

## PEDESTRIAN ACCESS ANALYSIS

New public buildings are not fortresses – unlike the cultural facilities of the 1960s and 70s, contemporary public buildings need to operate twelve hours a day, seven days a week. They need to open to their surroundings and integrate into the existing paths and ant tracks that surround them. They should be active participants in their precincts, contributing activities to the neighbouring parks and streets.

The JPACF is ideally located to take advantage of the significant pedestrian traffic that occurs in the immediate area. In order to ensure that the JPACF is integrated into the wider area, our proposal opens the building up to the park and forecourt area, with active uses such as foyers, cafes and community spaces opening onto this important public realm.

This is a key part of the design, critical to the experience of the new facility. During the day, active uses, small performances, displays and so on, organised within the foyer are visible to the park and forecourt users, inviting them to enter. In the evening the open foyers and café vistas allow everyone to see what's happening inside and, just as importantly, allow the users to be seen.

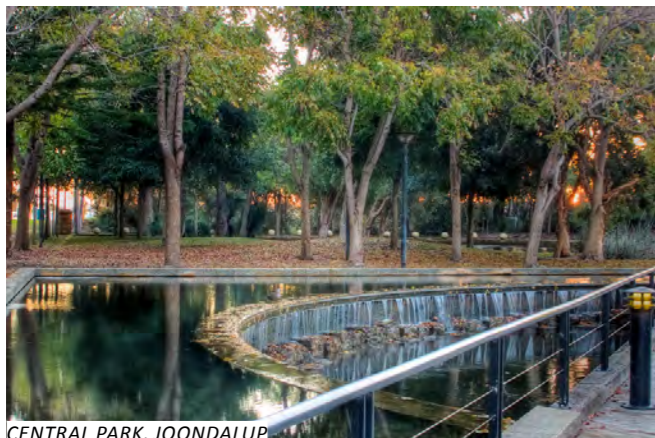
On Grand Boulevard, the building balances openings and solid façade appropriate to its adjacency to the main road; the facade is open but protected, with eroded areas allowing views into and from the building whilst preventing unnecessary intrusion from the vehicular environment. The Grand Boulevard pedestrian experience is enhanced by a double row of tree planting that provides shade and shelter for pedestrians moving to and from the various campuses beyond.

The south and east facades are formal and enclosed due to the nature of their interior spaces. But they are not simply utilitarian. Whilst more formal in nature they assist in creating the dignified mass of the building, and provide a contrast to the very open north and western facades. While Teakle Court is predominantly a vehicular zone, pedestrian amenity is provided via tree planting and soft landscaping, with clearly demarcated vehicle zones ensuring that pedestrian and vehicle interactions are kept to a minimum.





CENTRAL PARK, JOONDALUP



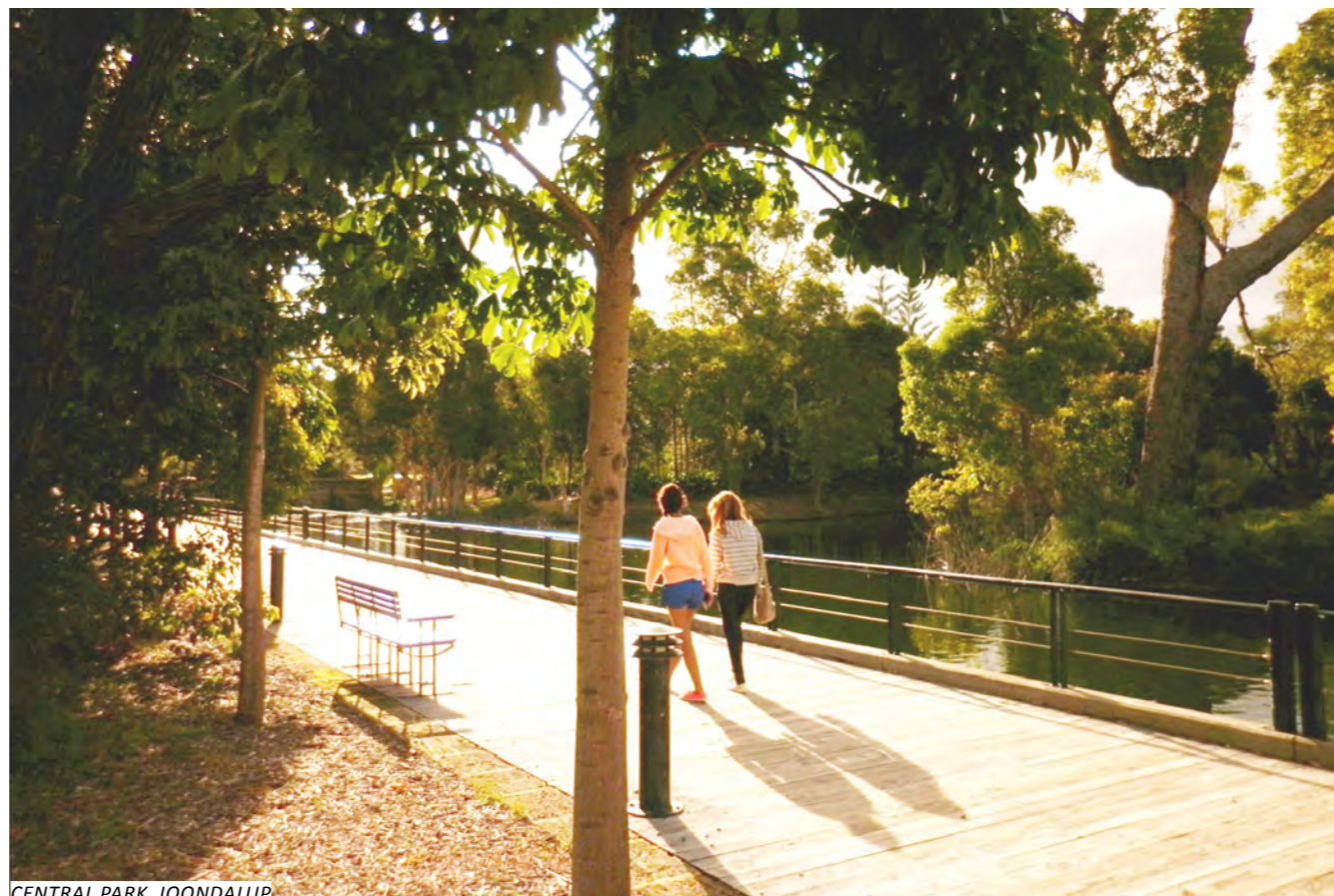
CENTRAL PARK, JOONDALUP



CONCEPT DESIGN FOR JINAN GARDEN, JOONDALUP



JOONDALUP GARDEN, JINAN, CHINA



CENTRAL PARK, JOONDALUP

## JINAN GARDENS

Beginning in 2000, the City of Joondalup engaged in an ongoing sister city relationship with Jinan Municipal People's Parliament of China. In September 2004 the relationship was formalised in a ceremony that was broadcast on Jinan television.


The Joondalup-Jinan sister city partnership was established to promote friendship, peace and cross-cultural awareness between the two cities, and to encourage and facilitate economic, socio-cultural and environmental exchanges. Local partnerships have been formed between Jinan and Edith Cowan University, the Joondalup Business Association, Joondalup Health Campus, North Metropolitan TAFE, the WA Police Academy and Woodvale Senior High School.

