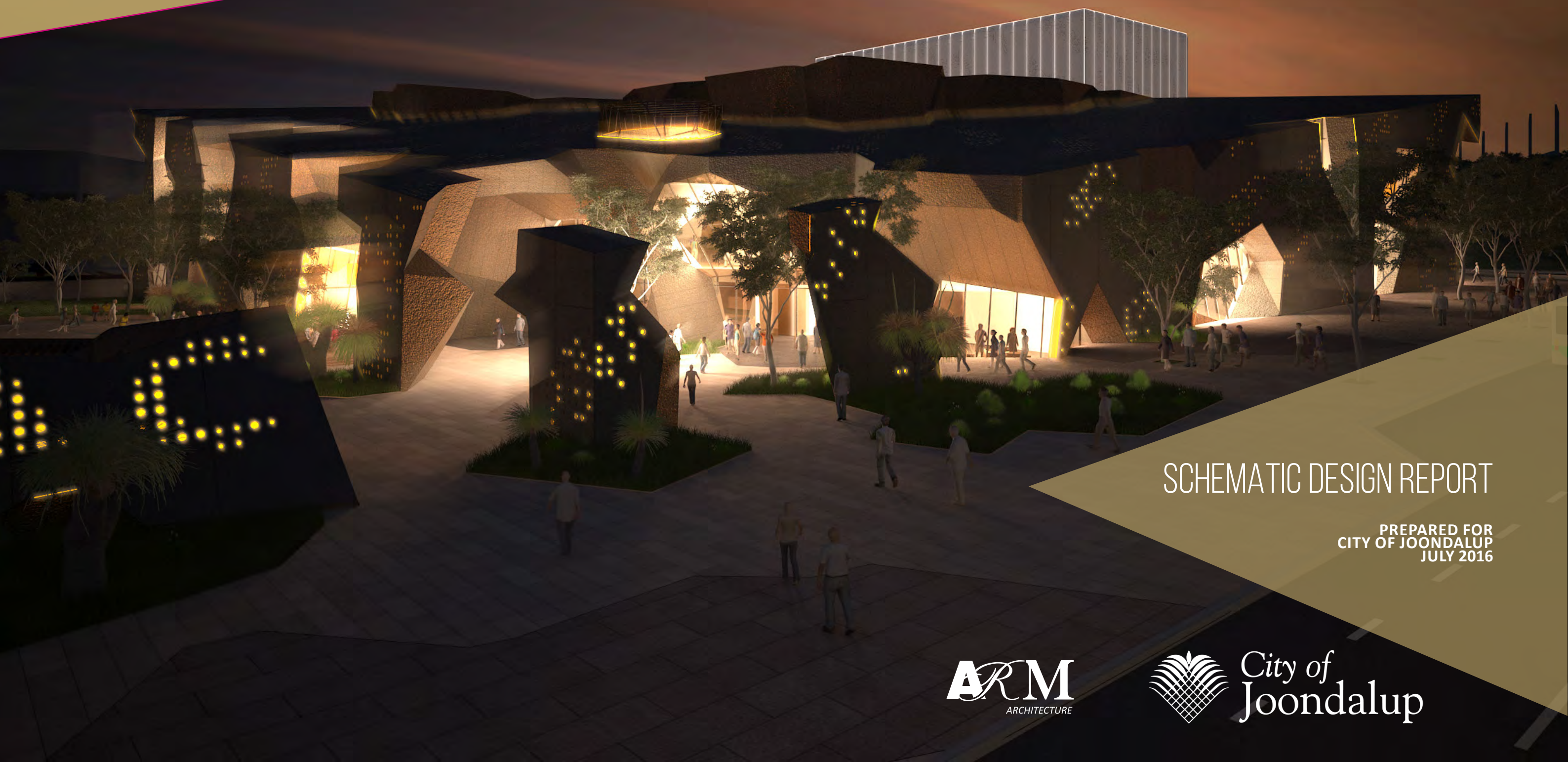


JOONDALUP PERFORMING ARTS & CULTURAL FACILITY



SCHEMATIC DESIGN REPORT

PREPARED FOR
CITY OF JOONDALUP
JULY 2016

REVISION/ D
PROJECT NO./ 0836
DATE/ 28-JUL-2016



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JOONDALUP PERFORMING ARTS AND CULTURAL FACILITY / 0836 / SCHEMATIC DESIGN REPORT



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EXECUTIVE SUMMARY





EXECUTIVE SUMMARY

This document is the Schematic Design Report for the new Joondalup Performing Arts and Cultural Facility – an important step in the realisation of this new public facility. The document covers the overarching strategy for the project from its initial design inception, as well as the detailed planning and technical specifics of all aspects of the brief. It’s the culmination of work from a skilled team of consultants and specialist sub-consultants.

