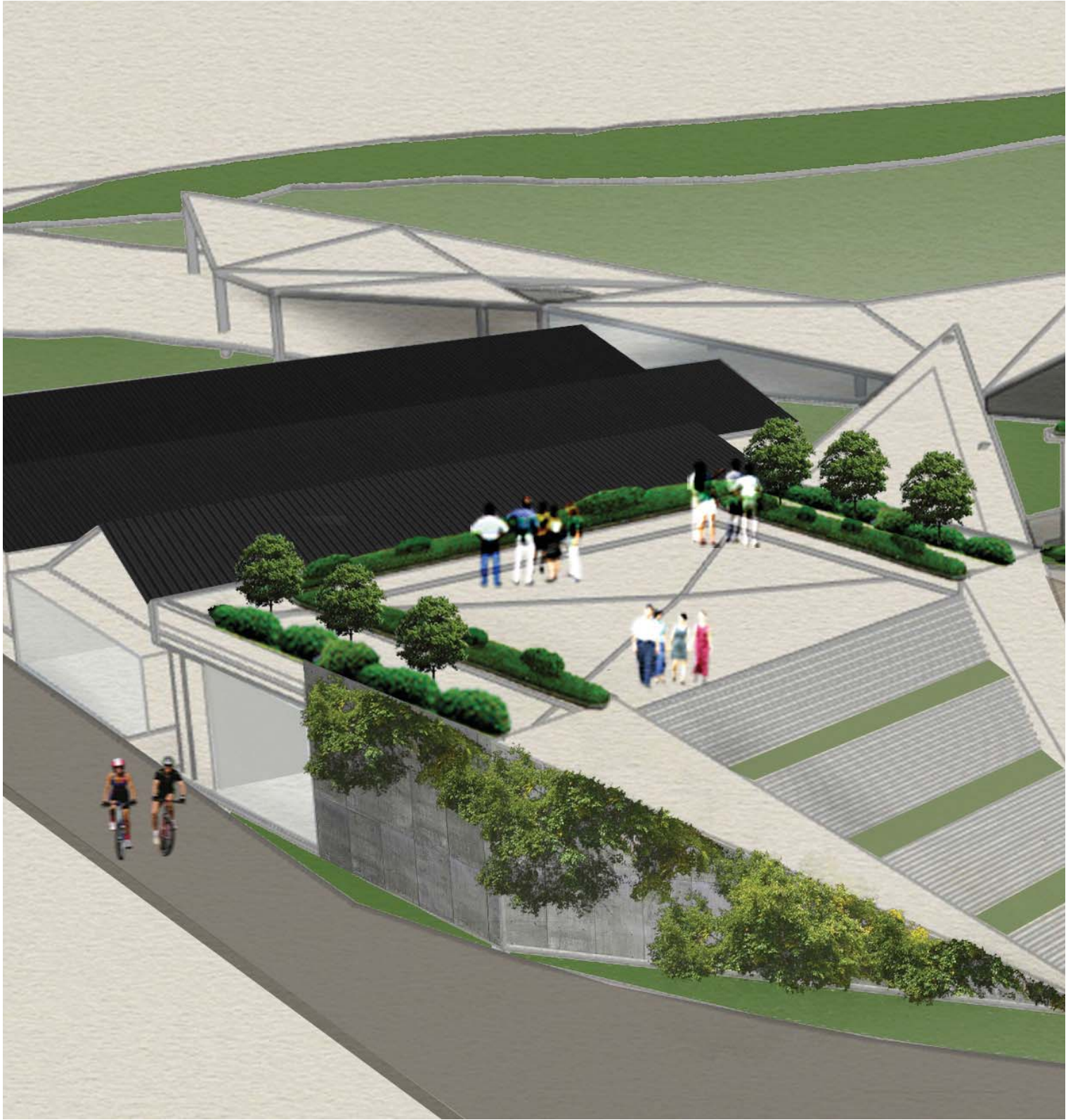


## BUILDING INTERIOR

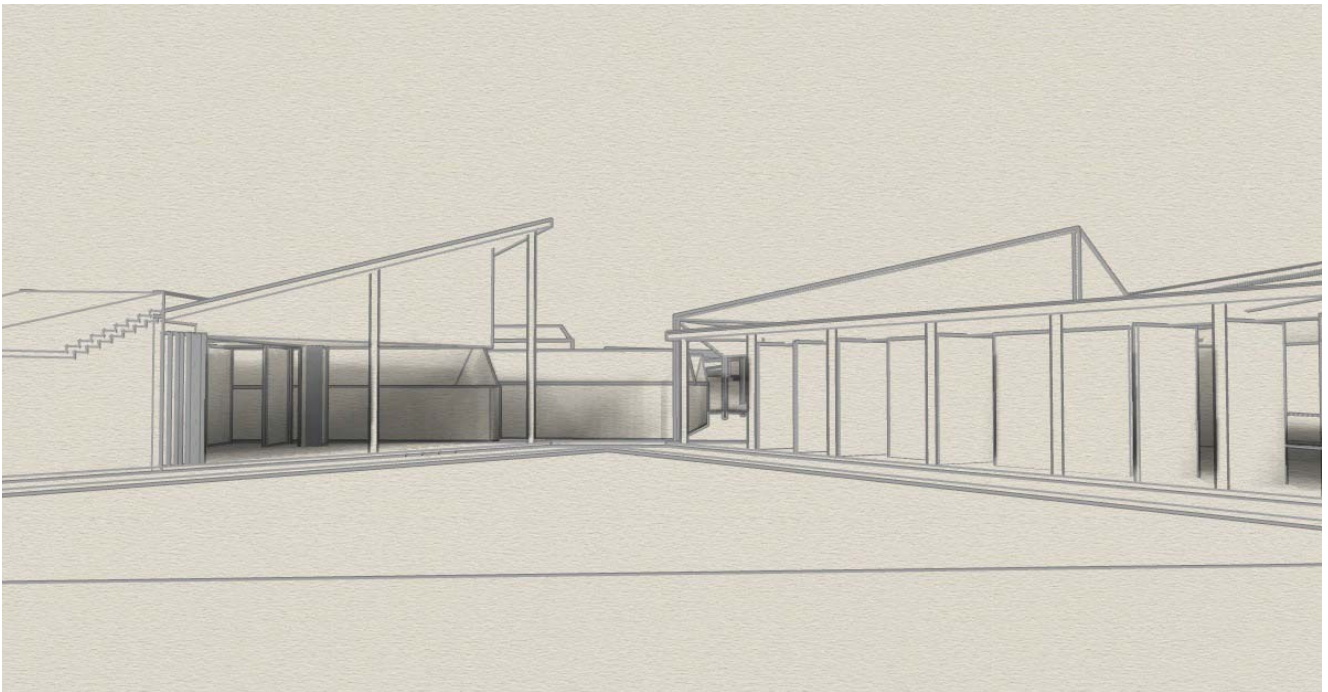
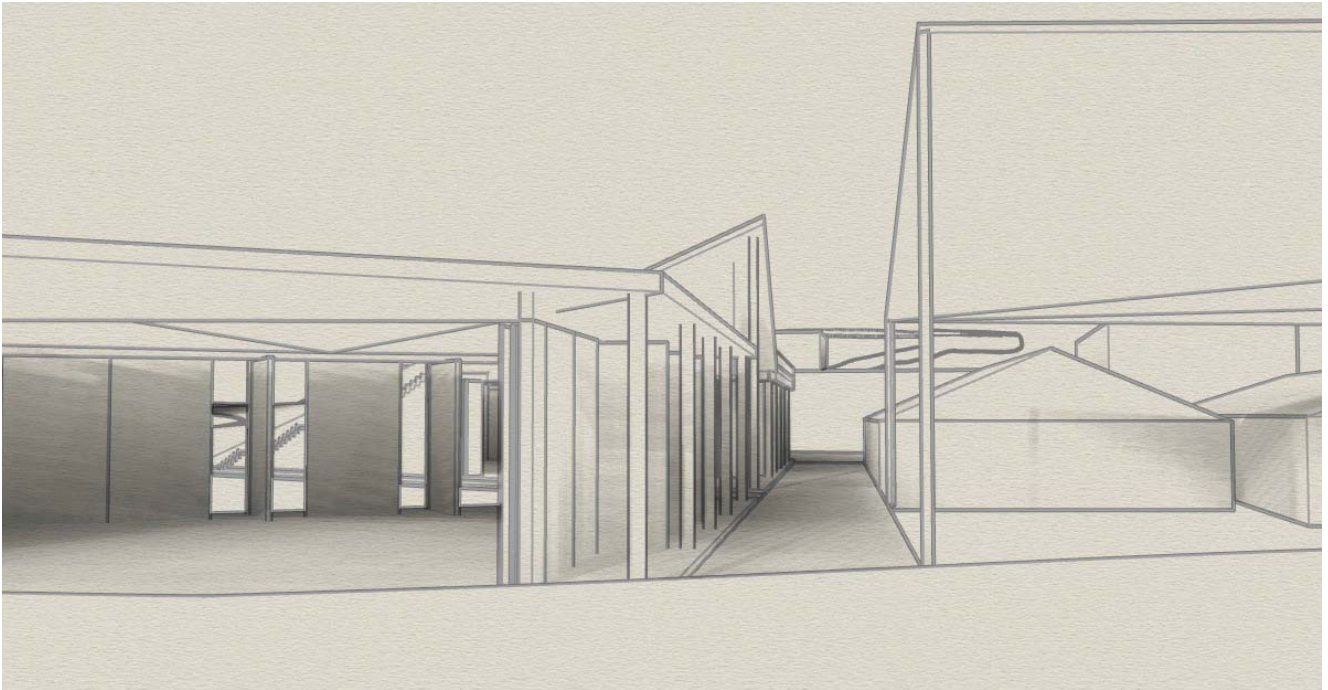
The interior quality of these enclosures will generally be 'raw' in nature consistent with the immediate, visceral quality of the marketplace, but also landscape-like qualities of the enclosure forms themselves. It will give a feeling of being grounded, indeed undergrounded and solidly sheltered from the excessive mobility of the surrounding streets.