In addition to the above partnerships, one of the key achievements resulting from the relationship is the plan to construct sister city gardens. In 2009 the City of Joondalup engaged Plan-E Landscaping Consultants to develop a concept for the sister city garden to be established in Jinan as part of the 7th China International Garden and Flower Expo. The garden was completed and opened in late September 2009.

In 2012, Plan-E produced plans for a reciprocal garden to be constructed immediately to the north of the North Metropolitan TAFE. The proposal includes the creation of a traditional walled garden with a dedicated gathering area for 70 people, with a formal garden entry to the west and an accessible entry to the north. The garden design incorporates a wide variety of traditional Chinese garden elements including a pavilion overlooking a formal pond to a waterfall and miniature mountain-scape beyond. The scheme is enhanced by a botanically rich Chinese planting scheme.

As part of the design review phase, the JPACF design considered access and views to the proposed Jinan Garden. Jinan Garden has been moved approximately 4 metres east, to align with the edge of the neighbouring TAFE building and to allow access through to Teakle Court. The public plaza to the north of the JPACF creates a clearly-defined ceremonial route to the garden's formal entry, via a naturalistic pathway defined by raised planters with native tree planting. The plaza design provides a counterpoint to the more formal arrangement of the Jinan Garden.





# 3. DESIGN STRATEGY

### 3.1 DESIGN PHILOSOPHY

Our design hinges on capturing an immutable quality that belongs to the location, the region and the community of that place. European settlement has long had a difficult relationship with occupying the Australian space, especially where the visual and climatic character of the landscape has little relationship to the rolling fields of Europe. Architects, attempting to deal with this difficulty, have travelled two distinct paths. On the one hand, all buildings are classical temples upon their “chora”, and on the other hand they are organic huts, embedded within their environment – New Norcia or Kings Park Education Centre.

The heart of the new suburb of Joondalup cannot be a temple or a hut. The new cultural centre must transcend this dilemma and become both of the landscape and a significant and permanent cultural “place”. Too temple-like and it alienates itself from the wider terrain and the community. Too organic and it disappears into a parody of the landscape and its subtle texture. The building can carry a civic gravitas and come from the ground itself.

This part of the Swan Coastal Plain and in particular the Yanchep-Joondalup chain is an old coastal dune system, underlain by Tamala limestone. We are so familiar with the presence of limestone that we almost don't see it. Its form, its colour and its texture is the very foundation of our location. The action of water on the Tamala has created serrations, caverns and the fossil sands of the Spearwood dune system. Ground water of the Gnangara bubbles from the limestone at Lake Joondalup. In this south western part of Australia, the caves, the beach front and cliffs, the pinnacles at Nambung National Park, are so familiar, yet so remarkable. Could the “animus” represented in limestone create a meaningful emblem, a profound leitmotif, for a new complex on Central Park?

The wash of water on this landscape, especially on the shores of the Lake, produces another familiar effect, the ripples of the water edge. This undulated surface is dynamic and at the same time a static illustration of the water that made it. In the dry season, the water level drops, exposing the rippled bed of the lake. When full, the lake shimmers with the rippling water – perhaps giving the location its name, the Nyungar word “Doondalup”, meaning “the lake that glistens”.

Here then are two aspects of the eternal effect of water on the landscape that are characteristic of our region; the crenelated limestone and the rippled ground. These markings suggest a strategic direction for our scheme. Our design springs from these natural traits of the Joondalup region.

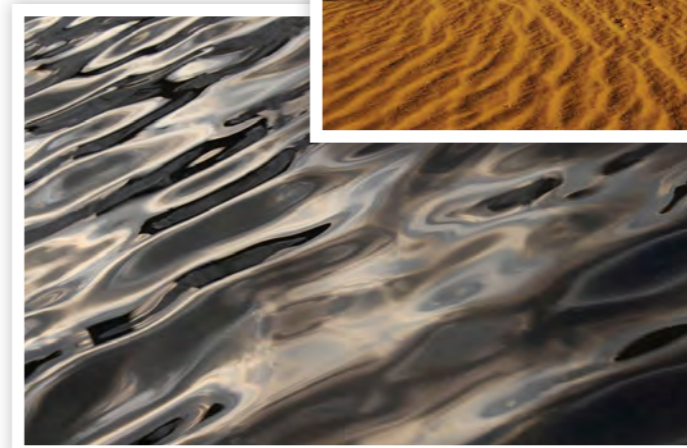
### 3.2 A CULTURAL LANDFORM

The scheme is presented as large eroded block. The scale of the block carries the dignity of a significant civic building and yet it is permeable and open to the street and gardens. This tension between what is solid and monumental, contrasted with the eroded and human-scaled, creates a different spatial typology – one akin to the fascination experienced when looking into natural stone. This process of erosion on the exterior generates openings, cloisters, garden spaces and fenestrated gaps. On the inside, the erosion creates spaces, inner courtyards, foyers and elevated decks. The experience is of an abstracted cliff-scape, a terrain that is inhabited by performance and community activities.

The strategy provides a range of options for spatial types; from open, light and natural spaces for informal public uses, through to dark, curated spaces necessary for performance and art.

The whole exterior is rendered as both stone building and landform. It could recall the memory of a stone ruin of the early settler or the rocky outcrop of a beach head. The intention is to inhabit the building as if occupying a limestone block; in a way that illuminates the memory of the landscape and its texture.

From the new plaza, we move from the stone forecourt through to a cloistered entry amongst giant limestone pinnacles, into the foyer space beyond. There, the theatre is expressed as a cliff face, punctuated by cave ramps, inviting another experience deeper into the rock formation.





### 3.3 PLANNING THE ROCK

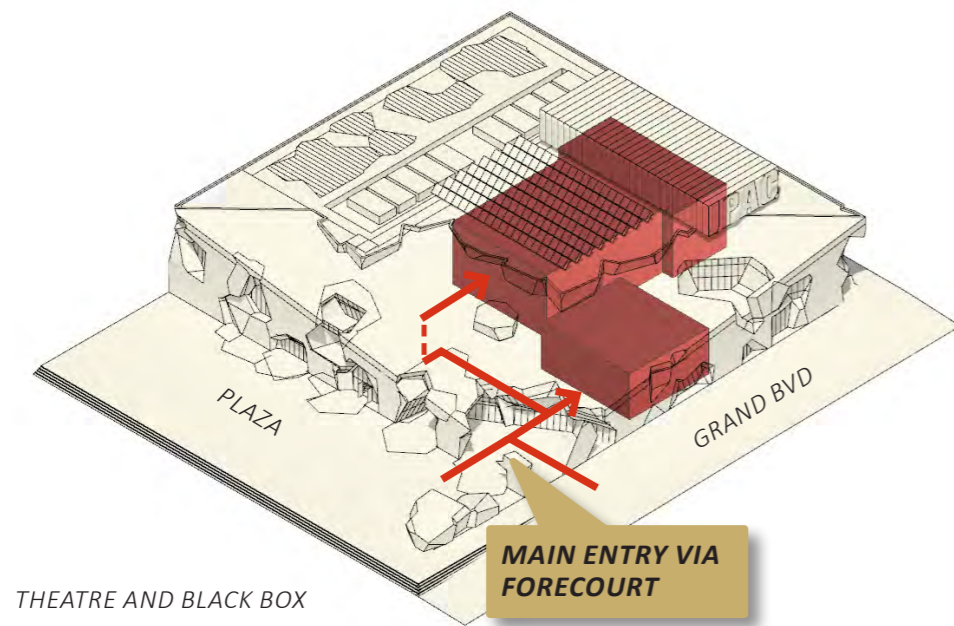
The layout of the building is structured on the procession from the parkland and the eroded façade, through the remarkable interior landscape. From the north-western corner the building works diagonally from the street intersection, through the entry forecourt, into the performance spaces, to back-of-house, loading and car parking access on the south-eastern corner.