The development of the Schematic Design has evolved from the original business case provided by Pracsys (with Peter Hobbs Architects feasibility study) for the venue, in January 2013. The design has gone through various reviews and consultation processes, including regular review by the Project Control Group – comprising Blignault Olivier (Manager City Projects), Scott Collins (Project Officer), Rod Mollett (architectural advisor) and Guy Boyce (operational advisor). There has also been regular review by Garry Hunt (CEO) and Alan Ellingham (Senior Financial Analyst).

The need for a performing arts facility in the Joondalup region was defined in the 1992 Joondalup Cultural Plan. Numerous studies and reports have further identified the need for a performing arts and cultural facility in Joondalup. In 2006 the purchase of the site (Lot 1001 Kendrew Crescent) for the proposed facility was finalised with the Department of Education and Training. In June 2010, Council endorsed the Project Philosophy and Parameters for the JPACF.

Named the World’s Most Liveable City of 2011, Joondalup is a rapidly growing area in the northwest corridor, around 25kms from the central business district of Perth. The City is one of the largest local governments in Western Australia by population.

The JPACF project represents a significant milestone in the development of the City and will follow other significant infrastructure including the Joondalup Health Campus, Edith Cowan University, North Metropolitan TAFE (formerly the West Coast Institute of Training), WA Police Academy, Arena Joondalup and the City Administration, Civic Centre and Library. The JPACF will add a new dimension to the city centre and become a key cultural destination for Perth.

The facility supports the City’s role as a Strategic Metropolitan Centre (Directions 2031 and Beyond, Department of Planning and WA Planning Commission, August 2010), whilst re-activating its surrounds, giving people an extra reason to visit, stay, live, and work in the city centre. The development of the JPACF is part of a broader initiative within the City’s Strategic Community Plan 2012-2022 (Joondalup 2022), aiming to contribute by:

- Providing art and cultural experiences that develop a community’s identity, diversity, heritage and tourism activity;
- Offering a range of engaging and innovative cultural activities for residents.

ARM Architecture has worked on a number of major performing arts centres across Australia. We know the importance of delivering these facilities to a high standard, and the resulting impact that they have on cities and regional centres. Performing arts centres are important gathering spaces for locals and visitors, and become known destinations and places for the city, gaining national and international reputations for performance. They increase visitor attendance in their immediate area, creating potential revenue spill-over for supporting retail and other cultural facilities which contribute to further development. All of these benefits ultimately contribute to building better cities, and fostering social cohesion and community spirit.



1. INTRODUCTION

1.1 BRIEF

In 2012 the City of Joondalup engaged Pracsys to perform a market analysis study, which was developed into a brief for a two-stage architectural competition ultimately won by the ARM Architecture team in 2013. It sets out the core project philosophy of this development as an ‘art box’ – a place for the pursuit of performing arts, visual arts and crafts, film and media, writing and cultural events for Perth’s northern population. The facility also aspires to creating meaningful connections beyond its site.

PROJECT OBJECTIVES

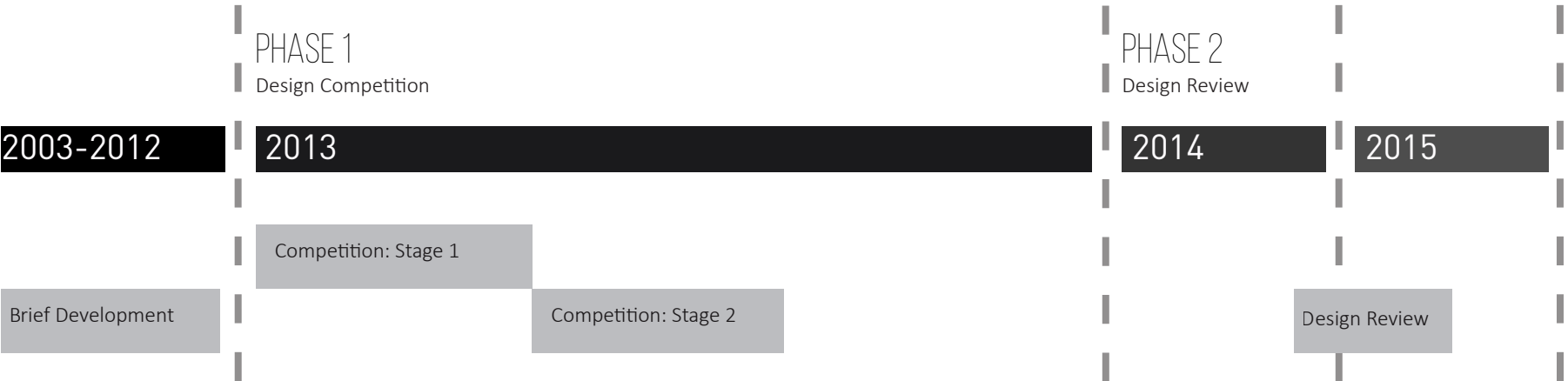
- Together with the surrounding educational institutions, reinforce the Joondalup City Centre as the creative and educational centre of the northern corridor.
- Provide a world class, state of the art centre incorporating innovative and sustainable design that is architecturally symbiotic with the existing natural and built environment.
- Project a place of cultural significance, providing a landmark entry statement to the City that creates strong visual and physical linkages to existing and future civic buildings, educational precinct, green areas and transport hub.
- Become a place to celebrate imagination and creativity, inspiring individuals and the community to take part in culture and the arts and raise the aspirations of all users.
- Create an inclusive environment where people of all ages and levels of cultural awareness can develop and nurture a strong sense of the possibilities that the arts can provide.
- Provide a facility that can host a mixture of commercial and community activities that supports the viability and attraction of the venue.



