

GORDON MOLLER:

Thank you very much. We will talk about aspects of buildings that we have designs in the waterfront, the waterfront events Centre we are in, and also other centres.

TERRY ST GEORGE:

What we will do is tag-team it. Gordon will talk about the design and I will talk about the detail.

GORDON MOLLER:

One thing, we used to be in a fishing port, on the harbour. It's the beginning of major development over many years, which took 20 years to complete. There is the east port access which you see running from right to left, from the main part of the port, Queen Street to Westhaven.

The area on the left is the Tank Farm, and they finished in 2026, which is when we are able to complete the whole quarter. A huge amount of work has gone into developing the quarter in Auckland, dealing with public spaces, the guidance and formal mass of buildings.

The area you see developed for there, it is on the site here. The access you see running through, the access is this line running through here with the building angle. The whole building is angled, producing interesting things.

Next slide, early sketches we did; you can see the development of housing carrying on, also the ASB headquarters we did. Our brief for the building was to create an event centre that could be used for whole variety of events. It could be used for boat shows, and the fashion show is held here.

it's 100m long x 30m wide and all accessible. You can drive a truck and park in the building through the doors. Similarly, people have access from the door. There is no back. There is level two here. The idea is you can do multiple events, in terms of a banquet in the big room and events below. You can separate them, to allow that to happen.

You can see the straight-line part of the picture carries access to the waterfront area, respecting that principle. On the left-hand side you have fishing boats, and on the right-hand side you have other boats and promenades which are preserved all around the waterfront for the enjoyment of everyone. You cannot build in those areas. There is always that path running through.

You can see, going through to the points, going back, the plan... That one. We will get there. You can see the roughly covered area on the ground floor. You have purple, which is serviced areas and loading, they can load onto the walls and access the building. The green areas are toilets, close by.

TERRY ST GEORGE:

When we get to the toilets, in the design, because the building is surrounded around the building, there is a public toilet facility on the west side. You can see it there. It is the unisex accessible toilet with a baby change station and motorised doors.

Also, there are unisex accessible toilets between male and female toilets, but I think one of the unique things about this design is that between the two toilet banks, you can see a zone, with a narrow path running through, male and female toilets.

One of the things that helped develop this was the New Zealand Fashion Week, which had pretty much 80% female attendance. When we have sliding doors, we can steal male cubicles for the female side.

Really, that exceeds the code requirements and design response to particular needs and is quite accessible.

GORDON MOLLER:

We had a toilet-accessible zone from outside. The building is a public building, to describe it. We put one point of it just when someone needs to go in a hurry or take their child. It's a clearly accessible toilet from a ramp outside. When I say round, 300mm from the ground.

TERRY ST GEORGE:

Moving to level two, more generally.

GORDON MOLLER:

The grey part is off the ground floor; you can do all sorts of things, fly in from the ceiling, for exhibitions and sorts of things that are appropriate on the waterfront. And then the other one is meeting rooms and level two, and they have toilets as well.

TERRY ST GEORGE:

You have toilets and wayfinding between the building is always the same place. In one of the elements that can bring it back, they lost the bidding race because they had no facilities and this brought it back. This can be used... as part of the media centre. This is all on level two.

GORDON MOLLER:

The escalators give access to multiple people and you can have functions in the building. The horizontal part in the picture, it means if you want to make changes for big boats or some special event, they can go up the stairs and use the change facilities there.

Here, again, 20m long and 30m wide, there are associated facilities. Again, we ran the central access to give clarity of movement to the building, so when you come in, it's not difficult to know where you should be going. Otherwise, it's pretty direct.

The other thing we wanted to do was create a public building which we will talk about in a minute, and it's the dark-grey part, one of 12 ramps running in the building, free access for everyone, it means people can go and access the waterfront.

TERRY ST GEORGE:

Not much more to say there. Between the grey and purple at the moment, there is a space that can be used as a vehicle launch. It happens quite a lot.

GORDON MOLLER:

Next slide, we chose idea between capacity and outside, the idea of escalators going in one direction, and the long, very big maritime area; it also enables movement around the building.

I think today, we're talking about something like 400 in the room here, and then didn't realise

there was another 1,000 down below. It shows you the multi-use building, and that you can it without compromising access in any way.

TERRY ST GEORGE:

The shape in the centre is like a ship's funnel, using nautical references.

GORDON MOLLER:

Using the escalators, you repeat in either direction. We wanted to find a way of doing that that works very well. This is the structured diagram, all these parts are on the ground, 40m long each and lifted up by crane. I think there's about 50 of them.

TERRY ST GEORGE:

Each column is on the existing wharf pile, making use of that.

GORDON MOLLER:

This can do both. It is air-conditioned up here. We used saltwater cooling as well. We use seawater to cool it, so we are low-energy as well.

There is the veering ramp as it comes up. This was an idea that we came up with, with the Urban Design Council. We thought, why didn't we think of that? It's a great idea. It's a way to observe what is happening on an elevated way on the waterfront, to see what's happening.

TERRY ST GEORGE:

This element you can see is the boast along the wharf. You can stroll up the ramp and see more work on it, so it's very engaging form of encouraging public participation around the building. So that's up on the viewing deck.

GORDON MOLLER:

Tactile indicators around the columns and particularly on the ramps, so you are aware of that column in the centre of the ramp. Changes are level and are built into the building. Signage is something we put a lot of effort into, particularly high-contrast and consistency of numbering, and also pictograms for signs.

So one of the other special characteristics of the building is that we have a revolving door that you would have come into. This door is unusual, compared to doors you may have been used to before that usually have three wings with a central pole and you have to negotiate around that. This door doesn't have that; it is a two-compartment revolving door, and so you virtually walk straight through it.

It has other elements as well, which is the centre two leaves of the door come apart to become an automatic door.

TERRY ST GEORGE:

So having made the door, we made it at full height, so it is easily accessible as well, blue and yellow, and these colours so they are quite different. You can see the diagram of the door. It either revolves or those doors spread apart as automatic doors and you can open it completely out.

These people are going to work. This is produced by a company. So this shows you when

you get a large number of people approaching the building, the door can open up completely. So, there are metal clocks running around showing what time it is.

The door also acts as a wind control so that its normal function is rotating like that, and you just walk through the compartments. So you can submit and push a button and change it.

As the days roll along, these people have a lovely life, at some point they want to go home. Sometimes reluctantly, because it is such a lovely place they work in. So you can see them coming up. You go public.

On to the next one. What we did was we did a post-occupancy review of this door for another project... Oh, we're done. Sorry.

GORDON MOLLER:

Anyway, we did a lot of work on this and it all works. We'll have to finish now because we're getting the heave-ho. The ASB Waterfront Theatre is another project that is just down the road. Again, we have designed it for maximal accessibility of the ground level into the public spaces, accessible areas, the requirement for the seats. This is the way the theatre works - again, we have used clarity of messages.

I just wanted to show you this one; these are the main stalls in the sequence above, you can see the cups in the seats, those are the prime seats and those are accessible. So it is something we took it seriously. We have been thrilled by the result. So thank you very much. (APPLAUSE)