



This approach has been adopted so that the precinct can maximise the benefits of an active road frontage without compromising pedestrian functionality. Due to the nature of New Zealand's urban form and population densities it is extremely difficult to create consistently vibrant pedestrian precincts in all but a very few urban locations.

In order to remain vibrant and functional, a streetscape must be perceived by visitors as being continuously active. During the precinct's low pedestrian flow periods, such as during week days, the active intensity of the streetscape is achieved by allowing controlled vehicle movement (in conjunction with traffic calming design features).

When the precinct experiences an activity peak, such as during a weekend arts festival, the main road is reclaimed by pedestrians and traffic is displaced to the secondary vehicle route. This is achieved by closing of the road with swinging sculptured vehicle barriers. During such use periods the streetscape is able to maintain its vibrancy due to the volume and energy of the pedestrians.

#### **5.1.5 Tram Network**

The tram network proposed for Henderson offers the precinct a unique opportunity. The potential exists for the trams to cater to two distinct markets: a local commuter and a visitor market. The former group would primarily use the tram line as a method of moving around the Henderson CBD for core transportation reasons. These commuters will require a direct, efficient and fast service. The latter market is likely to see the tram more as a visitor destination in its own right. These visitors are less likely to be concerned with speed and more with a quality experience and interesting locations.

Trams servicing the commuter market are unlikely to go into the heart of the precinct and will probably stay on the Henderson Valley Road side of the Opanuku Stream Vehicle Arts Bridge. On this route commuters could be dropped off in close proximity to the precinct's arts bridge.

Trams servicing the visitor market have the opportunity to travel into the heart of the precinct and potentially undertake a full circuit of the site along the main road and around the secondary service route. This offers the precinct a significant opportunity to become a dominant destination on the route. Visitors that came specifically for a tram journey are indirectly exposed to the precinct.

#### **5.1.6 Focal Pedestrian Square**

The pedestrian square is the precinct's central hub or focal point. The space is designed to function as a pedestrian friendly environment throughout the precinct's different use cycles. During weekdays the square is designed to provide an appropriately scaled people friendly environment. Over these periods of the day it is particularly important that the square retains a formed but active edge. This is achieved by both incorporating cafés which flow out into the square and by enabling strong visual connections into the Pacific Island Cultural Centre and the Performing Arts Facility.



Activity and vibrancy is further enhanced by maintaining strong view shafts from the focal square along the streetscape. The design of the precinct arts trails also acts to cycle visitors through the square while the square's focal arts installation acts as a strong visual reference point and visitor attractor.

#### **5.1.7 Main Pedestrian Street**

During low visitation periods the main pedestrian street functions along two large pedestrian sidewalks which run either side of the precinct's main through road. Visitors using the northern sidewalk are afforded cover from inclement weather by series overhanging eaves. The southern sidewalk is more open and adjoins the Performing Arts Centre, Pacific Islands Cultural Centre, Living Museum and focal square.

During high visitation periods the through road is subsumed to become part of the pedestrian street in conjunction with the focal square. This creates a very large site hardened pedestrian zone that would exceed the size of Aotea Square in central Auckland. When this expanded pedestrian zone is created traffic is diverted onto the precinct's secondary road route.

This enlarged pedestrian zone is able to support any number of community activities or events on an as required basis. Careful visual treatment of the through road, sidewalk and focal square will ensure the three components can merge together harmoniously.

#### **5.1.8 Pedestrian Lane**

The pedestrian lane frames iconic views of the old Corban Estate Still Building. In order to accentuate these views the focal square's art installation is positioned to align with the lane and the Still Building. Visitors attracted to the arts installation will therefore be aligned with and exposed to views of the Still Building. The inverse of this is that the lane also acts to frame views over the square's arts installation for those visitors who are walking down the lane from the north.

#### **5.1.9 Parking**

The design philosophy for the precinct's on site parking is that it should merge subtly in with the precinct urban form. At grade car parking will be dotted around the precinct in small sensitively located clusters. Some of the clusters could be 'greened' via the use of new products which enable grass to be grown yet still support the weight of vehicles. Parallel parking will also be available in bays along the main through road.

Car parks will also be positioned within or between buildings out of sight of visitors walking the main pedestrian areas. In the short term a temporary car park could be established on the lower portion of the 'future expansion zone'. Long term it is envisaged that the type of facility constructed on this zone will contain under building car parking. Access to and from the existing Great North



Road car park to the precinct will be better facilitated by the development of the core access arts trail from Great North Road and under the existing rail bridge.

#### **5.1.10 Open Space**

Protecting and enhancing the precinct's open space characteristics was a guiding principle of the preliminary concept planning process. The precinct requires redevelopment but not at the cost of the natural features and open space that give it such a unique character.

Over fifty percent of the site is to be retained as natural open space while another large proportion is retained as urban open space. Special consideration has been given to retaining strong natural open space view shafts throughout the precinct. All of the facilities to the south of the main through road have been positioned to maximise strong indoor outdoor flow patterns. The Performance Centre in particular has been designed to offer an outdoor performance and seating space.

#### **5.2.1 Built Components**

All of the built components discussed in the following section are a result of preliminary public discussion, input and preliminary research only. It was necessary for the purposes of developing the precinct's preliminary concept plan to attribute characteristics and sizes to the spaces discussed.

However, it must be recognised that further public input, in depth research, and more detailed design work is required to flesh out the spaces and their precise uses. With the exception of the Performance Centre, which was the subject of a more detailed investigation, the following descriptions should be seen as an informed starting point and not as finalised detailed designs. The descriptions in this section should be read in conjunction with the precinct's preliminary concept plans and sketches.

#### **5.2.2 Performance Centre**

The Performance Centre will form one of the precinct's key pieces of infrastructure. Research has determined that the traditional style performance auditorium originally proposed for the precinct is not viable. An alternative facility comprising a main flat floor space was determined to be more viable and a better fit within a regional niche. This space is capable of nine main configurations which are created with the aid of retractable internal acoustic dividing walls and a retractable external building wall (Table 2).



Table 2: Potential Performance Centre Seating Configurations

CONFIGURATION	TYPE OF USE	SEATING NUMBERS
Theatre performance	Theatre performance with flat stage	230
Performance in the round	Central stage with tiered seating either side	460
Lectures (x2)	Two simultaneous lectures	230 x2
Proscenium stage	Proscenium stage performance with tiered seating	460
Undercover stage	Undercover performance to an externally seated audience	2,000 +
External performance and undercover audience	Audience seated within the Centre and performance taking place externally	100
Seated dining	Large convention with seated dining or large dinner theatre	400 - 480
Large Convention	Convention and speech in the round	670
Mixed use simultaneous	Small convention, lecture, rehearsal etc	Various numbers

Complementing these spaces is a series of three drama rehearsal rooms which can also be used for small performances. These three spaces transform into dressing and green rooms for larger productions. The Centre also contains two storage rooms, loading dock, large foyer, toilets, kitchen, café, administration offices, two meeting rooms and a kitchenette.