This layout pushes all the activated areas to the front, addressing Grand Boulevard and Central Park area in equal measure. Entry points are located in all corners – black box and theatre entry to the north-west corner; the gallery and backstage entry to the south-west corner, and community access in the north-east corner. This spreads movement around the building, whilst creating dramatic entry points through the eroded rock.

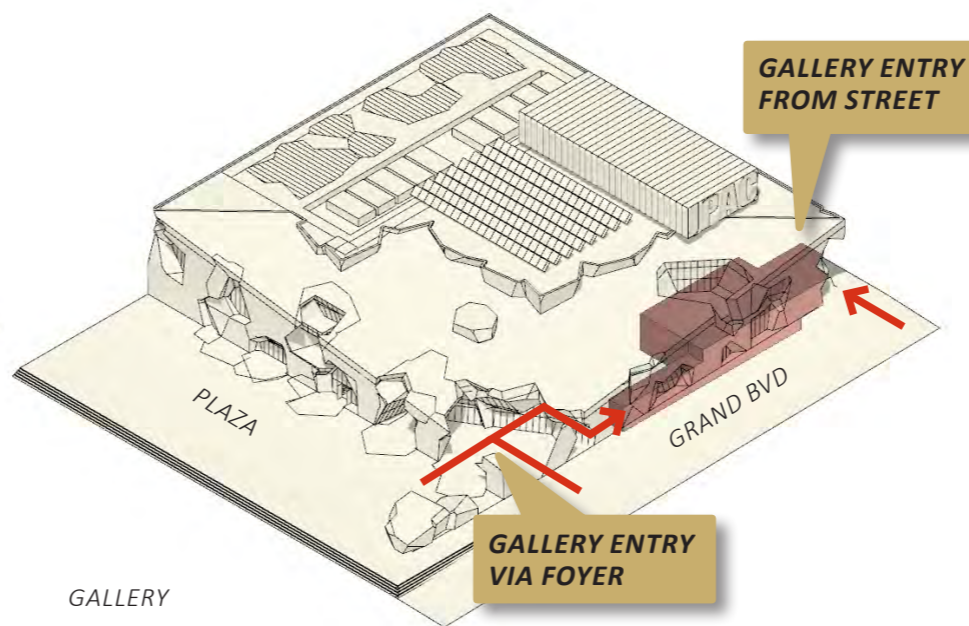
The internal planning is driven by the 'side-by-side' dimensions of car park, theatre and black box across the site. This creates a distinct split between the back-of-house (BOH), administration and loading areas to Teakle Court, and the front-of-house (FOH), café and community areas to the north. The height of the performance boxes and car park generates the falling slope of the block to the corner, creating a sense of the building emerging from the ground.

The integration of the car parking in an above ground configuration contributes to the building mass form, pushing the performing arts volume to the corner, not set back from the street. The community studios 'skin' the carpark block to the north, creating a shared lobby area with the carpark and theatre.

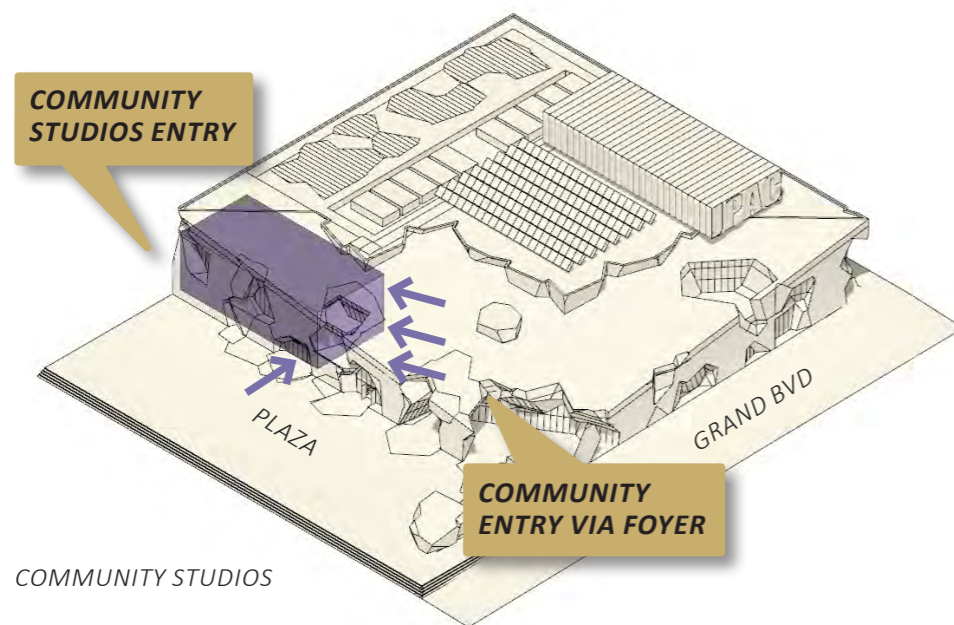
For the performer, the back-of-house is a logical and practical array of spaces that are designed to meet the primary needs of show making; proximity of loading to stage and storage, adjacency of dressing rooms and performance spaces, efficient and clear circulation, and so on.