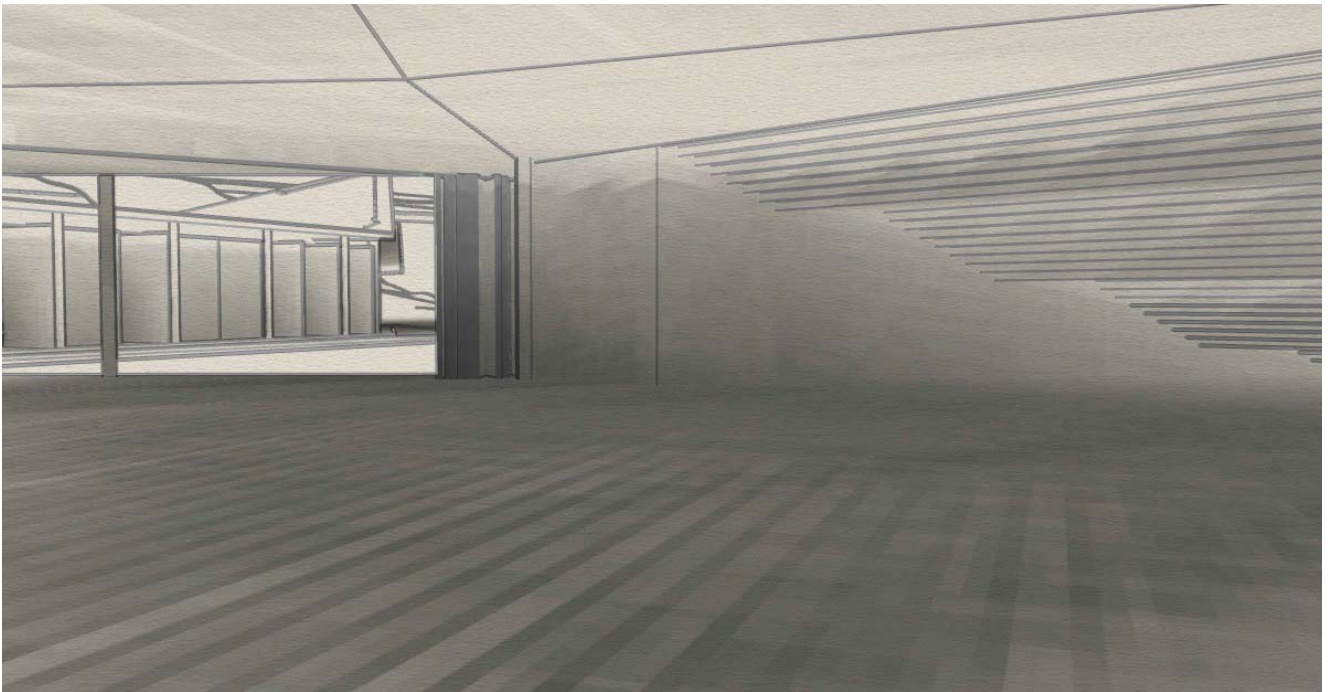
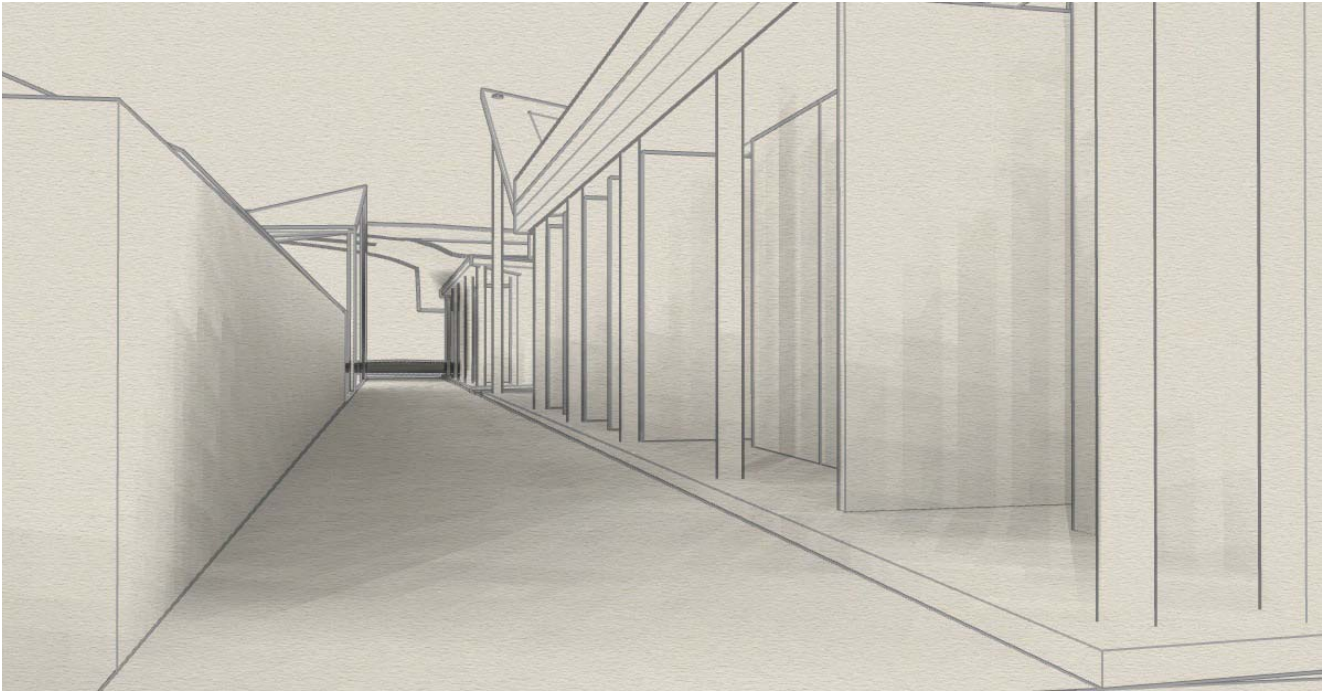
Fig. 128 (next page)  
N, Zhao. (2013). *Perspective view of site from Stanley St and Beach Rd.*  
Rhinoceros 3D model, Adobe Photoshop.

Fig. 129-132 (page 228-229)  
N, Zhao. (2013). *Captures of interior and laneway spaces on site.*  
Rhinoceros 3D model.