The external walls of the main performance space slide open to create New Zealand's largest open stage capable of supporting large performances including dance, drama and kapa haka. The external façade of the building also accommodates a large screen for external open air film presentations. A small control / projection pavilion in the centre of the outdoor seating space houses the lighting and sound control equipment for outdoor productions.

The conceptual design of the Centre generates the widest use patterns possible while remaining a viable and accessible community facility. Considerable emphasis has been placed on creating a facility with the widest possible economic and social multipliers without compromising its core artistic integrity. The Centre is designed to be a cornerstone of the precinct's development.

### 5.2.3 Outdoor Performance Space

The precinct contains a number of outdoor performance spaces the main two being located adjacent to the Performance and Pacific Cultural Centres. Additional spaces such as the focal square also have significant potential as performance zones. These spaces are vital in retaining the precinct's sense of open space and natural ambience.



#### 5.2.4 Arts Studios

The arts studios will be arranged to shield each other and the rest of the precinct from external noise. Those studios that produce noise and dust will be located nearer to the rail corridor and main road. Those requiring cleaner quieter surroundings will be located further into the heart of the precinct.

##### Printing Studio Description (80m<sup>2</sup>)

An open airy space with good light levels, the printing studio will accommodate work benches, a variety of presses, drying racks, storage areas and wash up areas. Some of the materials / chemicals used in the printing process will be caustic. The studio should be located on ground level so that heavy equipment like presses can be moved in and out if required. The studio will generate a low to medium level of noise.

##### Photographic Studio Description (80m<sup>2</sup>)

The space contains tables, dark room, chemical store room, enlargers and drying areas. It should link with spaces which are 'clean' and 'quiet'. The studio will generate a low noise level.

##### Ceramic Firing Studio Description (50m<sup>2</sup>)

A space suitable for a kiln, drying racks, storage and small work areas. High levels of natural light are not essential. However, good ventilation is required. The ceramics firing studio is located between the two ceramics studios and will have external entry and egress doors. The studio will generate a medium level of noise.

##### Ceramic Studio Descriptions (80 m<sup>2</sup> x 2)

The first studio will be a community studio with work tables, pottery wheels, storage space and washing up areas (sinks, taps, bench top). The second studio is designed specifically for artists in residence and will be capable of being divided into different self contained work areas for multiple artists. Each area would have its own secure storage. High levels of natural light important in both studios.

The studios will link with the ceramic firing studio. Both studios should have windows facing into the ceramics firing studio to provide passive observation (given potential fire and injury hazards). The firing studio creates a buffer between the professional ceramics studio and the community ceramics studio. Both studios should have external entry and egress doors. The studios are predicted to generate a medium level of noise.



#### Metal Studio Description (120m<sup>2</sup>)

A large open space with high stud and large roller doors, the metal studio is a robust, industrial type of space. Natural light will enter the space from skylights. The studio will be used for a range of metal work, welding, cutting, moulding and panel beating. Part of the space may take a mezzanine floor for desks, design table, tool and general storage. The studio will link with the access road and retain enough external space to enable cranes, trucks, trailers and fork lifts to lift large art pieces in and out. The studio is expected to have high noise levels.

#### Wood Studio Description (120m<sup>2</sup>)

The studio is a large open space with a moderate to high stud height and roller doors. Natural light will be provided from skylights and windows. The space will contain work benches for use with hand held tools while the other side of the room will accommodate larger motorised equipment such as bench saws, routers, lathes and band saws. The space will link with the access road and retain enough external space to enable cranes, trucks, trailers and fork lifts to lift materials, props and large artworks in and out. The space is expected to generate high noise levels.

#### Jewellery Studio Description (70m<sup>2</sup>)

A space containing work benches, polishing equipment, torches and storage areas, the studio will be bathed in natural light. Linkages with other spaces that are relatively 'clean' and 'quiet' will be accentuated.

#### Drawing Studio / Teaching Studio Description (80m<sup>2</sup>)

Natural light is an important feature of these spaces and will be achieved with a combination of sky lights and windows. The space will contain tables, easels, drying racks, washing up and storage areas. It will link with other spaces with similar noise and operational characteristics.

#### Individual Artists Studio Description (3 clusters of 150m<sup>2</sup>)

These studios are comprised of a cluster of large spaces that can be sub-divided off into private arts studios. Each cluster will accommodate activities with different characteristics: noisy, wet, dirty or clean and quiet. It is impossible to determine precisely what the best studio size would be today and into the future. The objective has therefore been to design a space that can be changed over time with the addition or deletion of mezzanine floors, removable walls and so forth.

As with the ceramics studios each of the clusters should be located around its corresponding main studio or space.



### 5.2.5 Nga Toi Ora (The Living Arts) Facility

Nga Toi Ora is envisaged to be the heart of Maori arts activity within the precinct. The facility will be designed to expand over time and be multi functional. As with the Pacific Arts and Culture Centre, users of the facility will be able to utilise different spaces throughout the precinct so that a duplication of facilities does not occur.

Nga Toi Ora will have strong connections to the surrounding landscape which will accommodate a variety of functional spaces including outdoor seating and performance areas. It is envisaged that the types of spaces required within Nga Toi Ora will evolve over the coming months. Preliminary workshops have identified spaces such as:

- Flexible gallery / exhibition space
- A foyer suitable for ceremonial functions (e.g. powhiri)
- Food preparation areas
- Spaces suitable for teaching
- A crèche or area for children
- Storage spaces
- Office spaces
- Resource room

### 5.2.6 Pacific Arts and Cultural Centre

Pacific Centre Interactive Education / Craft Spaces (120m<sup>2</sup> x 2)

Comprising two teaching / education spaces both with a moderate to high stud height, these spaces form the backbone of the Centre's stage one development. They are used for teaching crafts and dance to school students and visitors. Both spaces will be sound proofed and have good acoustic qualities. The spaces will be linked to the Centres main foyer.

Pacific Centre Foyer and Offices (90m<sup>2</sup>)

The foyer space and offices are designed to be expanded over time as the Centre develops. The foyer is large enough to accommodate stalls to facilitate the sale of crafts until such time as a shop can be accommodated.

Pacific Centre Glass House (300-400m<sup>2</sup>)

This space contains a central courtyard suitable for small performances or internal dining in poor weather. The potential exists for the space to contain a small winding path between a diversity of tropical plantings. The glass house will have links to the open space, pond, umu pit and foyer.



#### Pacific Centre Umu Pit, Landscaping/ Courtyard and Small Raised Stage (200 – 250 m<sup>2</sup>)

These spaces serve as an 'in season' outdoor function / entertaining area. Thatched shelters accommodate food service areas and shelter visitors. Spaces link with both the glasshouse and areas of additional external landscaping.

#### Pacific Centre Pond and Lower Performance Area.

The landscaping will include an arts bridge over the pond, pathways, plantings, a simple outdoor stage designed to withstand flood events and terracing. This area will link with the main built Centre through a series of strong view shafts and pathways. Some of the functions of the umu pit area will need to move down into this lower area as the Centre's 'growth footprint' expands.

#### Pacific Centre Growth Footprint (minimum of 250m<sup>2</sup>)

This area is an open space suitable for further built expansion in the future. For example, it may be used for a dedicated audio visual presentation space.