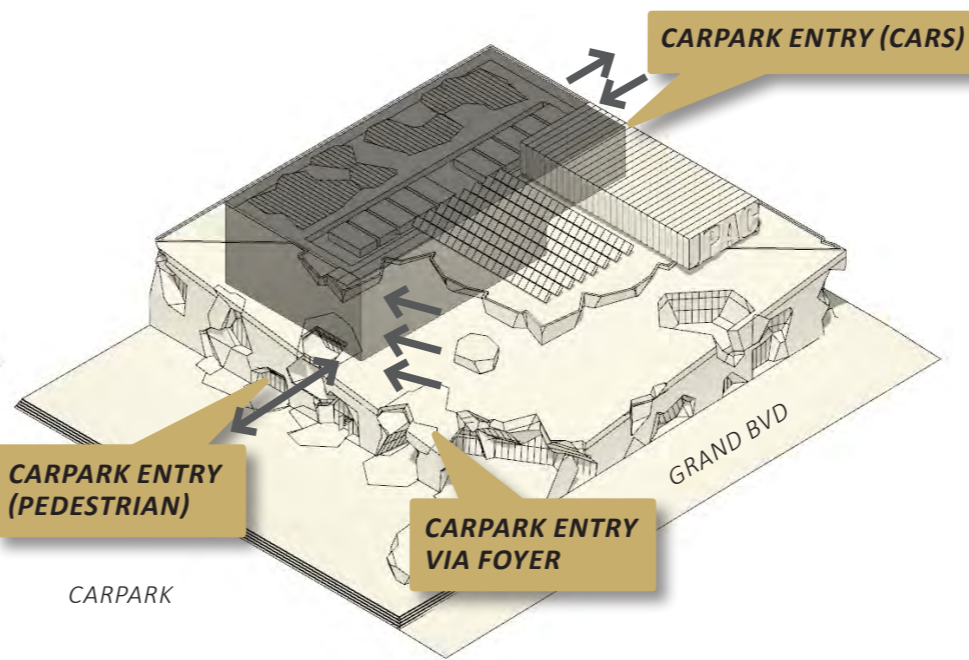
THEATRE AND BLACK BOX



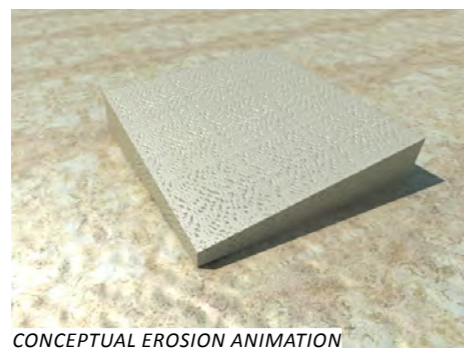
GALLERY



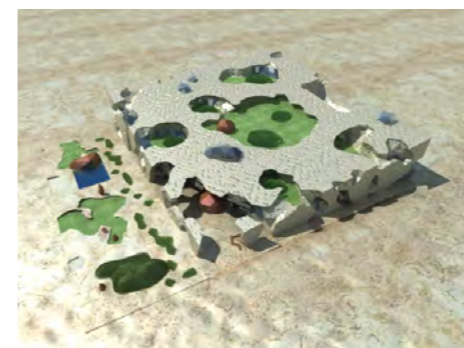
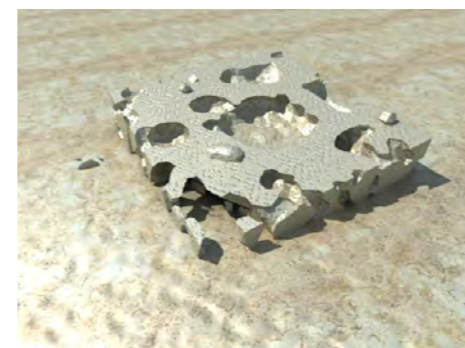
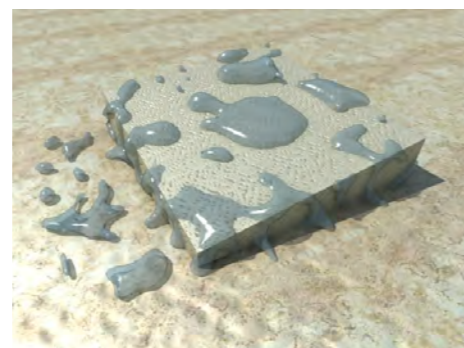
COMMUNITY STUDIOS



CARPARK



CONCEPTUAL EROSION ANIMATION

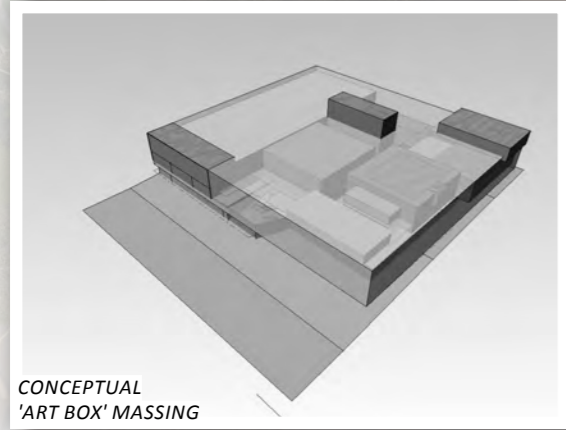
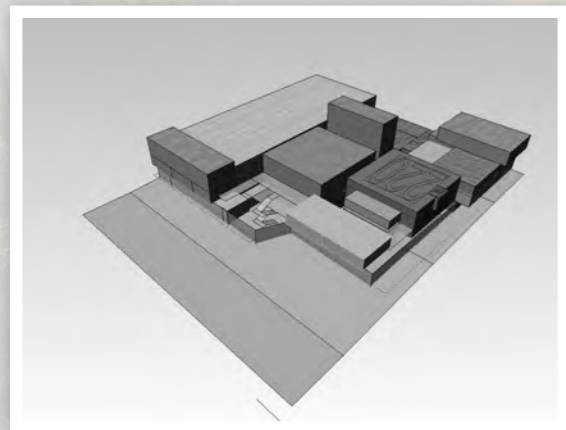




### 3.4 ART BOX (THREE BUILDINGS IN ONE)

The Joondalup Performing Arts and Cultural Facility is briefed to combine a diverse range of visual and performing arts facilities and pursuits, from community practise to local, national and international performance and exhibition. As such it is a number of buildings in one, a precinct within a building. The strategy for the internal planning is that of a larger conceptual block, filled with smaller objects arranged in a 'loose-fit' strategy. This design approach has allowed for flexibility, with internal configurations able to adapt with the changing brief requirements from the various committee presentations and outcomes. The final plan has gone through an iterative process of development since the competition stage.

The internal spaces comprise the primary performance spaces (the 850-seat lyric theatre and 200-seat black box studio theatre), the community facilities including visual art, music and dance studios, and conference facilities, and the art gallery and associated curatorial spaces. These facilities are linked with an efficient yet dynamic and stimulating circulation network that shares lifts, stairs and foyer spaces and includes generous audience services facilities, amenities and a 90-seat café. These spaces are supported by a back-of-house facility consummate to the ambition of premium performance and events.



CONCEPTUAL  
'ART BOX' MASSING



# 4. JPACF ELEMENTS



## 4.1 ENTRY FORECOURT AND PLAZA

The entry forecourt and plaza provide a combined open area of 2,000sqm capable of comfortably accommodating over 1,000 patrons. The space is ideally located to take advantage of the northern aspect with extensive tree planting providing shade and protection for patrons to ensure that the area can be used throughout the year.

A new enclosure to the existing services building adjacent to Grand Boulevard adopts the typology of the JPACF. The new form incorporates a fully serviced stage area to its eastern face, provides signage for the JPACF to its western face, and provides a sense of enclosure to the western end of the plaza.

The adjacent entry forecourt is 600sqm in size and serves a dual function as an external exhibition space and as a theatrical entry to the JPACF. Patrons weave through a series of pinnacle forms, one of which rises up to form an overhanging canopy. These overhanging forms clearly define the building entry points. The entry forecourt also provides an invaluable socialising area for patrons with large areas of glazing allowing patrons to see into and be seen from the internal foyers. The forecourt environment is enhanced by substantive native planting, proposed to include transplanted grass trees from the existing site.