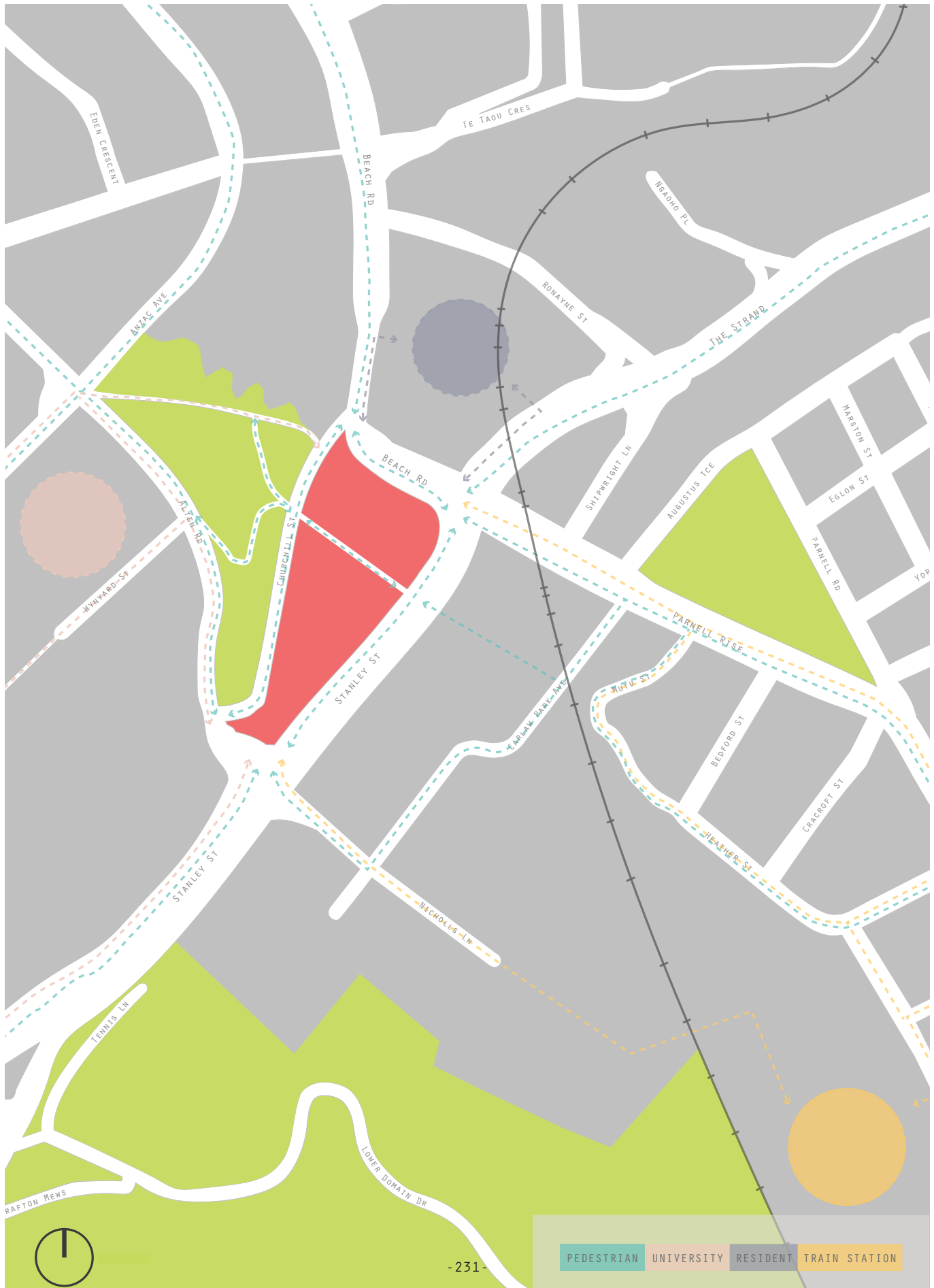








06// FINAL DESIGN



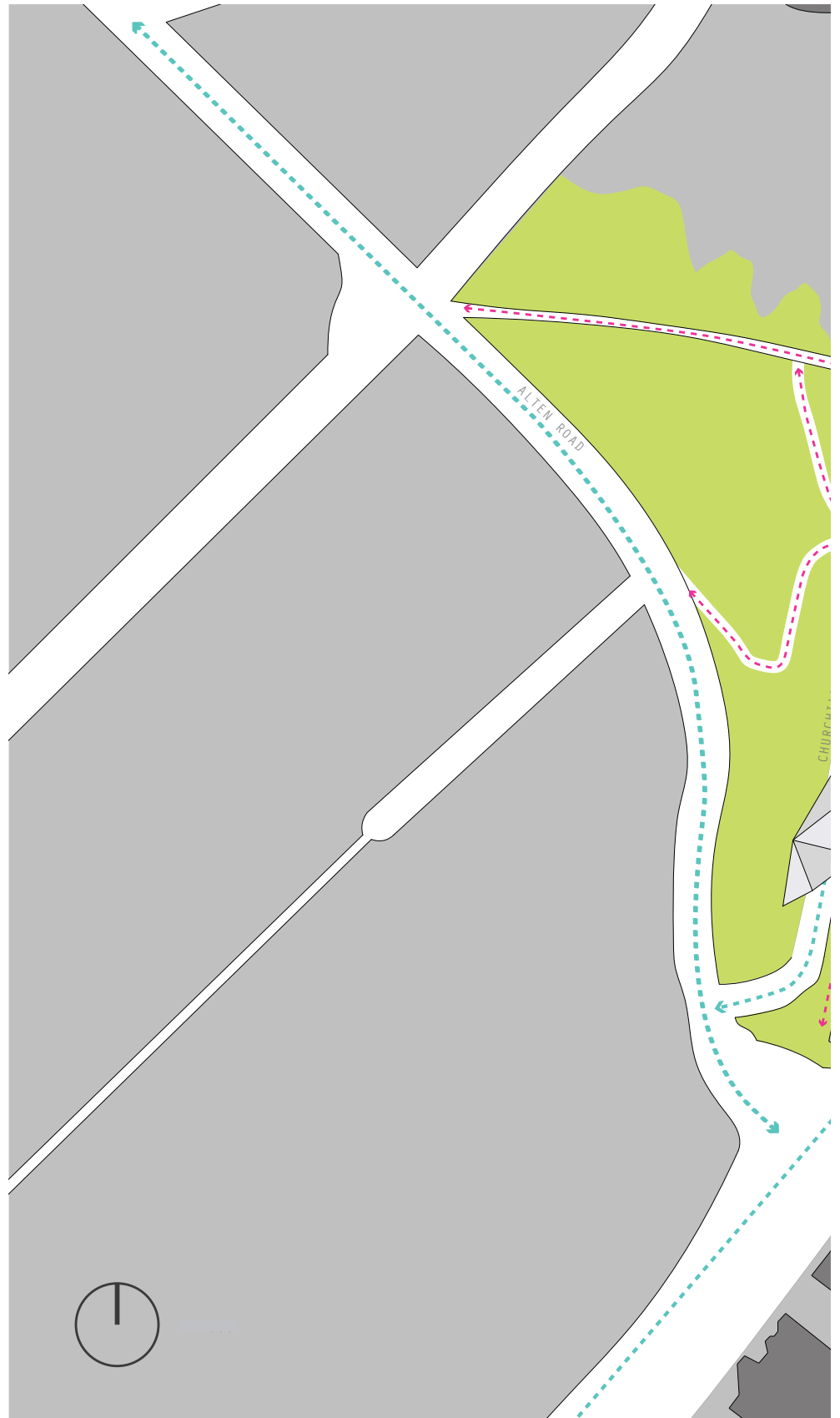
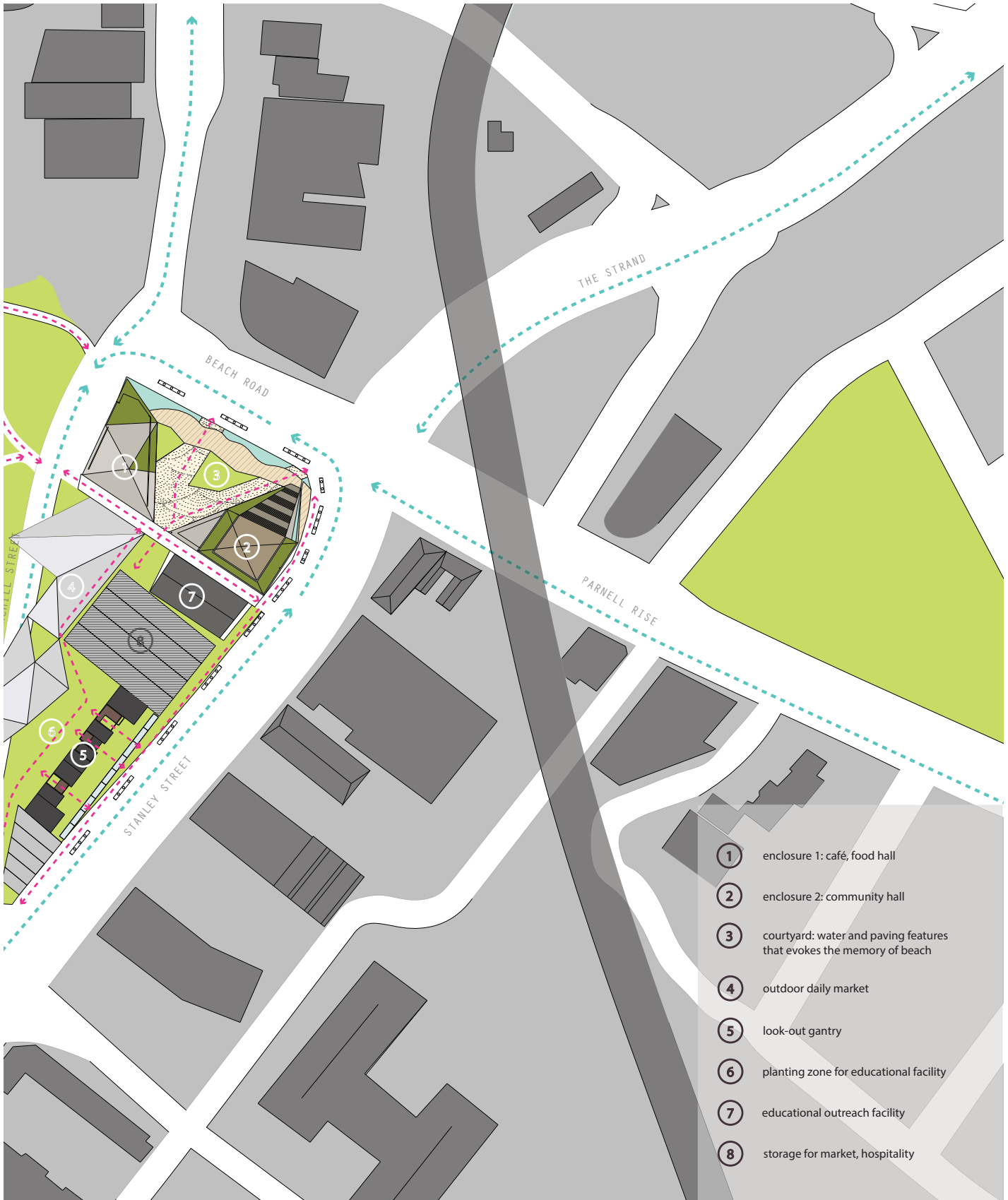


Fig. 133 (previous page)  
N, Zhao. (2013). *Public Realm Strategy*.  
Rhinoceros 3D model, Adobe Illustrator.

Fig. 134 (right)  
N, Zhao. (2013). *Site Plan*.  
Rhinoceros 3D model, Adobe Photoshop.