### 5.2.7 Paper Mill

The creation of paper (particularly from pest plant species) is not a clean process and when undertaken on a medium scale will require storage areas (for the raw plant material), cutting/ chipping, heating, pulping and pressing machines. Drying and paper storage areas will also be required. The most appropriate space for these activities is the restored Still building adjacent to the railway line. The size of the space utilised will depend on scale of pulping operation being undertaken.

After the paper is created an area may be required for manufacturing products, although this can be undertaken in the studio spaces. The Still building would enable sufficient access for delivery of raw materials on trailers and light trucks. Processing the pulp will be wet and at times loud so it should be undertaken away from low noise areas.

### 5.2.8 Gallery Space

The precinct is envisaged to contain one or two gallery spaces independent of the temporary gallery space that may develop occasionally in facilities such as Nga Toi Ora. These commercial gallery spaces are likely to be located within the retail sections of the precinct.



### **5.2.9 Arts and Heritage Museum**

This Museum is very much in its pre conceptual stage at present. Befitting its future role the facility has been placed in a strong central location opposite the focal square. This location not only affords the Museum a prominence but also enables strong linkages with the adjacent wine heritage museum located in the Cellar building.

Sufficient space has been retained (1350 m<sup>2</sup> footprint) to enable the Museum to expand over time without unduly interrupting the precinct's visitor flow patterns or the activities in surrounding spaces. The conceptual framework which will underpin the Museum will be developed over the coming months. However, the potential clearly exists for the creation of a unique and vibrant museum which is truly iconic. It is envisaged that the museum will both support the precinct's vitality and in turn be nurtured by the different activities which take place around it.

### **5.2.10 Historic Buildings**

#### **a: Relocated Henderson Railway Station**

This building, once restored, is envisaged to become the home of the Waitakere Central Community Arts Council. When the Arts Council's classes exceed the capacity of the historical building the precinct's purpose built studios would be utilised.

#### **b: The Still Building**

After restoration, the still building is envisaged to house a range of studios suitable for loud, wet and dusty activities such as metal and woodwork studios or a Paper Mill. The building will serve as a buffer to block noise from the main rail corridor.

#### **c: The Cellar Building**

This space is anticipated to be transformed into an interactive wine heritage museum drawing strongly on the precinct's previous incarnation as a working vineyard. Parts of the building may also accommodate studios and boutique commercial activity upstairs.

#### **d: The Homestead and Garage**

The Homestead is envisaged to remain the administrative centre for the precinct in the short to medium term. The Garage is likely to be used as a flexible community use space in the short term.



e: St Michael's Church

The restored church will be relocated to face the main street in the traditional way, and will provide a small events venue. The Henderson Heritage Trust is committed to restoring both this building and the Railway Station.

f: Wine Depot

This small brick building has an iconic presence right on the Great North Road. A project to add a strong artistic statement to this building as a signal of the Precinct nearby will be initiated. This may be seen as an element of the extended arts trail along this major thoroughfare.

### **5.2.11 Tram Storage Building**

The tram storage building has been positioned near the Opanuku Stream Vehicle Arts Bridge. This location visually separates the outdoor performance space from the main street by merging into the existing tree line.

The tram building is designed to act as an interactive display in its own right with windows which enable visitors to look in on trams which are not in operation. When activated, sound stations built into the buildings walls below the windows provide an interpretive commentary.

Careful consideration will be given to designing the building so that it blends in with the surrounding historic buildings.

### **5.2.12 Future Expansion Zone**

Provision has been made on Lot 2 for a future expansion zone which can be utilised for activities which support the precinct's arts focus. These future activities may not be arts activities specifically, however they will be uses that support the vibrancy of the precinct. Examples of potential uses include boutique hotel accommodation and commercial spaces, possibly spaces aligned to Council's film cluster development. It is important that these uses add to the economic vibrancy of the precinct.

### **5.2.13 Boutique Commercial**

Strict precinct design principles will ensure that the boutique commercial spaces have little negative impact on surrounding activities. Many of these spaces can be above street level and need not have any impact on the visitor's perception of the arts precinct. The benefit of introducing such spaces lies in the generation of weekday pedestrian traffic.



For example, a small human resources company could act as an attractor pulling people onto the site and generating increased foot traffic. Such a business could have linkages with the arts industry by focusing a proportion of their business on filling part time or casual film industry positions.

Other examples of commercial operations which act as attractors include physiotherapists and chiropractors. These industries are not reliant on foot traffic as, once established, clients actively travel to appointments.

These types of operations are important because each new visitor increases the potential money that will be spent within the precinct, for example at a café or gallery. However, even more important is the way in which the profile of the precinct is raised. People that would not ordinarily have visited an arts precinct do so inadvertently and are then exposed to what the area has to offer. These people then become potential users of the precinct's services.

The boutique spaces also have the potential to be used for the development of an arts incubator or as offices for creative industries aligned to the arts. For example, the precinct could be very attractive to smaller firms developing to support the film industry.

#### **5.2.14 Artists Accommodation**

The precinct will be designed to accommodate a number of artists-in-residence apartments. These apartments are positioned to enable good view shafts over large areas of the precinct. The spaces add vibrancy to the streetscape as they include visible deck areas and windows overlooking the main street. They also play a vital role in the precinct's security as passive surveillance acts as a deterrent to criminal behaviour.

#### **5.2.15 Retail**

The retail spaces, like the boutique commercial spaces, have a key role to play in the precinct's long term development. They are envisaged to align with the arts and act as meeting places, creating the opportunity for accidental meetings. Tenants within these spaces will also need to operate businesses that have the potential to attract clients rather than being heavily dependant on casual foot traffic. For example, these spaces could accommodate an arts supply shop, gallery, art cooperative or resource exchange centre.



## 6.0 Staging the Precinct's Development

Economic necessity dictates that the precinct's development will need to be staged over a number of years. One of the first priorities will be securing the fundamental flow patterns into and through the precinct. The major piece of infrastructure to achieve a viable flow pattern is the Opanuku Stream Vehicle Arts Bridge. It is vital that this bridge be fully investigated prior to any large capital investments being made on the site. In essence the bridge is the key which unlocks the site's potential. Developing significant pieces of civic infrastructure such as a performance centre, cultural facilities and museums without a strong through-flow would be merely repeating the mistakes of the past.

Emphasis should be placed on developing the precinct's streetscape from its centre out so that developments have a critical mass and do not appear spread out and disjointed. This may require existing users to be accommodated in temporary facilities while new spaces are developed. It is vital that existing users are not totally displaced during the development process as this may result in a loss of operational viability.

The core facilities in the first development stage would include the Performance Centre, outdoor performance space, the Pacific Cultural Centre, various arts studios, historic building restoration, the focal square and art trails. Development of the Performance Centre should only be undertaken once a commitment to establishing the Opanuku Stream Vehicle Arts Bridge has been made.

The second development stage should include the bridge, the museums, the remaining arts studios, boutique commercial and retail spaces, artist's accommodation and Nga Toi Ora. The third phase of development will involve strengthening the precinct's landscaping. Further detailed investigation is required before a detailed development programme can be determined.