This planting is extended along the northern facade of the JPACF where it not only provides shade and shelter for patrons and passers-by, but also plays a vital role in reducing the heat load to the northern areas of the JPACF. The scale of the adjacent plaza to the immediate north is mitigated by a number of design strategies including the use of variable materials, large areas of native planting and the introduction of a water course which winds its way through the plaza from Central Park. The plaza comprises areas of hard paving and softer granitic sand, which is a robust material widely used for outdoor event spaces, and suitable for disabled access.

The plaza also provides a ceremonial pathway to Jinan Gardens. This pathway morphs from the large open spaces associated with the stage area and main JPACF entry to the west, into to a smaller intimately scaled path bordered by native planting at the entry of Jinan Gardens.

In addition to the major east-west axis of the plaza, north-south access, both visual and physical, is provided at various intervals along the northern edge of the plaza. These connections to Central Park, Jinan Gardens and beyond ensure that JPACF is fully integrated into both the immediate surrounds and into the wider community of Joondalup.









## 4.2 FRONT OF HOUSE FACILITIES

### FOYERS

The foyer is a space for socialising, a space that is exciting and full of drama yet easy to navigate. The JPACF foyers are defined by the large rock walls through which they weave. The foyers have been detached from the theatre and pushed to the facade to allow patrons to see and be seen. This arrangement has also allowed us to reveal the rear wall of theatre and create a series of dramatic theatre entries accessed via bridges spanning over an impressive 14-metre-high cavern-like void.

In addition to its function as a gathering space for patrons, the foyer links the many internal functions in a clear and coherent manner and allows the performance, community and art gallery spaces to operate independently yet share support facilities such as lifts, stairs and toilets.

The main auditorium foyer is entered from either the forecourt or the carpark lobby. A grand stair leads to the Level 1 foyer which floats within a rocklike cavern. Access to the lyric theatre is provided via a set of bridges that traverse the void, while a portal provides entry to Level 1 of the community studios. The grand stair continues to the Level 2 foyer which also connects via bridge and portal to the auditorium and community studios respectively.

The foyers are sized to provide comfortable milling space for patrons during intermissions and before and after events, with bars and toilet facilities on each level, sized to accommodate the relevant patron numbers for each foyer level and located so as to avoid overcrowding during events.

### COURTYARD

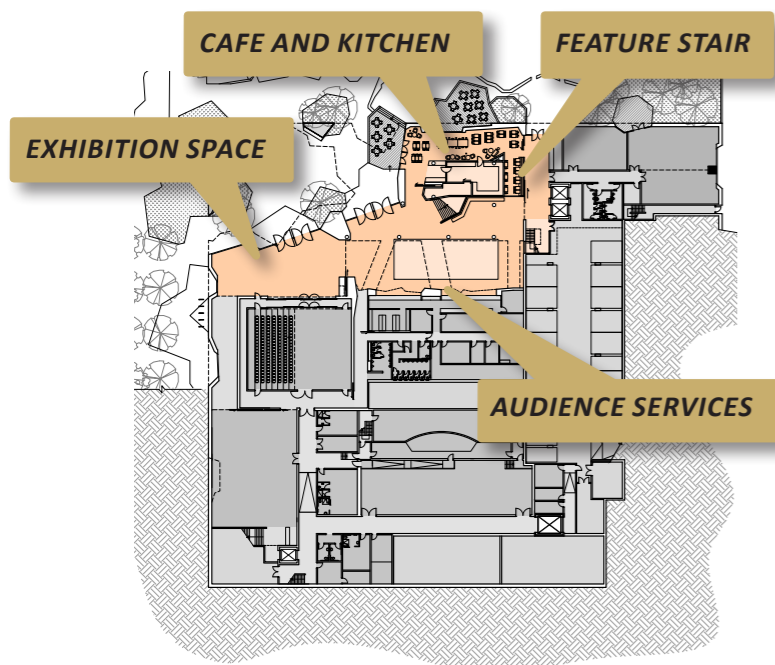
The erosive façade tectonic forms a raised courtyard garden which allows the building users to physically inhabit the façade. Located on the northern facade between the main foyer and the community studios, the courtyard is ideally positioned to take advantage of sweeping views over the public plaza and Central Park to the north.

The courtyard provides a dramatic double-height external space able to be accessed over multiple levels. At Level 1, conference delegates and theatre patrons have independent access to the courtyard, and at Level 2 communal access is provided to a large balcony area. The adjacency of the main lifts ensures that all patrons have the opportunity to enjoy the unique experience that the courtyard provides.

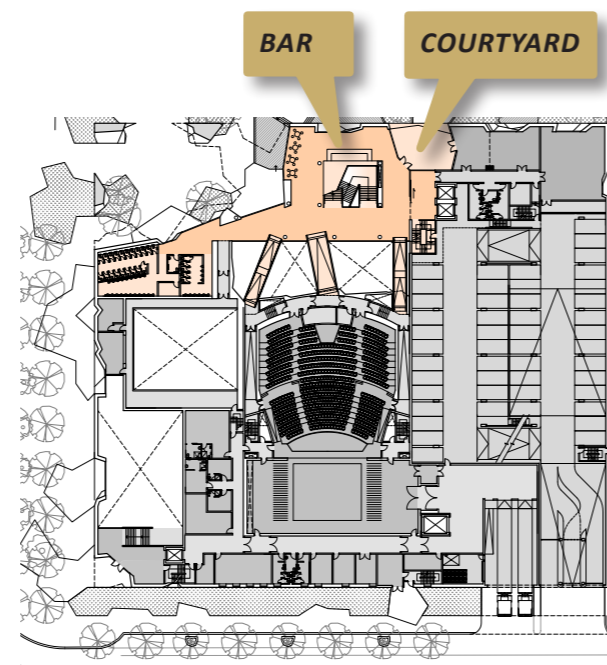
### EXHIBITION SPACE

The western end of the foyer can be separated with a large operable wall, allowing it to operate as an independent foyer for the black box theatre, or as an enclosed 200sqm exhibition space. The main foyer can also be used for exhibitions and events. The foyer doors, fire and exhaust systems are designed to allow for cars to be displayed in the foyer, giving the facility the potential to host launch functions.

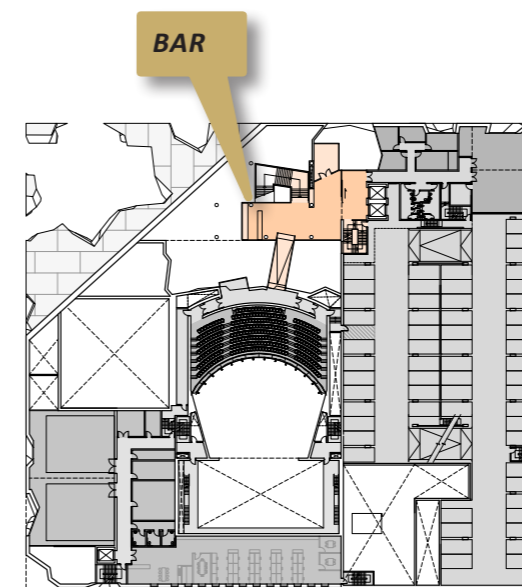




FRONT-OF HOUSE/ GROUND LEVEL



FRONT-OF HOUSE/ LEVEL 1



FRONT-OF HOUSE/ LEVEL 2



## 4.2 FRONT OF HOUSE FACILITIES

### AUDIENCE SERVICES

The audience services zone is located on ground level directly opposite the main entry, and adjacent to the bar. It comprises cloakroom, ticketing and information services, together with office spaces for the box office manager and theatre manager and a small open office area. Combining all points of customer service into a continuous and multi-purpose zone allows for maximum flexibility – for example a larger box office before a show can be easily modified to a larger bar during intermission.