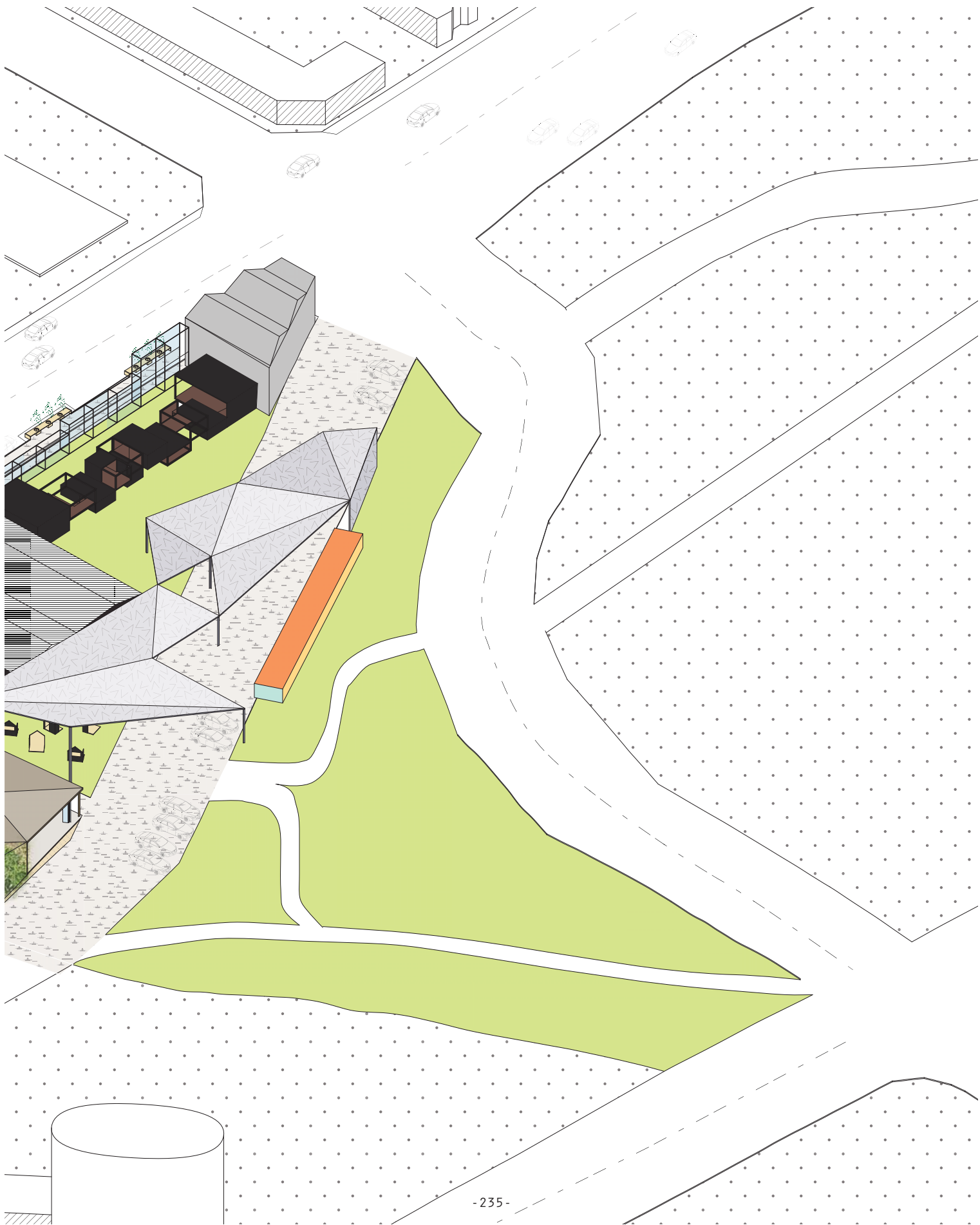










Fig. 135 (page 234-235)

N, Zhao. (2013). *Site Perspective View*.

Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.

Fig. 136 (page 236-237)

N, Zhao. (2013). *Courtyard View from Beach Road*.

Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.

Fig. 137 (page 238-239)

N, Zhao. (2013). *Gantry View from Stanley Street*.

Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.

Fig. 138 (right)

N, Zhao. (2013). *Laneway View*.

Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.







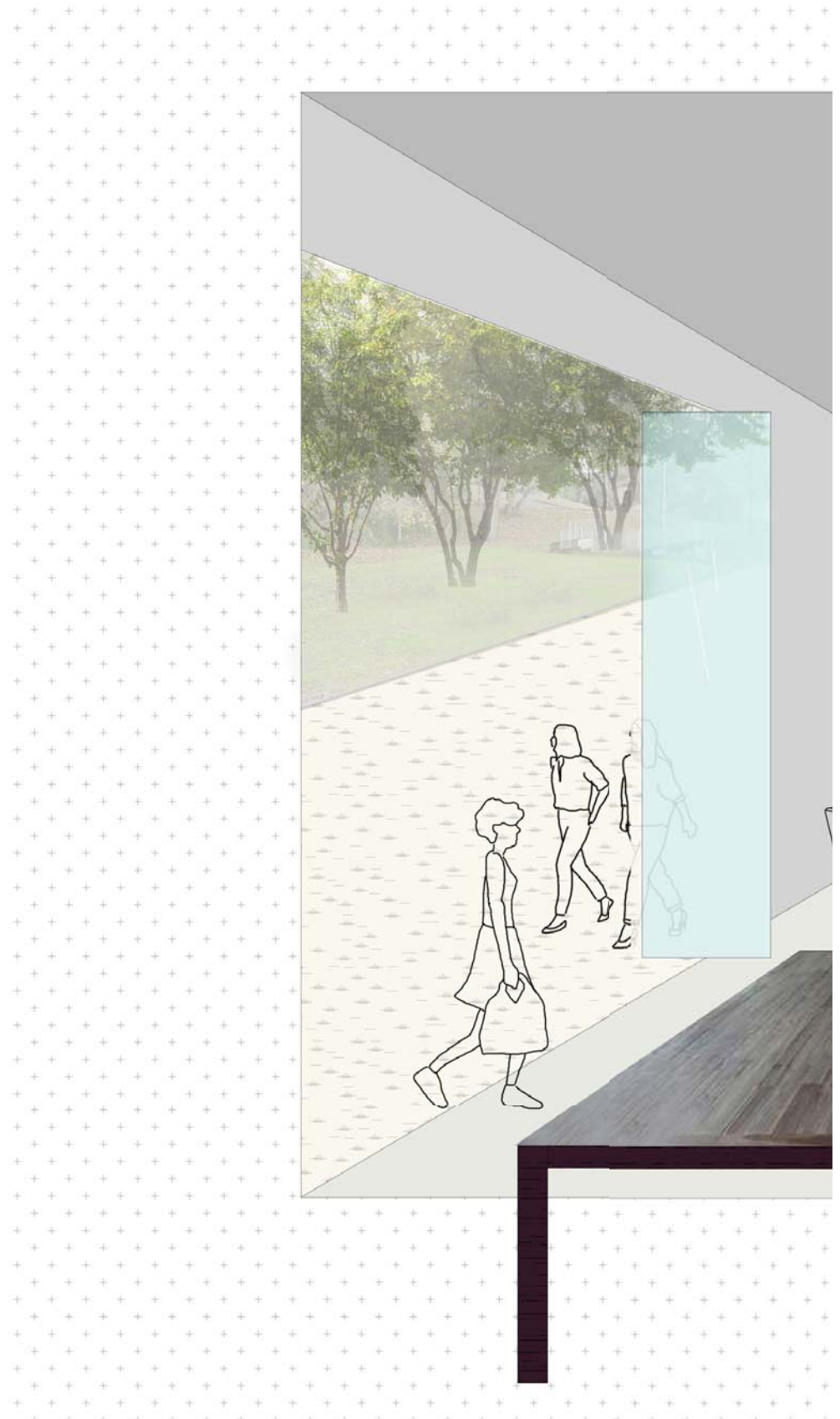
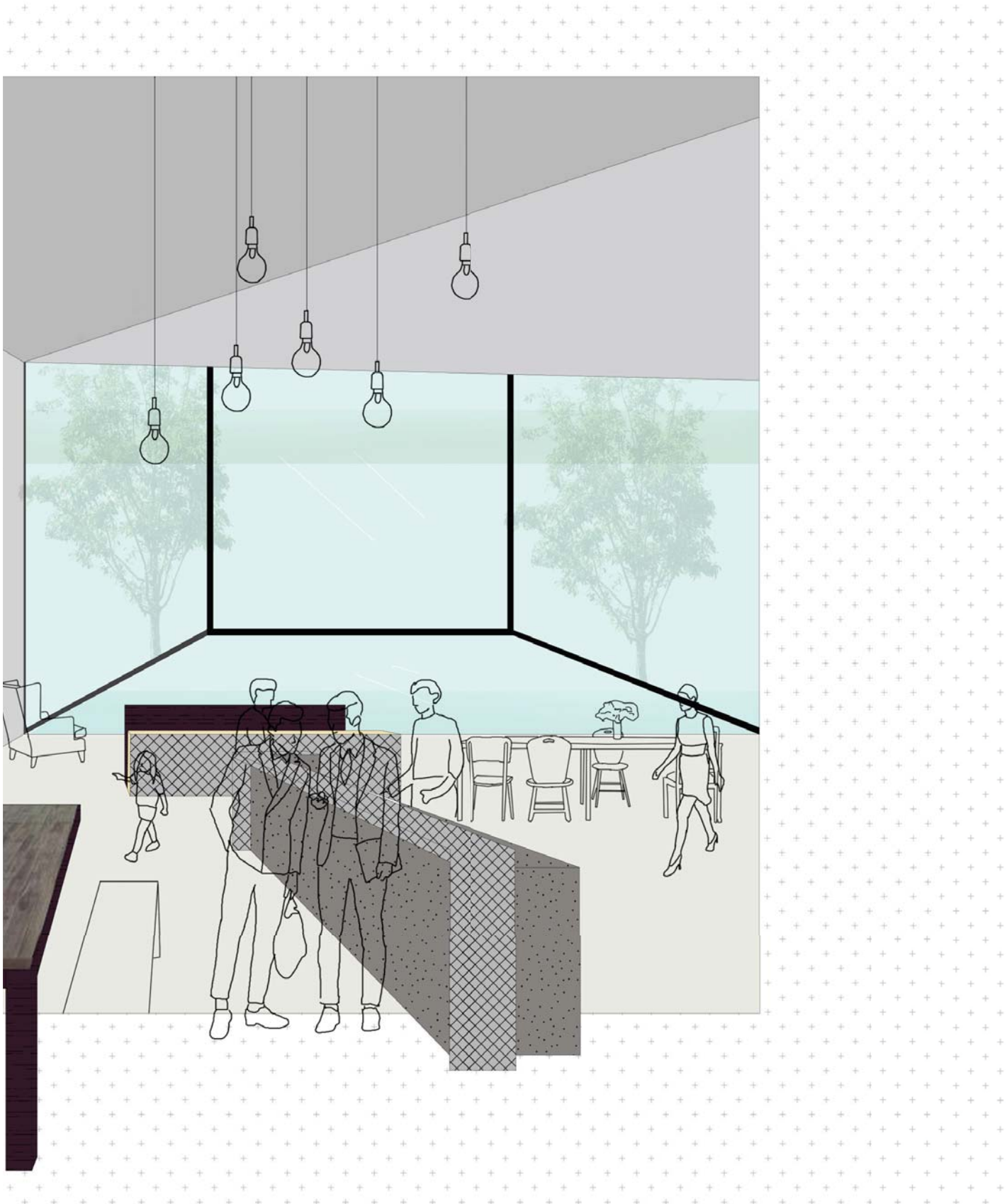