## 7.0 Management Issues

Establishing a sound management structure for the precinct will be essential for its ongoing vibrancy and success. The careful development of a precinct master plan and then the quality design of the individual built components merely establish a built environment capable of nurturing artistic and community endeavours. Good design simply removes physical impediments to achieving social, physical and economic objectives it does not guarantee them. It is the human capital and how this is organised, supported and managed which will be the key to ongoing success.

The strength of the precinct rests in maintaining a sound holistic management structure. Research clearly illustrates that one of the greatest risks to the precinct will be management fragmentation. Because arts focused endeavours the world over cite a scarcity of operational funding it is vital all available resources are strategically focused. To make the most of the precinct's potential advantages it must be managed holistically and strategically.

This does not mean that artistic endeavour and individuality need be stifled, in fact quite the opposite is true. A quality, holistic and strategically focussed management structure has the opportunity to lay a solid foundation in which unique artistic expression and individuality can grow. For example, a coordinated management structure maximises the ability to derive revenue from outside of the traditional arts community. This revenue in turn can be used to reduce the hireage costs of spaces to community arts groups.

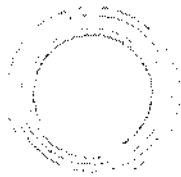
A coordinated management structure is also essential so that the precinct's design functionality can be utilised fully. This may take the form of management coordinating road closures to create the enlarged pedestrian street or planning an events' calendar to make the most of the outdoor performance spaces. The precinct must also develop and retain a strong brand and undertake a strategic marketing programme. This is best achieved under a centralised management body.

The centralised management body could also be responsible for employing core staff such as a Performing Arts Manager whose responsibility it would be to organise a performance arts calendar incorporating a rich and diverse range of traditional and contemporary presentations. These events could take place throughout the precinct in multiple facilities, but be based in the Performing Arts Centre.

The vitality of the precinct must also be maintained by having a well managed niche organisations involved. Many of these organisations are likely to be current users of the Corban Estate. International multi sport developments serve as one example of how this can be achieved. Many of these developments operate under a centralised management structure which is responsible for core site maintenance, marketing, branding, administration and strategic planning. Sitting below this structure a range of autonomous sports clubs operate all with their own strong identities, cultures, revenue streams and management structures.



# Corban Estate Arts Precinct Preliminary Concept Plans



Architects

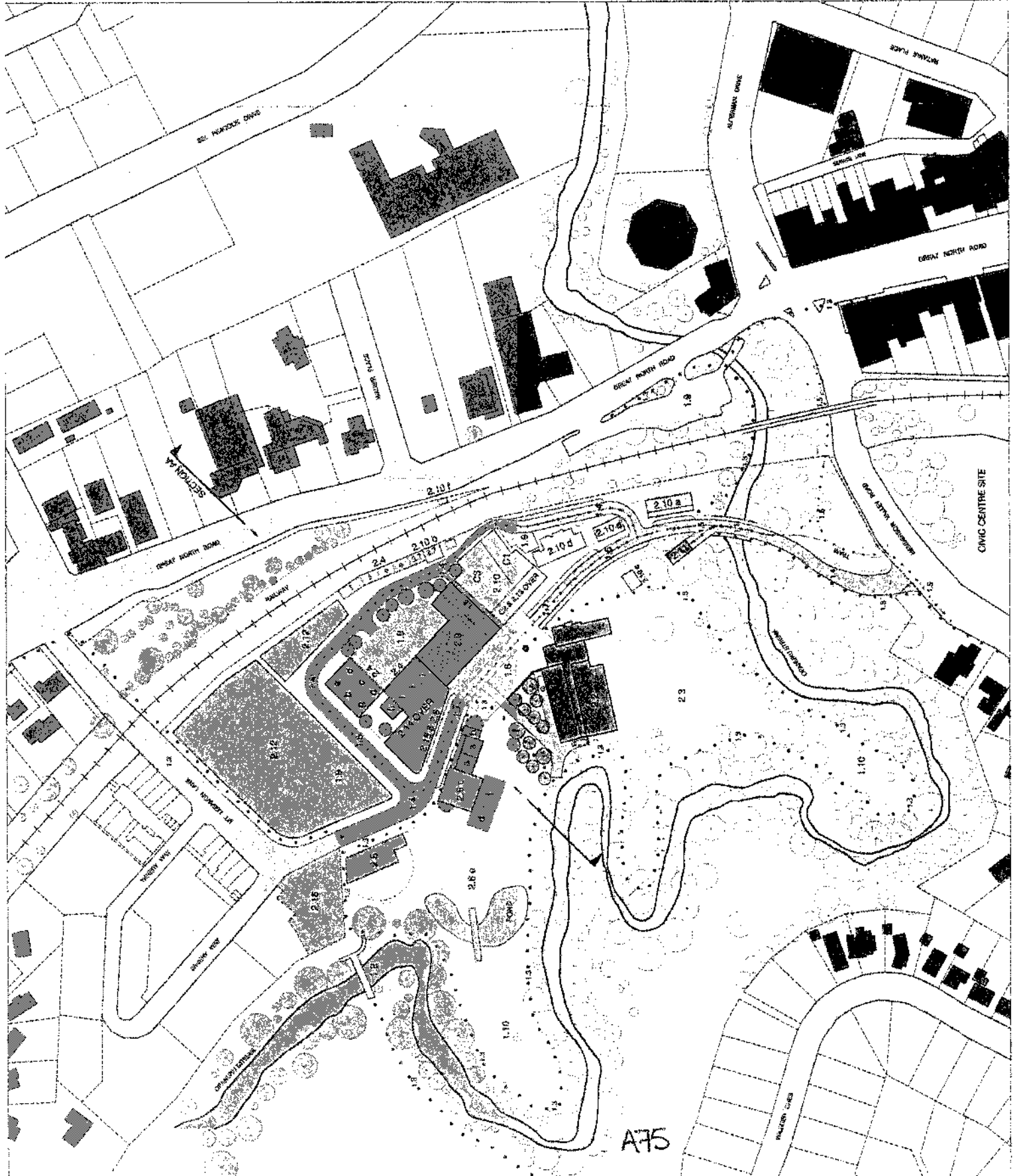
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**Key**

- Numbers Refer to Report Section 3
- 1.1 Opanake Stream Vehicle Arts Bridge
  - 1.2 Opanake Pedestrian Arts Bridge - Enhancing
  - 1.3 Art Trails
  - 1.4 Road Network
  - 1.5 Train Network
  - 1.6 Focal Pedestrian Square
  - 1.7 Main Pedestrian Streets
  - 1.8 Pedestrian Lane
  - 1.9 Parking
  - 1.10 Open Space
  - 2.2 Performance Centre
  - 2.3 Outdoor Performance Space
  - 2.4 Art Studios
    - a Printing Studio
    - b Photographic Studio
    - c Ceramic Firing Studio
    - d Ceramic Studio
    - e Metal Studio
    - f Wood Studio
    - g Jewellery Studio
  - 2.5 Drawing Studio / Teaching Studio
  - 2.6 Individual Artists Studio - Cluster
  - 2.5 Aga Zai Ora (The Living Arts) Facility
  - 2.6 Public Arts and Cultural Centre
    - a Interactive Education
    - b Foyer and Offices
    - c Glass House
    - d Umu Fiti Landscaping Courtyard and Small Raised Stage
    - e Pond and Lower Performance Area
  - 2.7 Growth Footprint
  - 2.8 Gallery Space
  - 2.9 Arts and Heritage Museum
  - 2.10 Historic Buildings
    - a Relocated Henderson Railway Station
    - b The Still Building
    - c The Cellar Building
  - 1 Wine History & Appreciation
  - 2 Gallery
  - 3 Studios
  - d The Homestead and Garage
  - e St Michael's Church
  - f Wine Depot
  - 2.11 Tram Storage Building
  - 2.12 Future Expansion Zone
  - 2.13 Boutique Commercial
  - 2.14 Artists Accommodation
  - 2.15 Retail
  - 2.16 Cafe / Restaurant ( private ownership )