### CAFÉ

The café is centrally located fronting Central Park, the ground level foyer and the community studios. The café is notionally sized for 90 patrons plus outdoor seating, and can be isolated so that it may trade separately to the theatres or community studios. This allows the café to operate as a separate business or as a subsidiary.

The café has direct access to the public plaza, allowing it to take full advantage of the northern facing aspect and passing foot traffic. Extensive alfresco dining areas are complimented by native tree planting adjacent to the facade, and shaded by the pinnacle elements surrounding the forecourt. The café has provision for a full kitchen which could support other areas with catering requirements such as the Level 1 conference facilities.

### BARS

The auditorium is serviced by bars at each level. The ground floor bar is located adjacent the audience services, while Level 1 and Level 2 bars are located as elements within the respective foyers. The bars are sized so as to ensure that queuing depths do not exceed five patrons and are located so as to avoid patron congestion during peak periods.

### TOILETS

The centre has a generous provision of patron toilets exceeding the BCA minimum requirements which are generally accepted to be insufficient for theatre buildings. The toilet numbers on each level are sized to suit the audience numbers of that level and are located to be discreet but readily accessible.







## MATERIALS

The materials for the front-of-house interiors add another dimension to the concept of the eroded form. Drawing from the ideas of cave walks and rocky interiors, the design and finishes of the interiors create a sense of exploration, expectation and awe.

### Floors

The floors at ground are mostly in-situ concrete slab with a finishing screed and jointing. Zones of special flooring included a large carpet area in the central space. Upstairs, the foyer levels are carpet throughout.

### Balustrades, Stairs and Bridges

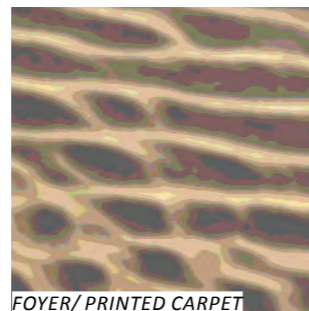
The stair is bright orange French polished, 2-pac paint with orange carpet. It visually attracts the eye on entry as it winds its way through to the upper levels. The balustrades for the upper levels are mostly glass, with simple rail detailing, contrasted with opaque bar areas on the upper levels. The bridge links are treated as walkways, clad in timber deck and open steel balustrading, to create a defined threshold before entering the theatre space beyond.

### Walls and Ceilings

Wall finishes include a feature stone-clad wall outside the theatre, otherwise known as the 'rock-wall'. The stone is repeated around the cafe kitchen and the stair to the north. All other walls and ceiling finishes are generally plasterboard, with integrating lighting and acoustic treatment.



FOYER/ POLISHED  
CONCRETE FLOOR



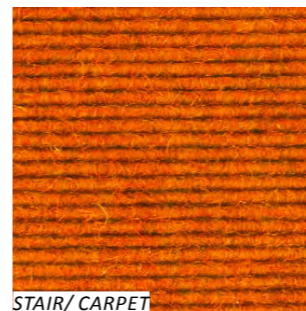
FOYER/ PRINTED CARPET



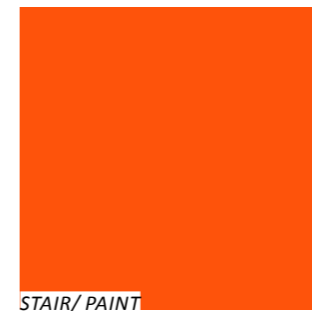
FOYER/ ROCK WALL



FOYER/ ACOUSTIC  
PANELLED CEILING



STAIR/ CARPET



STAIR/ PAINT



## 4.3 LYRIC THEATRE

The form of the lyric theatre has undergone significant development since the 2013 competition phase. In order to ensure an intimate experience for patrons, the theatre proportions have been revised. An intimate experience is defined as the ability of a patron to connect with a performer on stage in a visual and emotional way. These revisions have resulted in the overall depth of the theatre being significantly reduced and the deletion of the balcony boxes. Patron numbers have remained at 850 and sightlines to the stage have been improved.

The lyric theatre will cater to events such as large school graduations, Eisteddfods, touring commercial theatre, contemporary popular dance, and premium music. The auditorium is arranged in an intimate single balcony format with an eight-metre proscenium. The arrangement of the theatre ensures that the space is scalable, which allows audiences of varying sizes to be accommodated. For example the lower stalls can accommodate an audience size of approximately 300 which allows for a high density of patrons in a smaller area.

The theatre is accessed via dedicated sound vestibules designed to prevent sound and light from public areas intruding into the auditorium. The stalls are accessed from Level 1 and the balcony from Level 2 through a series of processional bridges and ramps that allow universal access to multiple points of the auditorium. Universal access is also provided to the stage, for patron and performer use. The crying and control rooms are located at the rear of the stalls. A sound mix position associated with the control room is located within the auditorium.

The auditorium also includes a forestage lift which can be configured into a stage extension, seating or an orchestra pit.

### SEATING

The auditorium seating is arranged in tiered rows of fixed theatre seats over two levels, stalls and balcony, with additional seating provided via rows of removable seats to the orchestra pit. The stalls are arranged on a stepped rake with a central entry point to provide access to the lower stalls. Within the stalls, seating access is provided via side and central aisles.

The balcony has a steeper rake than the competition scheme. The balcony has been bought forward to help create a sense of engagement with the stage, particularly for orchestral and choral concerts.

Seating on the orchestra pit is installed on mobile seating wagons that are stored under the auditorium in a dedicated seating store.

The theatre seating will be a mix of timber and upholstered surfaces, chosen for comfort, aesthetic, acoustic and durability properties. Seating is spaced at 1000mm between rows allowing space for comfort and ease of access. The seating arms will incorporate fully concealed aisle lighting designed to provide discreet low level lighting to the aisles.

### STAGE AND FLYTOWER

The stage area includes the orchestra pit, stage apron, proscenium arch, acting area, prompt side wing, opposite prompt wing, stage floor, stage vestibules, and flytower. The stage floor construction allows for the central acting area of 14m x 6m to be constructed in a "bolt and nut" manner with removable flooring and joists so that areas of the floor can be dismantled and reinstated as required for production purposes.

The flytower is a tall volume over the stage and wings. The flytower is a large unobstructed area used for rigging and operation of scenery, curtains, and lighting. Air conditioning ducts, electrical cable trays, and other services will be run at high level where they do not obstruct the movement of scenery and stage operations.