Fig. 139 (previous page)  
 N, Zhao. (2013). *View down Churchill Street from Beach Road*.  
 Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.

Fig. 140 (right)  
 N, Zhao. (2013). *Cafe on Churchill Street*.  
 Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.



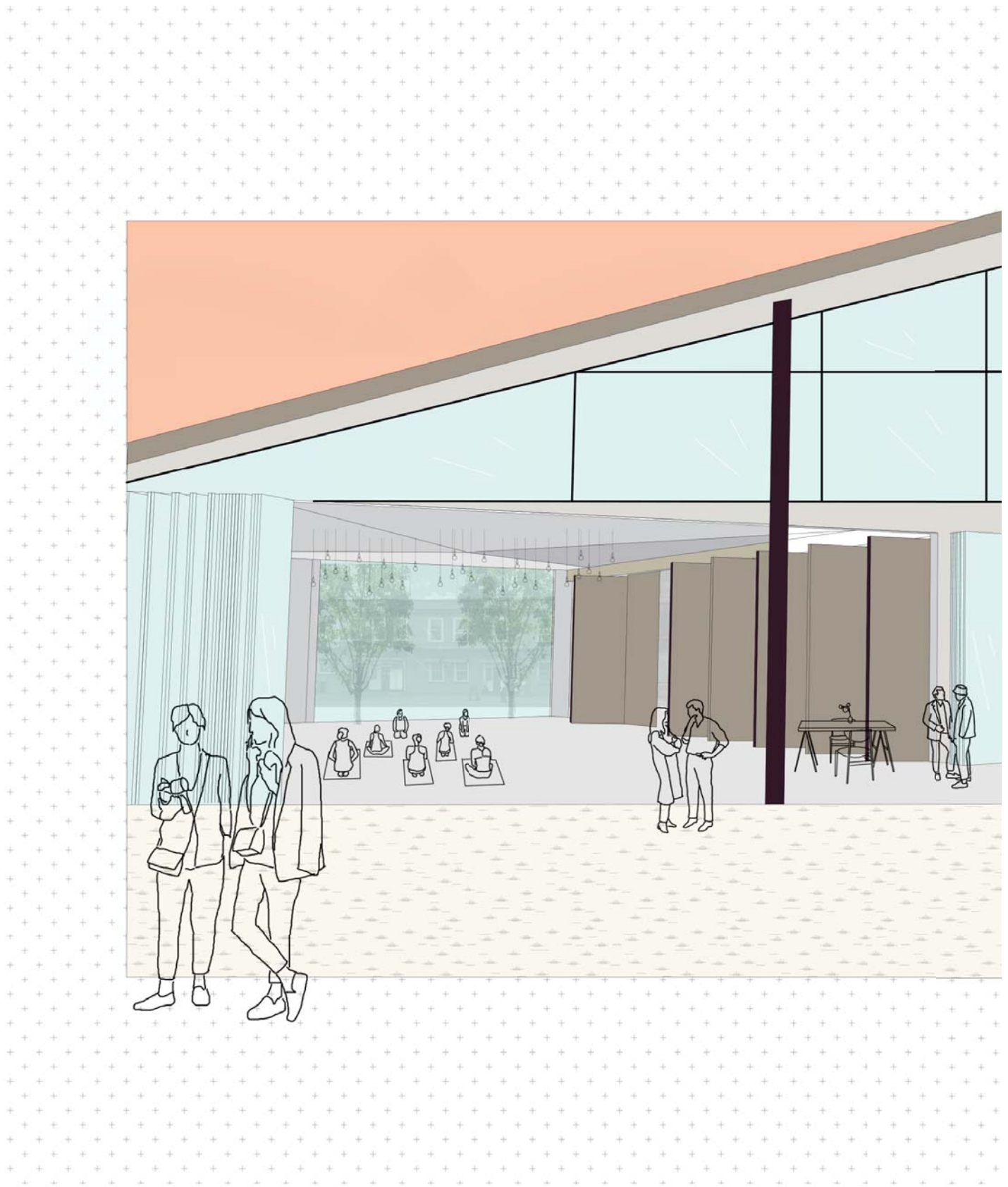
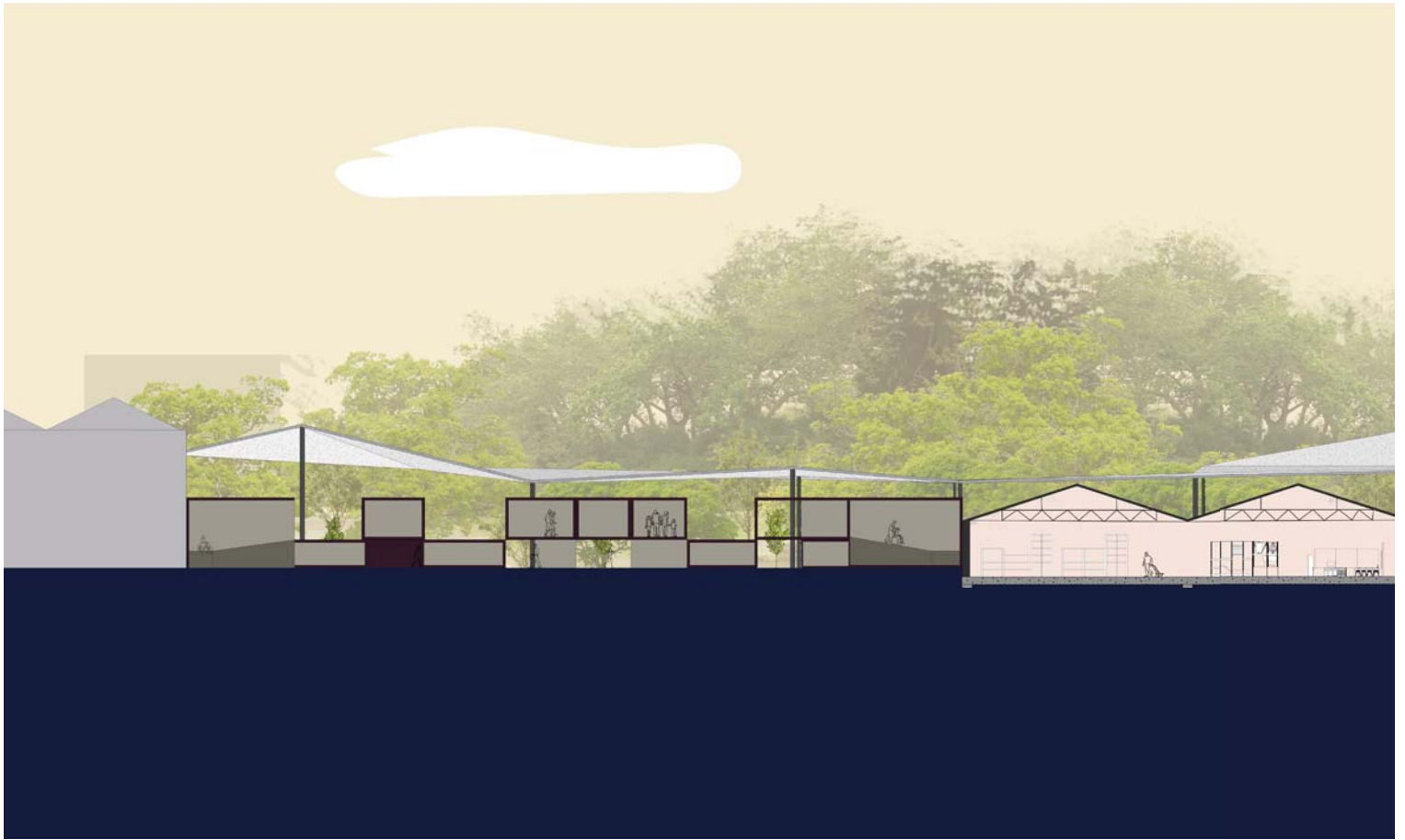




Fig. 141  
N, Zhao. (2013). *Community Hall from Courtyard*.  
Rhinoceros 3D model, Adobe Illustrator, Adobe  
Photoshop.