**Corban Estate Arts Precinct**  
 Preliminary Concept Plan  
 August 2004 04501 1:2000 @ A3 1:1000 @ N1





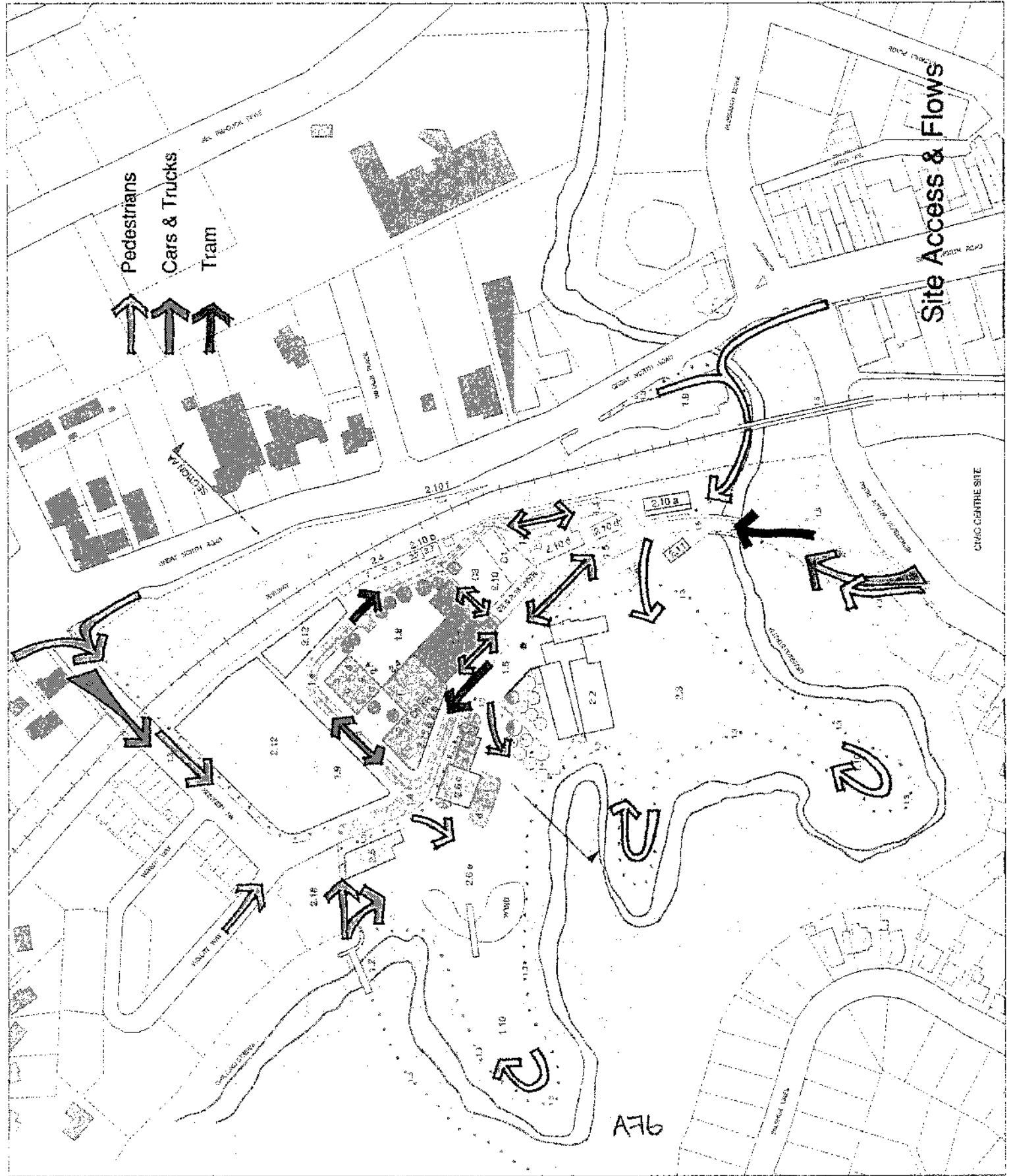
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# Key

- Numbers Refer to Report Section 5
- 1.1 Open-air Street Vehicle Arts Bridge
- 1.2 Open-air Pedestrian Arts Bridge - Existing
- 1.3 Art Trails
- 1.4 Road Network
- 1.5 Tram Network
- 1.6 Focal Pedestrian Square
- 1.7 Main Pedestrian Street
- 1.8 Pedestrian Lane
- 1.9 Parking
- 1.10 Open Space
- 2.2 Performance Centre
- 2.3 Outdoor Performance Space
- 2.4 Art Studios
  - a Pinning Studio
  - b Photographic Studio
  - c Ceramic Firing Studio
  - d Ceramic Studio
  - e Metal Studio
  - f Wood Studio
  - g Jewellery Studio
  - h Drawing Studio / Teaching Studio
  - i Individual Artists Studio - Cluster
- 2.5 Mpa Tul Ora ( The Living Arts ) Facility
- 2.6 Public Arts and Cultural Centres
  - a Interactive Education
  - b Foyer and Offices
  - c Glass House
  - d Urban Pit, Landscaping Courtyard and Small Rubbed Stage
  - e Pond and Lower Performance Area
  - f Growth Footprint
  - 2.7 Paper Mill
  - 2.8 Gallery Space
  - 2.9 Arts and Heritage Museum
  - 2.10 Historic Buildings
    - a Reconverted Henderson Railway Station
    - b The Still Building
    - c The Cellar Building
    - 1 Wine History & Appreciation
    - 2 Gallery
    - 3 Studios
    - d The Homestead and Garage
    - e St Michael's Church
    - 1 Wine Depot
  - 2.11 Tram Storage Building
  - 2.12 Future Expansion Zone
  - 2.13 Boutique Commercial
  - 2.14 Artists Accommodation
  - 2.15 Retail
  - 2.16 Cafe / Restaurant ( private ownership )



**Corban Estate Arts Precinct**  
 Preliminary Concept Plan  
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Site Access & Flows