JIPACF MARKET ANALYSIS AND FEASIBILITY STUDY, 2012



ARM COMPETITION SCHEME, 2013



1.2 DESIGN REVIEW PHASE

The ARM competition scheme was selected by the project jury and endorsed following a design presentation to the JPACF Steering Committee and Council. The scheme captured the aspiration of the project brief, creating a design for Joondalup based around the concept of a limestone block, inhabited with unique internal spaces for performance. The ARM scheme was also voted the People's Choice by a public vote.

Since the competition process, the project design has gone through various discussions and reviews culminating in the work completed for this Schematic Design report. The reviews have included:

- Project review 1 (31 Oct 2014)
- Independent review and report study completed by AEG Ogden and Guy Boyce (Jan-Feb 2015)
- Project review 2 (11 Feb 2015)
- Steering Committee presentation (12 March 2015)
- Reduced scheme design options and reviews (11 June 2015)
- Steering Committee presentation (24 June 2015)
- Business Case (ongoing)
- Project Control Group – fortnightly meetings since 21 February 2016
- City of Joondalup CEO reviews (23 March and 29 June 2016)
- Major Projects Committee (4 April 2016)
- Consultation with City and State Authorities, including DFES and City of Joondalup Building Services and Cultural Services (April-May 2016)

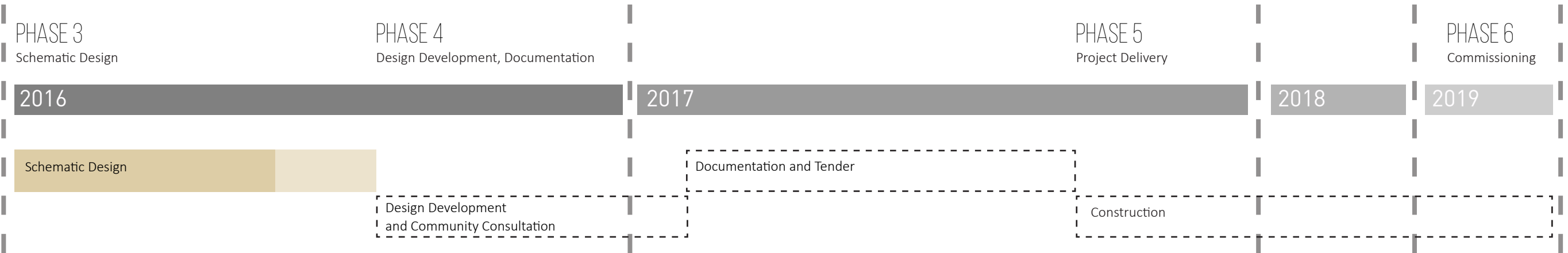
1.3 DESIGN REVIEW OUTCOMES

The outcomes from this process have been a review of various functional and planning requirements, as well as a review of the project brief. Items that were investigated included:

- Foyers – Investigated better separation and flexibility for performances and other events, resulting in revised layout. Refer to 4.2 Front of House for more detail.
- Lyric Theatre – Investigated impacts and viability of increasing from 850 seats to 1000 seats, resulting in retaining the original design requirement for 850 seats. Investigated changes to auditorium layout to improve intimacy and sightlines – refer to 4.3 Lyric Theatre for more detail.
- Art Gallery – Investigated prominence to both the interiors and the street, resulting in relocation of the gallery to ground level. Refer to 4.5 Art Gallery for more detail.
- Back of House – General review resulting in increased efficiency for BOH operations. Refer to 4.7 Back of House for more detail.
- Food & Beverage – Investigated viability of on-site catering from an independent kitchen, resulting in maintaining the original design requirement for an independent cafe, and a separate warming kitchen for function & conference rooms.
- Function & conference rooms – More flexible use by a bigger market, resulting in revised layout. Refer to 4.6 Community Studios for more detail.
- Exteriors – Investigated integration of weather protection and signage.
- External works – Included redevelopment of adjacent carpark into a landscape plaza for outdoor performances and events, and re-cladding of the existing services building on Grand Boulevard, into the scope of the project. Refer to 2.2 Urban Design and 4.1 Entry Forecourt and Plaza for more detail.