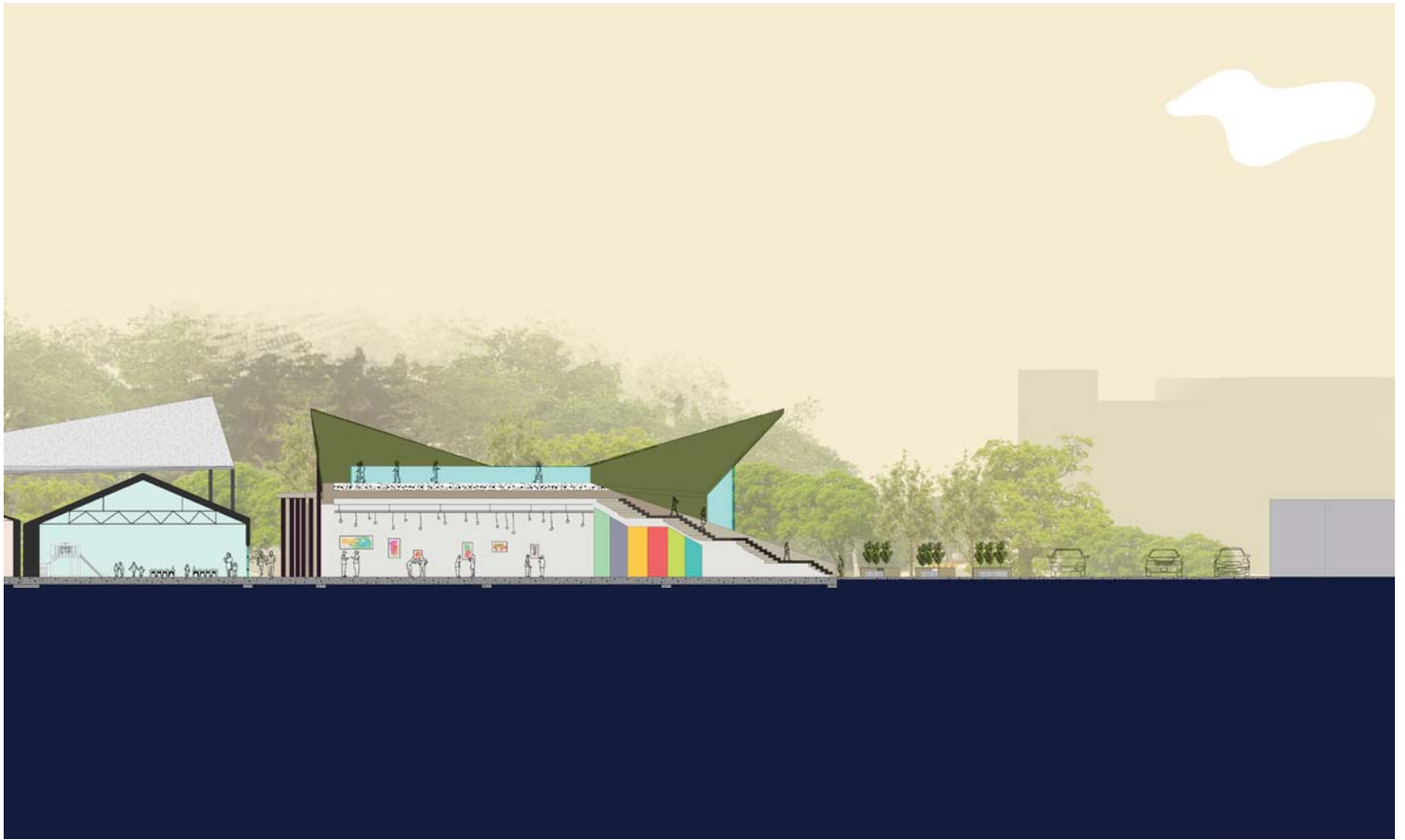
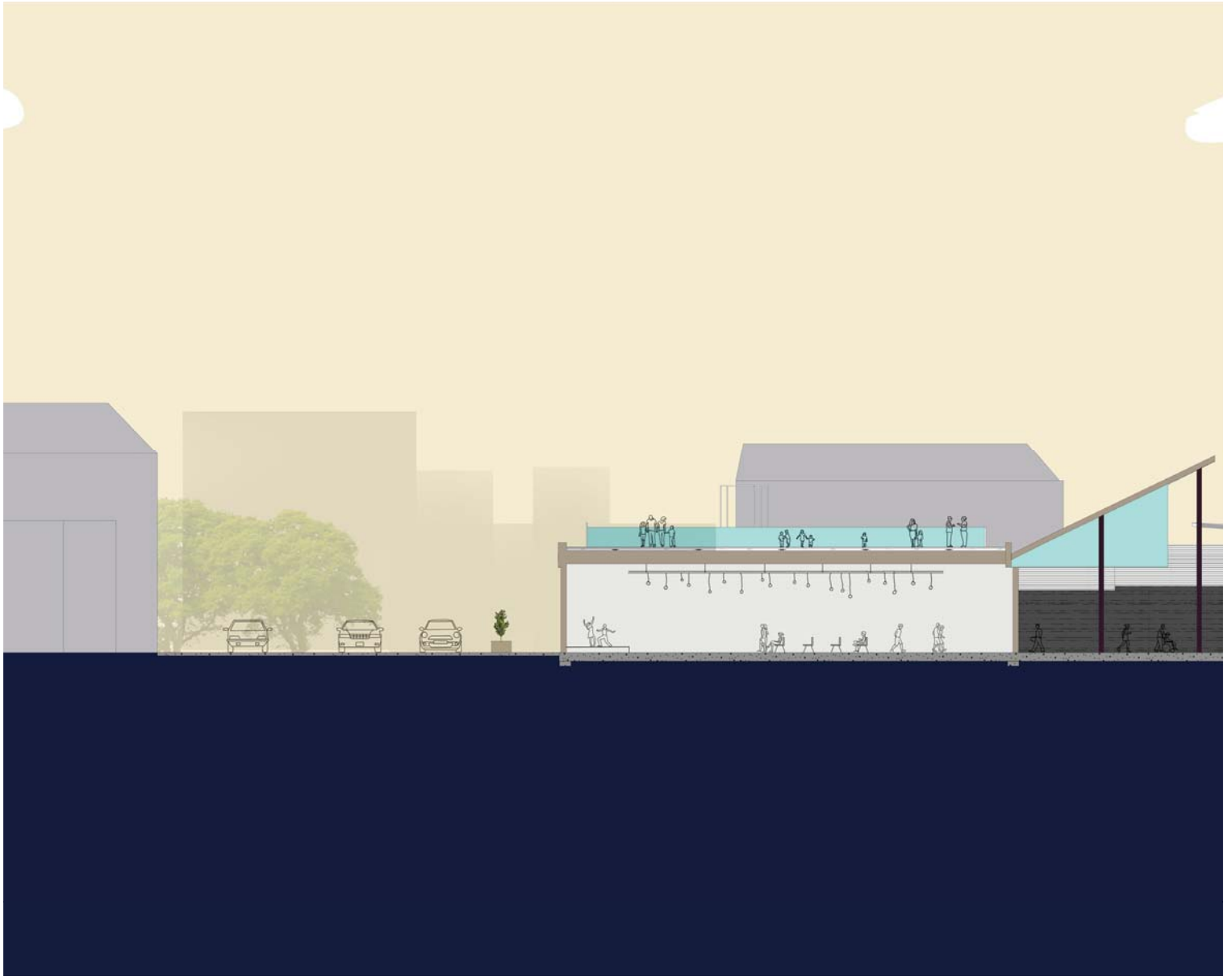


Fig. 142  
N, Zhao. (2013). *Stanley Street section*.  
Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.