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# Key

- Remove River to Report Section 5
- 1.1 Openair Stream Vehicle Arts Bridge
- 1.2 Openair Pedestrian Arts Bridge - Existing
- 1.3 Art Trails
- 1.4 Road Network
- 1.5 Tram Network
- 1.6 Foot Pedestrian Square
- 1.7 Main Pedestrian Street
- 1.8 Pedestrian Lane
- 1.9 Parking
- 1.10 Open Space

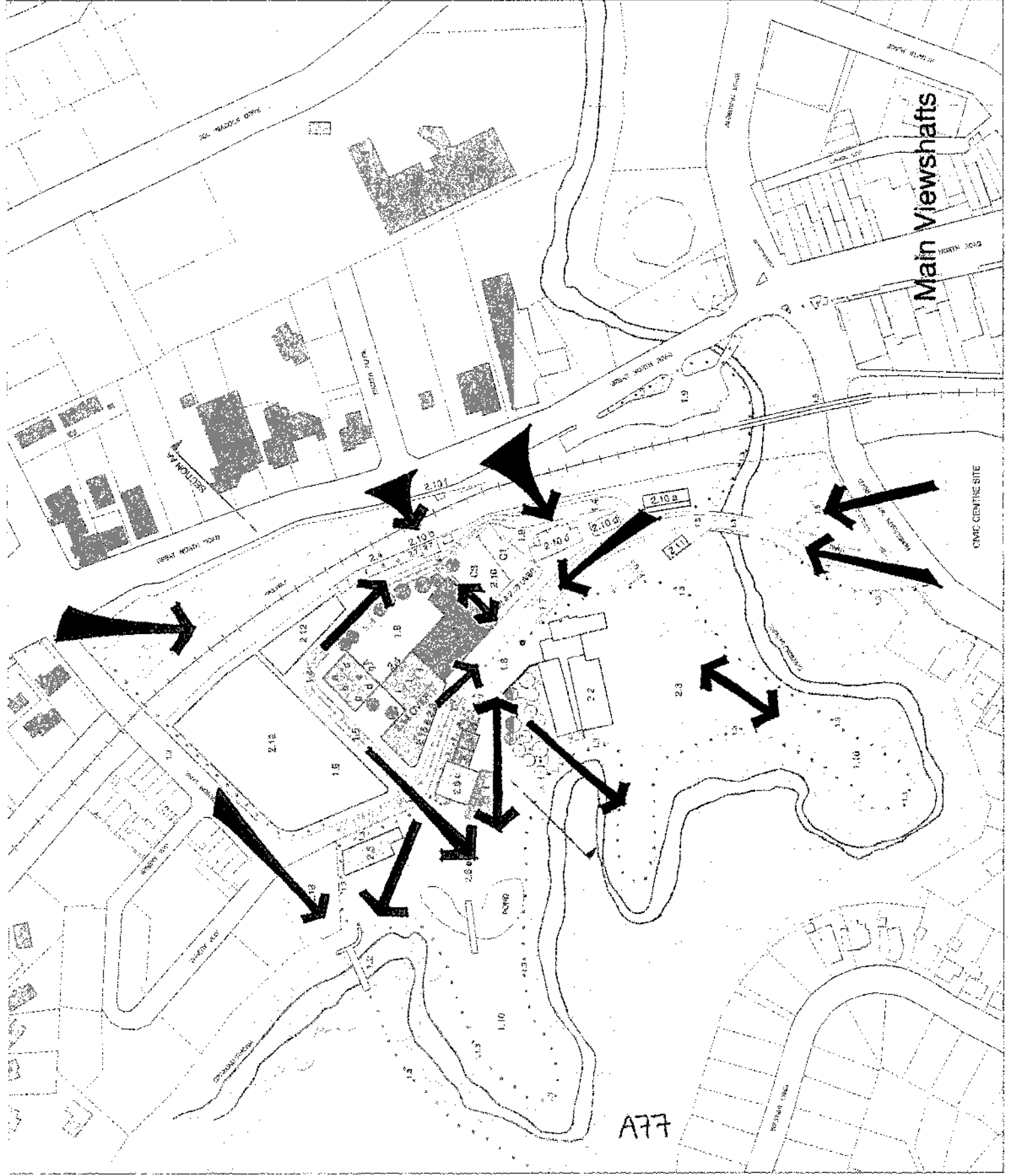
- 2.2 Performance Centre
- 2.3 Outdoor Performance Space
- 2.4 Art Studios
  - a Printing Studio
  - b Photographic Studio
  - c Ceramic Firing Studio
  - d Ceramic Studio
  - e Metals Studio
- f Wood Studio
- g Jewellery Studio
- h Drawing Studio / Teaching Studio
- i Individual Artists Studio - Cluster

- 2.5 Ngā Toi Ora (The Living Arts) Facility
- 2.6 Pacific Arts and Cultural Centre
  - a Interactive Education
  - b Foyer and Offices
  - c Glass House
  - d Urui Pū, Landscaping Courtyard and Small Rusted Stage
  - e Pond and Lower Performance Area
  - f Growth Footprint
  - 2.7 Paper Mill
  - 2.8 Gallery Space
  - 2.9 Arts and Heritage Museum
  - 2.10 Historic Buildings
    - a Relocated Henderson Railway Station
    - b The Sill Building
    - c The Celar Building

- 1 Wine History & Appreciation
- 2 Gallery
- 3 Studios
- u The Homehead and Garage
- a St Michael's Church
- 1 Wine Depot
- 2.11 Tram Storage Building
- 2.12 Future Expansion Zone
- 2.13 Boutique Commercial
- 2.14 Artists Accommodation
- 2.15 Retail
- 2.16 Cafe / Restaurant (private ownership)