### LIGHTING AND CATWALKS

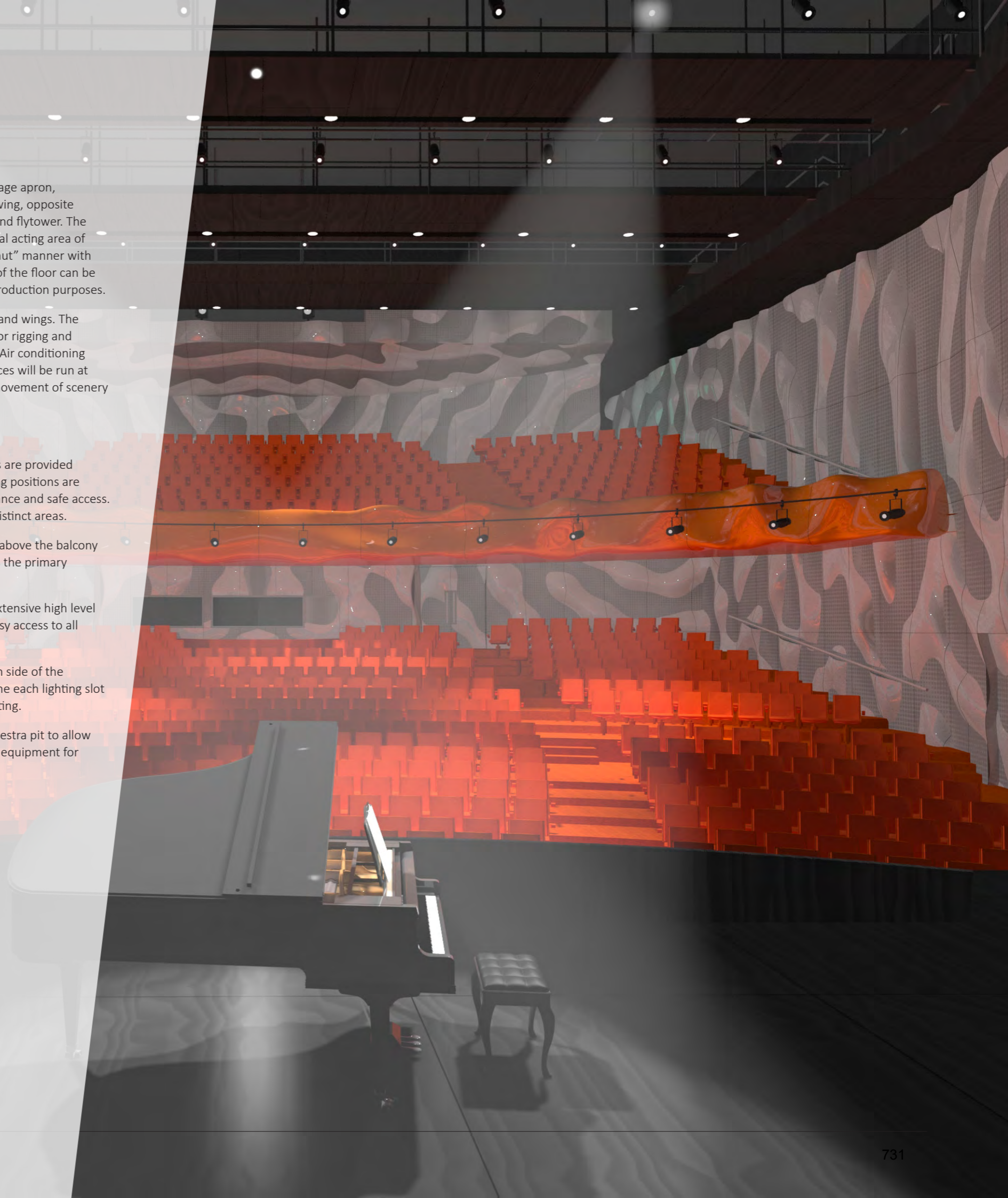
Typical stage lighting and technical positions are provided throughout the auditorium. All of the lighting positions are designed for minimal visibility, code compliance and safe access. The lighting positions are broken into four distinct areas.

A soundproofed followspot room is located above the balcony seating to the rear of the auditorium. This is the primary location for followspot operation.