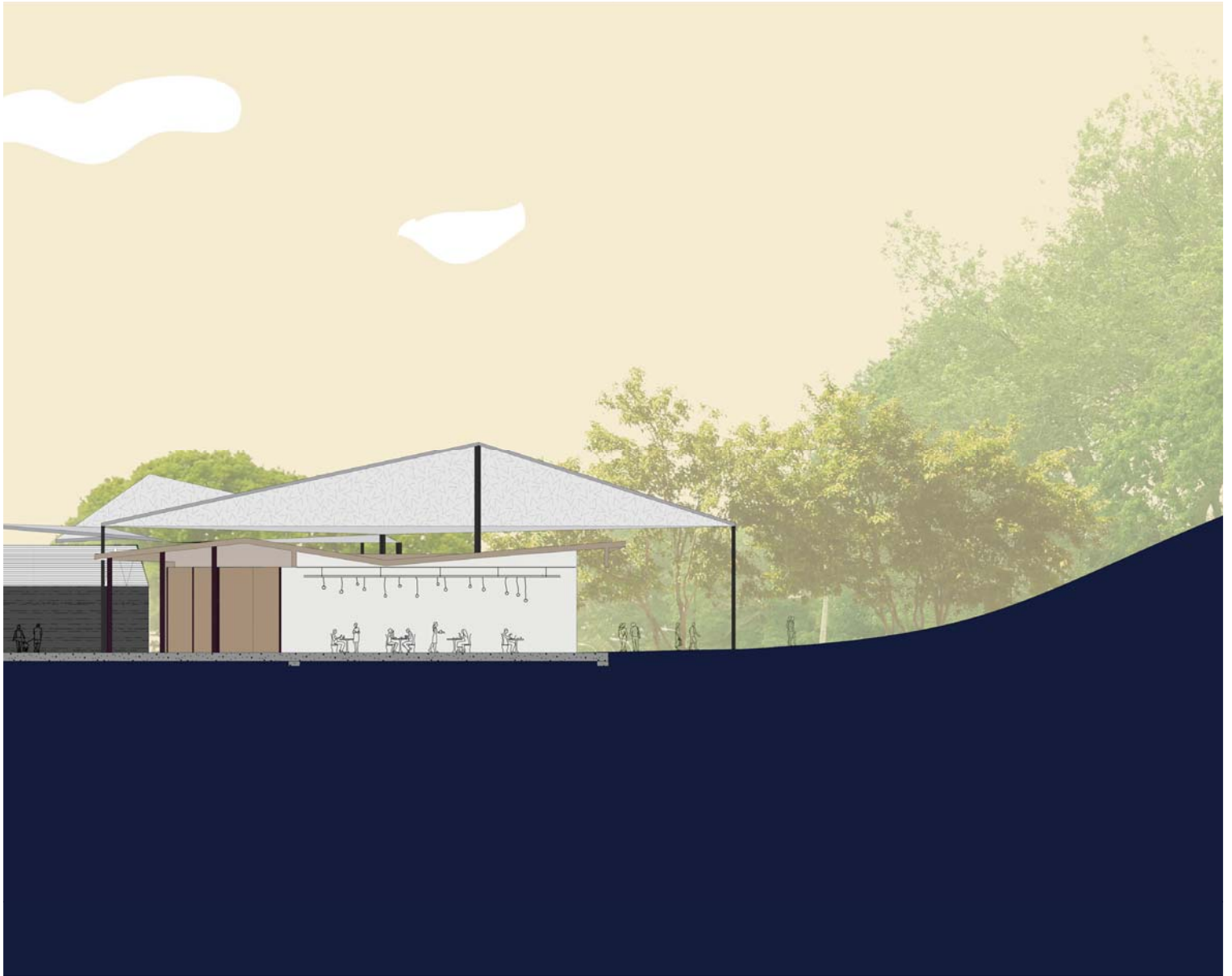


Fig. 143  
N, Zhao. (2013). *Beach Road section*.  
Rhinoceros 3D model, Adobe Illustrator, Adobe Photoshop.

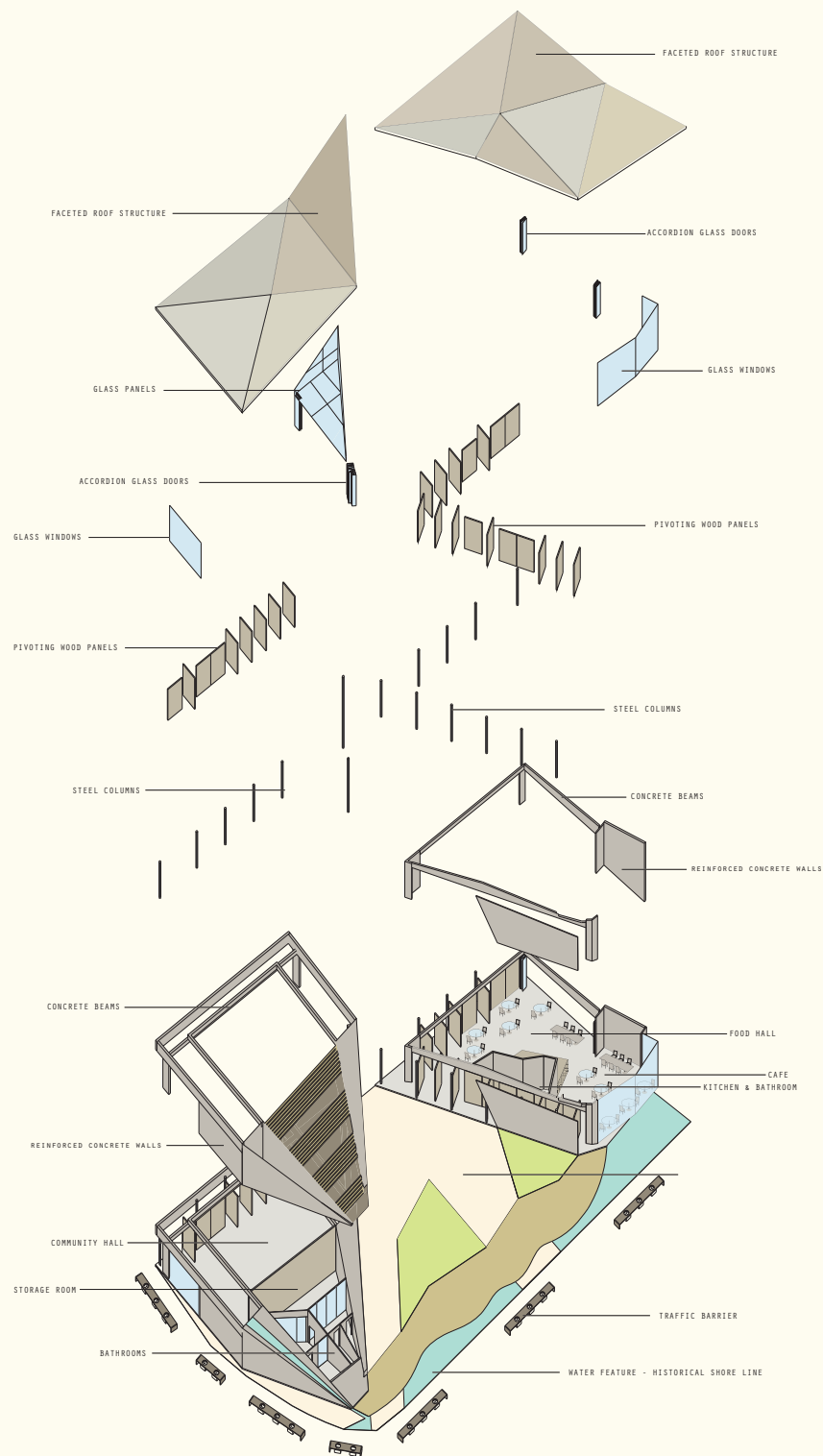
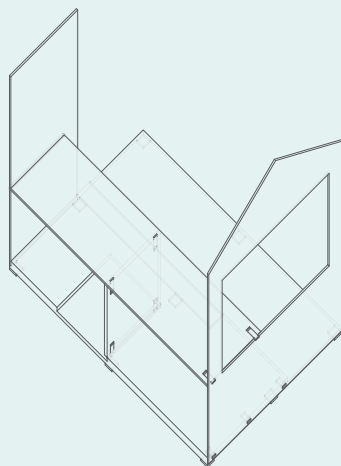
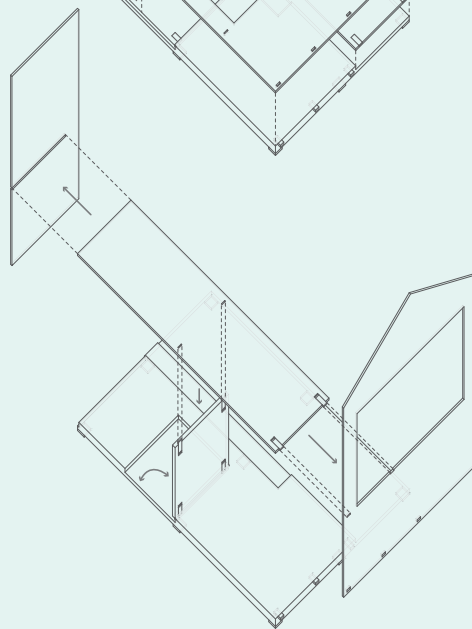
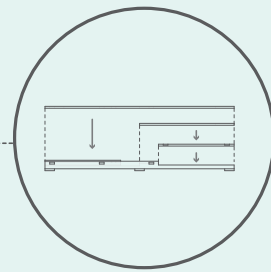
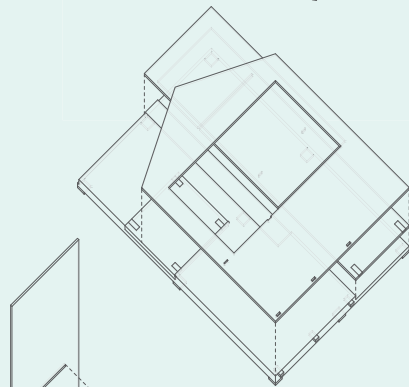
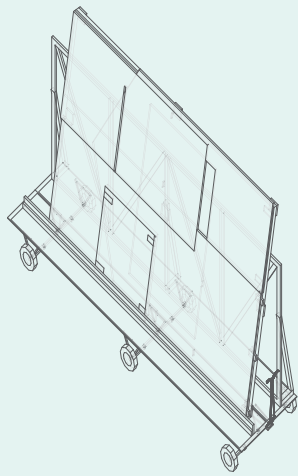


Fig. 144 (left)  
 N, Zhao. (2013). *Axonometric View of the Two Structures*.  
 Rhinoceros 3D model, Adobe Illustrator.

Fig. 145 (right)  
 N, Zhao. (2013). *Market Stall structures*.  
 Rhinoceros 3D model, Adobe Illustrator.