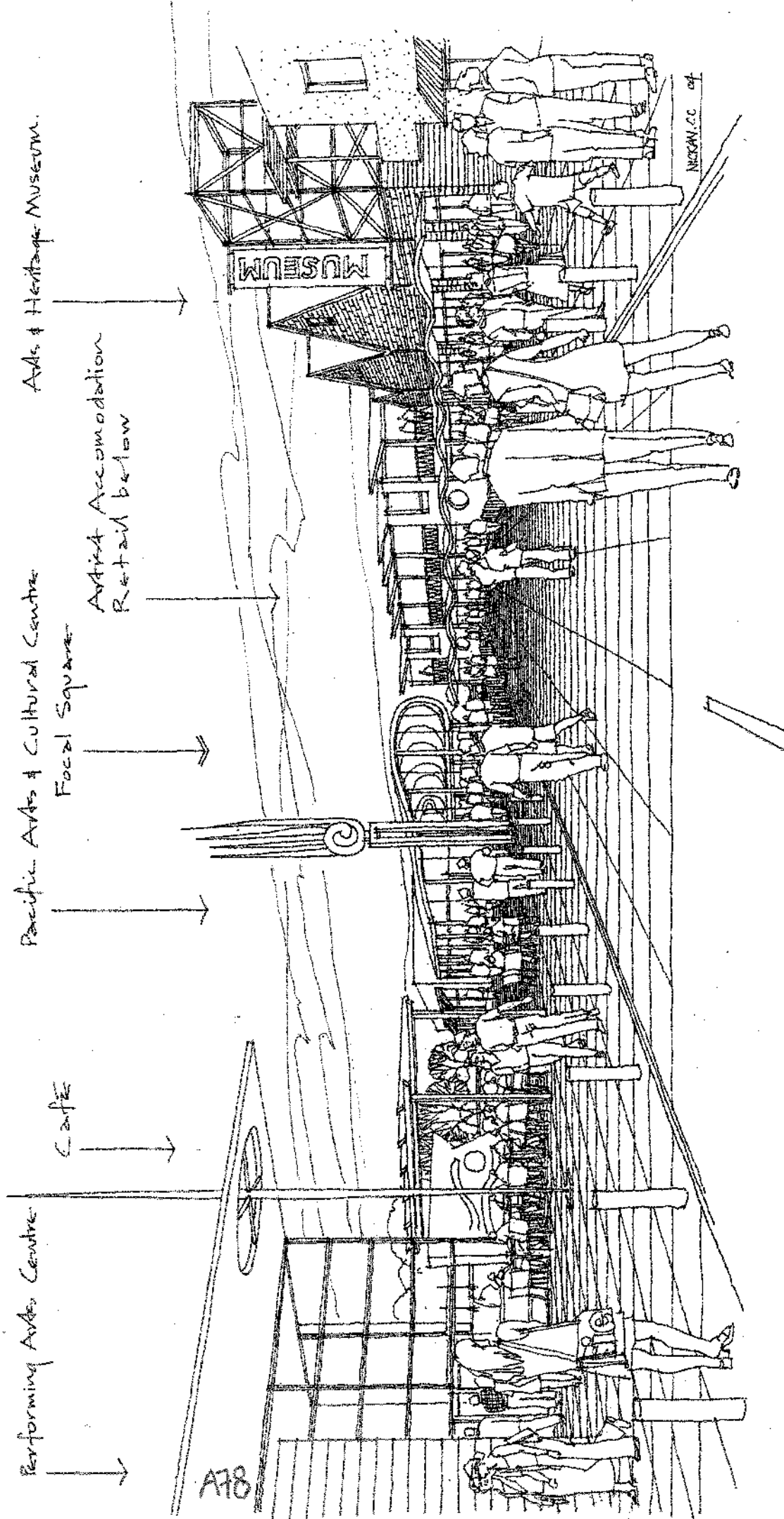


**Corban Estate Arts Precinct**  
 Preliminary Concept Plan  
 August 2004 04/501 1:2000 @ A3 1:1000 @ A1



**Main Viewshafts**

CINIC CENTRE SITE



Performing Arts Centre

Cafe

Pacific Arts & Cultural Centre  
Focal Square

Arts & Heritage Museum

Artist Accommodation  
Retail below

A78

NIROGAN.CC 04



View west through the centre of the precinct

Corban Estate Arts Precinct

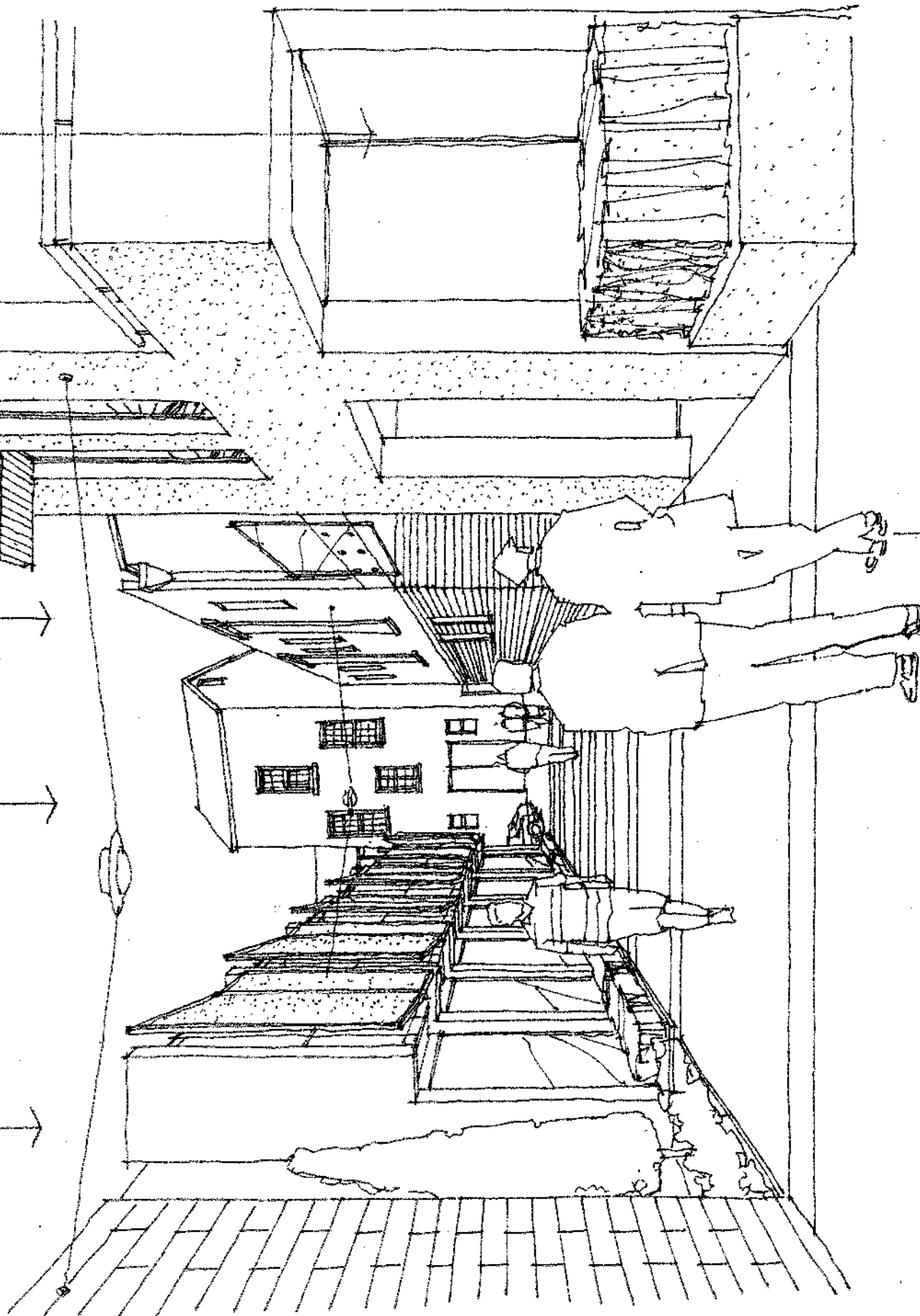
architects

Boutique Commercial  
Gallery

Cellar