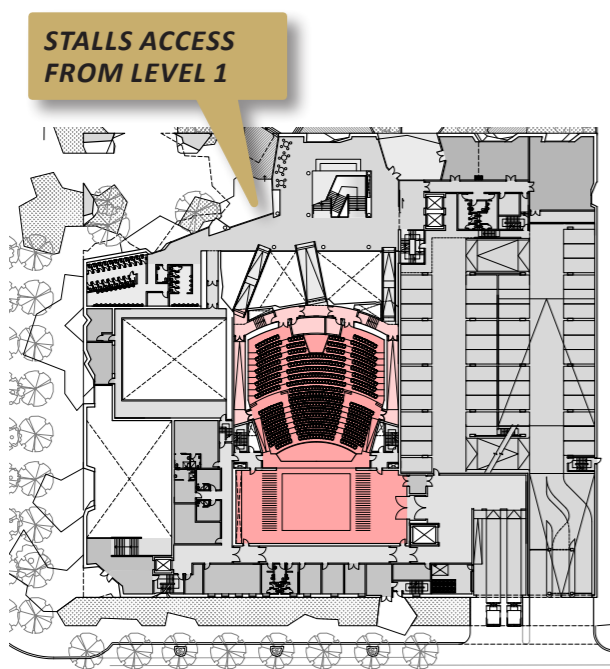
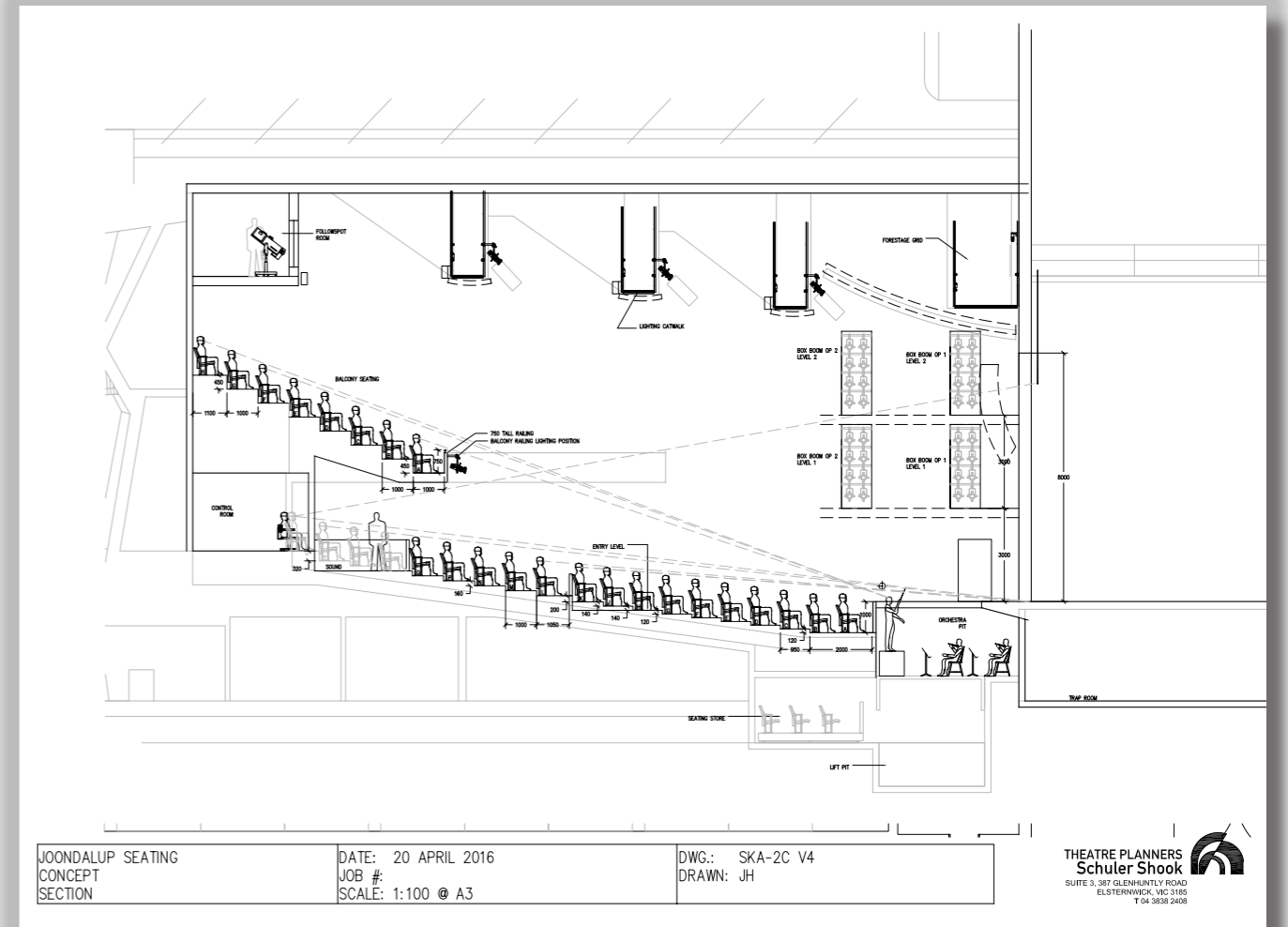
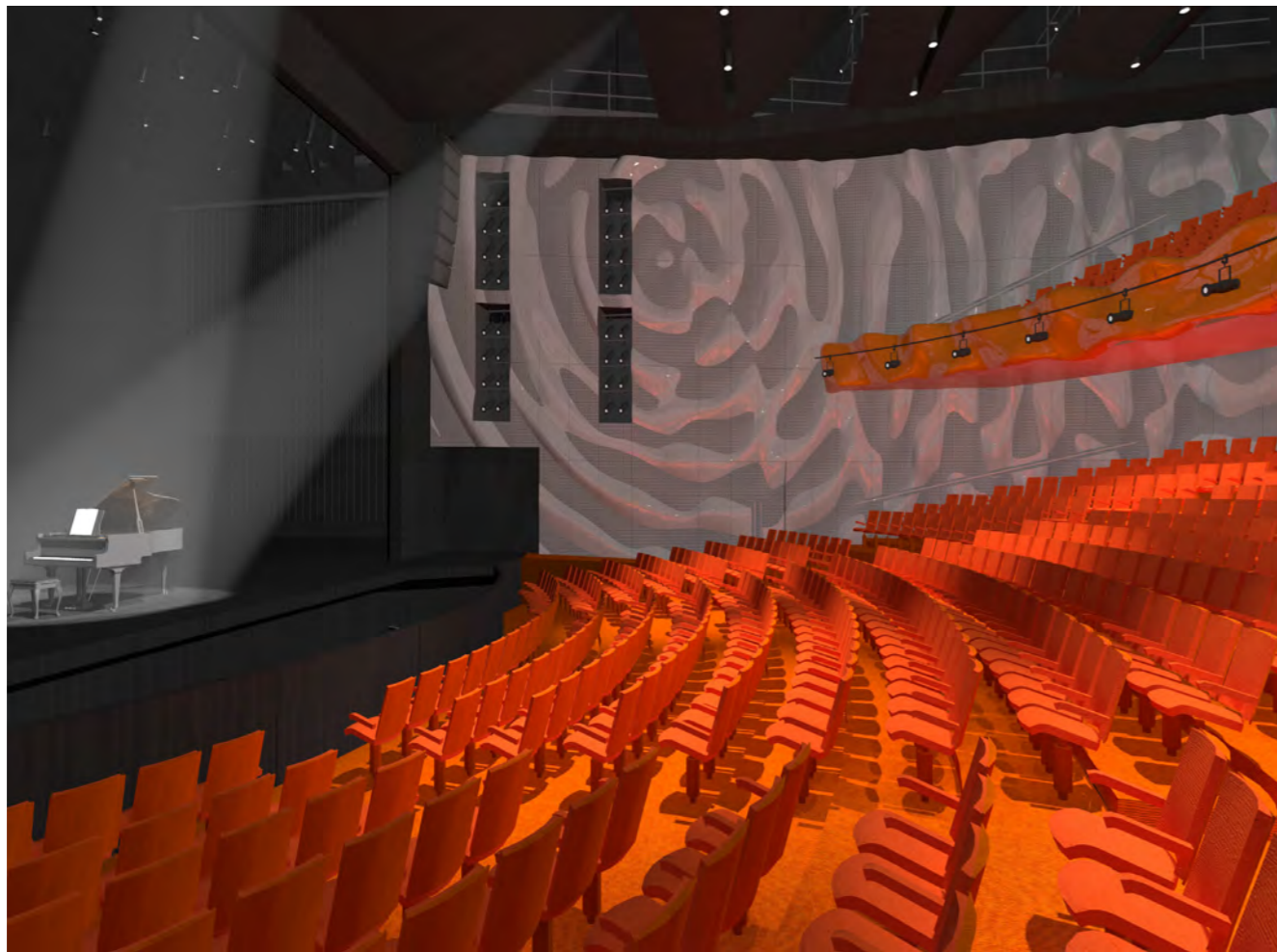
Three lighting bridges are accessed via an extensive high level catwalk system which allows for safe and easy access to all lighting positions over the auditorium.

Box boom lighting slots are provided to each side of the auditorium with a dedicated room behind the each lighting slot allowing for safe and easy access to the lighting.

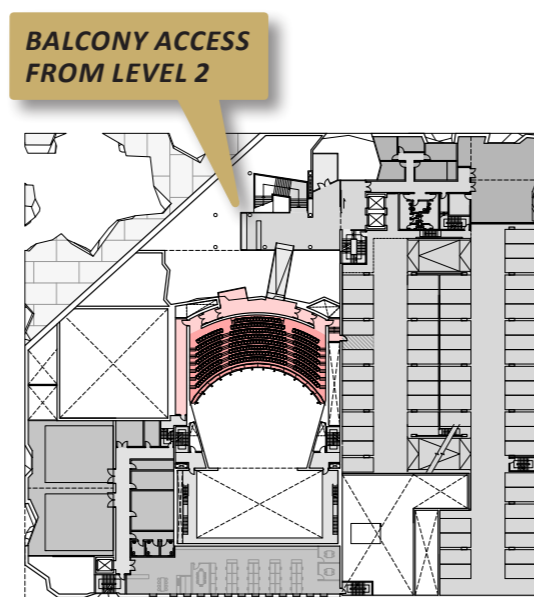
A speaker bridge is provided above the orchestra pit to allow for speaker systems, temporary trusses and equipment for productions.







LYRIC THEATRE/ LEVEL 1



LYRIC THEATRE/ LEVEL 2