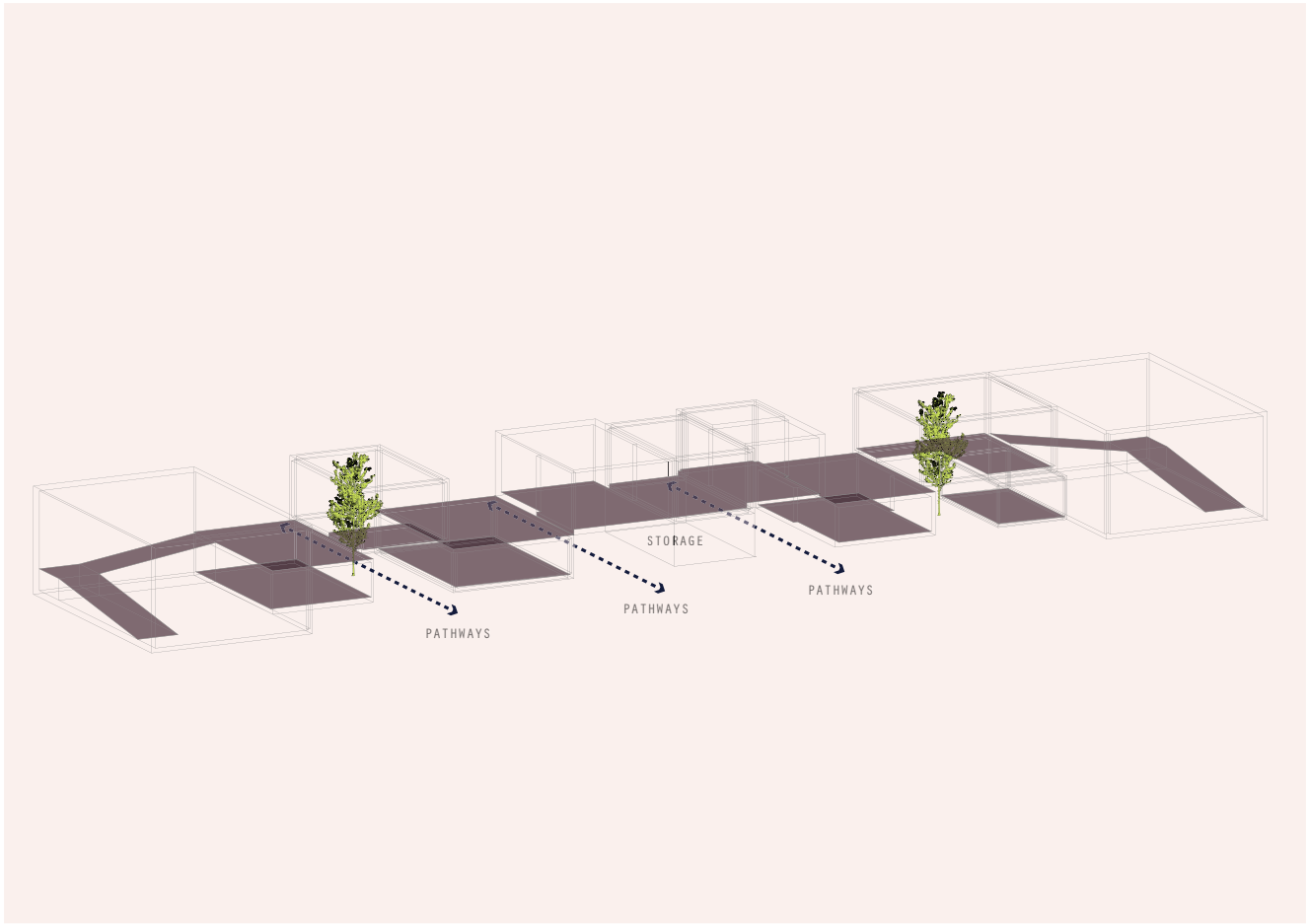


Fig. 146  
N, Zhao. (2013). *Gantry Diagram*.  
Rhinceros 3D model, Adobe Illustrator.

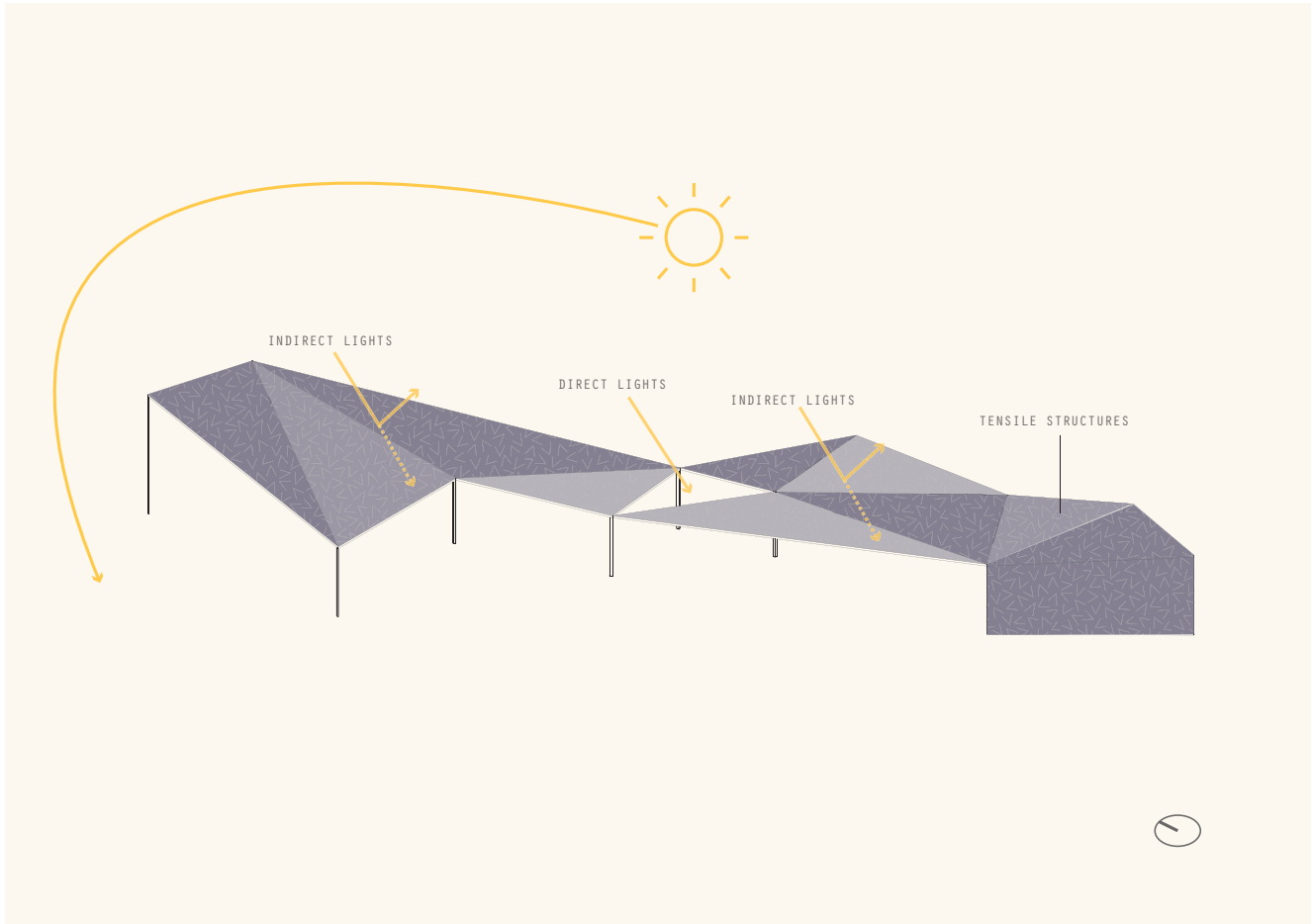


Fig. 147  
N, Zhao. (2013). *Market Canopy Diagram*.  
Rhino 3D model, Adobe Illustrator.

## EPILOGUE

I started this project by tracking down the memory lane, recalling through three generations of women in my family – my grandmother, mother and I – the relationship we have to the way we source food. I came to realize that although during my grandmother's days where she did not have the most convenience and advanced technologies, she had very close personal involvement with the food she sourced as well as with the neighborhood and local community. These traits have begun to slowly disappear as the generations go by. The aim for this project was to restore these socially wholesome qualities at a site where it was once rich in trade, exchange and hospitality culture.

Markets have always played a crucial role throughout history in the formation and survival of communities. They were not only a platform to attain food, it was more importantly a place where the public could gather to communicate and congregate. Markets are first and foremost a place that creates a sense of community and locality. They provide people the freedom of choice and variety, and a chance to be intimately involved in the process of trade and exchange between seller and buyer. Choosing the cross-point between Stanley Street, Beach Road, Constitution Hill and Parnell Rise draws from its historically rich trade and hospitality culture. The site is also an important part in built fabric of Auckland city, which reinforces the choice of site as major marketplaces around the world have always been built around major intersections. The site possess convergent qualities that connects to both Parnell and the University, it allows the chance to reconnect the natural pedestrian pathways through this area. As a site of convergence, it also has great visibility to both pedestrians and vehicles. This works to support the idea of making a landmark, significant market and 'mana' structure in Auckland CBD.

Researching into significant markets around the world has shown me the importance of role in the society and how they aid the growth of their local neighborhoods. *Architectural Design* journals has been a great source which looks at the city as dining room, market and farm, how food venues isn't just a place where to satisfy out hunger but a place that gives us a sense of intimacy and where we find connections with food and people.

The most effective tools through my design process is to mix 2D and 3D, and that is make paper models, photograph them and then using Adobe Photoshop to draw over the photographed image of the models or the reverse process of making a digital model in Rhinoceros and then print out a perspective view and draw on top of the rendered image. I find that by moving back and forth between the two mediums I won't be so restrained into thinking only on paper or only on the screen. It also gives me a better sense of scale and materiality, as well as better understanding of the space and how it might work in reality.

I believe by proposing an urban market in Auckland CBD that is sensitive to its surroundings, will inject a sense of vitality and community to the city and nearby neighborhoods. It provides a platform for congregation and exchange, acting as an extension of the public realm. It makes a good attractor, drawing visitors from all over the place into one place. It is also about making locality, as memorable place where the local neighborhood ties into the rhythms of daily life.





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