still Building

Museum



PEA

View north along the Pedestrian Lane

Corban Estate Arts Precinct



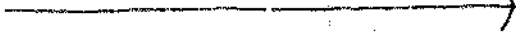
Performing Arts Centre



street



Homesstead



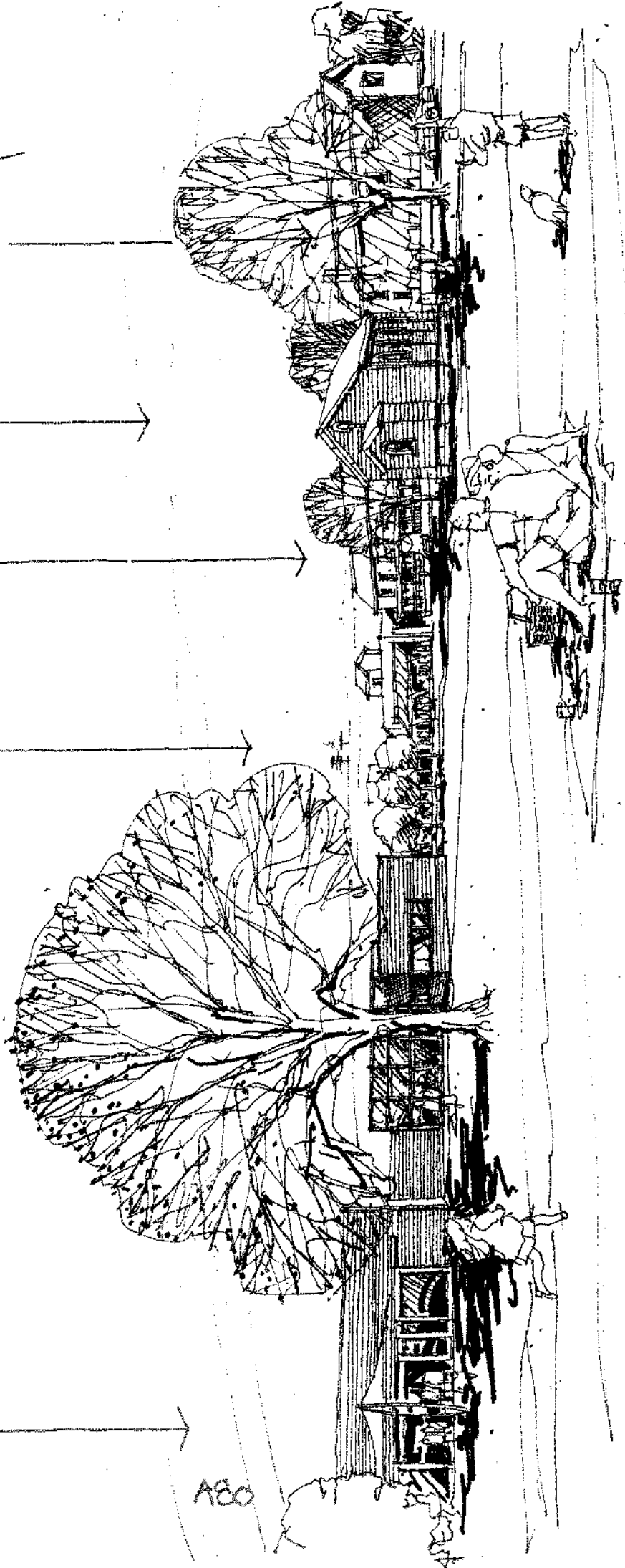
St Michael's Church



Garage



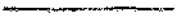
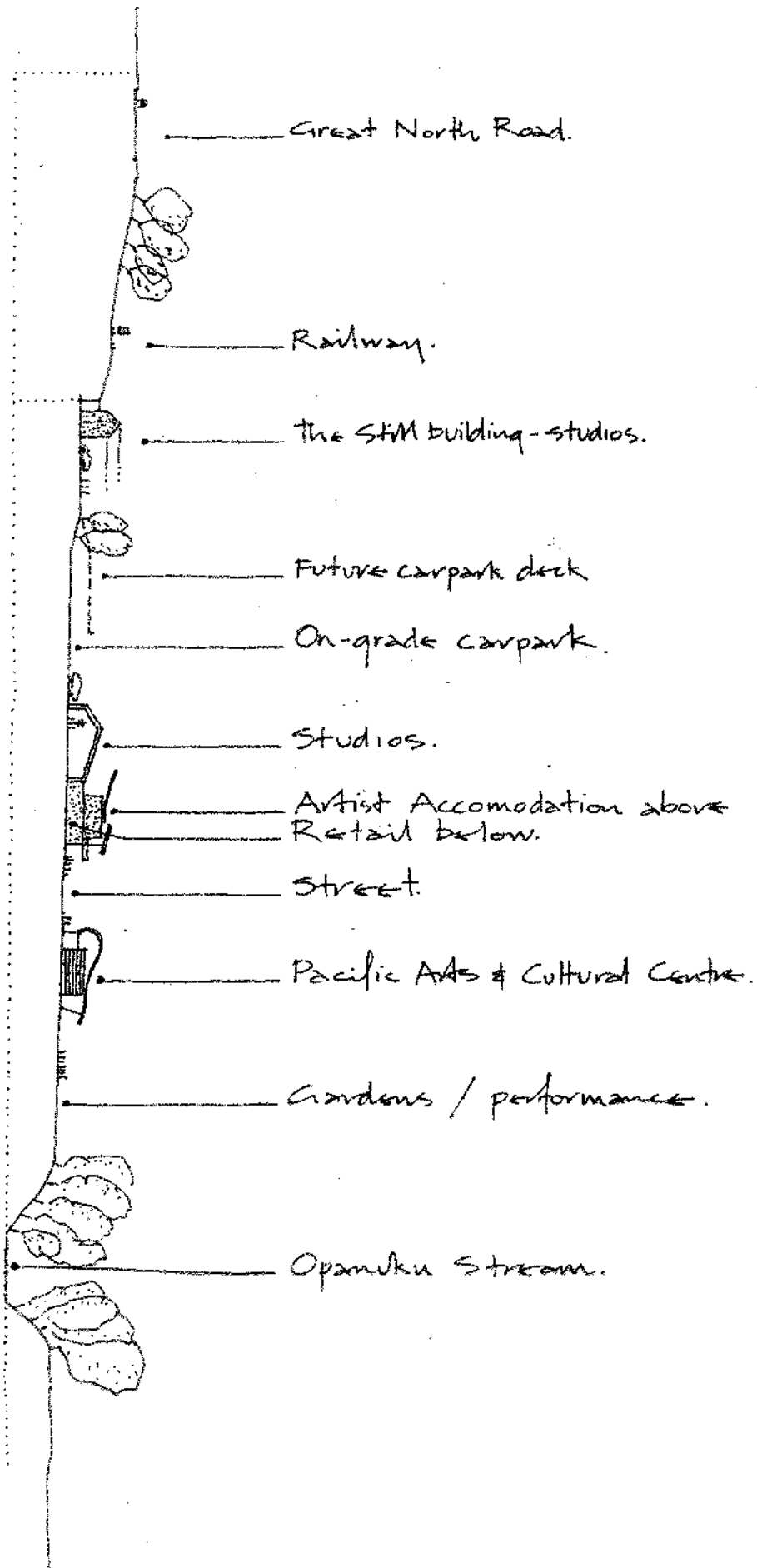
A80



arts and culture

View across the Outdoor Performance Space [ lawn ] to the old buildings

Corban Estate Arts Precinct



Cross Section AA  
 Garden Estate Arts Precinct