- Masterplan – Included integration of Jinan Gardens into the scope of the project. Refer to 2.2 Urban Design for more detail.

The resolution of these issues has been incorporated into the project design within this report.



1.4 BUDGET

A summary of the current Cost Plan is included below. Some items are outside the scope of this report (eg. Jinan Gardens), but are included on advice from the City.

The basis of the costing is current market rates, internal benchmark information and supplier/contractor advice.

Element	Elemental Total \$
SUBSTRUCTURE	\$ 3,554,600
SUPERSTRUCTURE	\$ 34,993,400
FINISHES	\$ 4,858,400
FFE	\$ 4,314,400
SERVICES	\$ 20,577,000
THEATRE NORTH - INDICATIVE	\$ 1,768,000
TOTAL BUILDING WORKS	\$ 68,297,800
EXTERNAL WORKS	\$ 2,577,000
EXTERNAL SERVICES	\$ 1,175,000
MAIN CONTRACTOR PRELIMS	\$ 9,257,100
CURRENT DAY BUILD COSTS	\$ 79,529,800
DESIGN CONTINGENCY	\$ 3,187,000
CONSTRUCTION CONTINGNECY	\$ 2,072,000
FURNITURE, FITMENTS AND EQUIP.	\$ 750,000
THEATRE TECHNICAL EQUIP.	\$ 3,500,000
PROFESSIONAL FEES	\$ 7,500,000
May 2016 PROJECT COSTS (incl Client Change)	\$ 96,538,000
Jinan Gardens (Client Advised budget)	\$ 2,100,000
Project Management (Client Advised budget)	\$ 1,100,000
ESTIMATED TOTAL PROJECT COST	\$ 99,738,000

1.5 VALUE-ADD OPPORTUNITIES

During the Schematic Design phase, a number of value-add opportunities were identified, and are listed in the table below.

Opportunity	Estimated Capital Cost	Included in Costing?	Positives	Negatives
Photovoltaic cells on roof	\$0.35m – \$0.45m	No	<ul style="list-style-type: none">Operational savings – potential to provide day-to-day power to carpark and admin officesSustainability initiativeCan be added at any time during the project, including after opening, with minimal impact	<ul style="list-style-type: none">Additional capital cost
Rainwater harvesting and recycling	\$0.15m	Yes	<ul style="list-style-type: none">Operational savings – potential to service toilets and irrigation. (Use for irrigation provides less savings as water is mainly needed during dry months.)Sustainability initiative	<ul style="list-style-type: none">Additional capital costDifficult to add after Schematic Design stage, hence inclusion in current design
Art Gallery humidity control	\$0.18m	No	<ul style="list-style-type: none">'Premium' gallery able to host significant touring exhibitions, in line with AGWA, Lawrence Wilson Gallery and John Curtin Gallery	<ul style="list-style-type: none">Additional capital costAdditional operational cost of the mechanical, staffing, curatorial and programming needs of running a 'premium' galleryFurther investigation would be required to determine if there is demand for a 'premium' gallery in JoondalupDifficult to retrofit
Electronic enhancement system for lyric theatre	\$1.00m	No	<ul style="list-style-type: none">An electronic enhancement system is a system of speakers located throughout the auditorium and flytower, which can be tailored to each performance to produce different acoustic environments. It provides a higher level of quality for orchestral and chamber music events.	<ul style="list-style-type: none">The project's operational advisor notes that this is a 'nice-to-have', but is not supported by audience demandsCan be retrofitted, as part of a Design & Construct contract that locks in a particular provider



2. SITE

2.1 CONTEXT

The proposed Joondalup Performing Arts and Cultural Facility is located at 3 Teakle Court in Joondalup, Western Australia, approximately 400m south of the Joondalup City Centre. The site is 7,998sqm and has street frontages to Teakle Court to the south and Grand Boulevard to the west. It abuts Central Park to the north and the North Metropolitan TAFE (formerly West Coast Institute of Training) to the east. The site is currently intact natural scrubland with an unpaved access track to the site's centre. There is a fall of approximately 2.6m across the site from Teakle Court down to Central Park.

The site is bound by wide, brick-paved footpaths along the west and south sides, adjacent to the roads. To the east there is a dirt track that runs between the existing bushland and the North Metropolitan TAFE Hospitality and Culinary Arts building. This area is used as a short-cut through to Central Park. To the north of the site there is a small car park area associated with Central Park.

EXISTING INFRASTRUCTURE

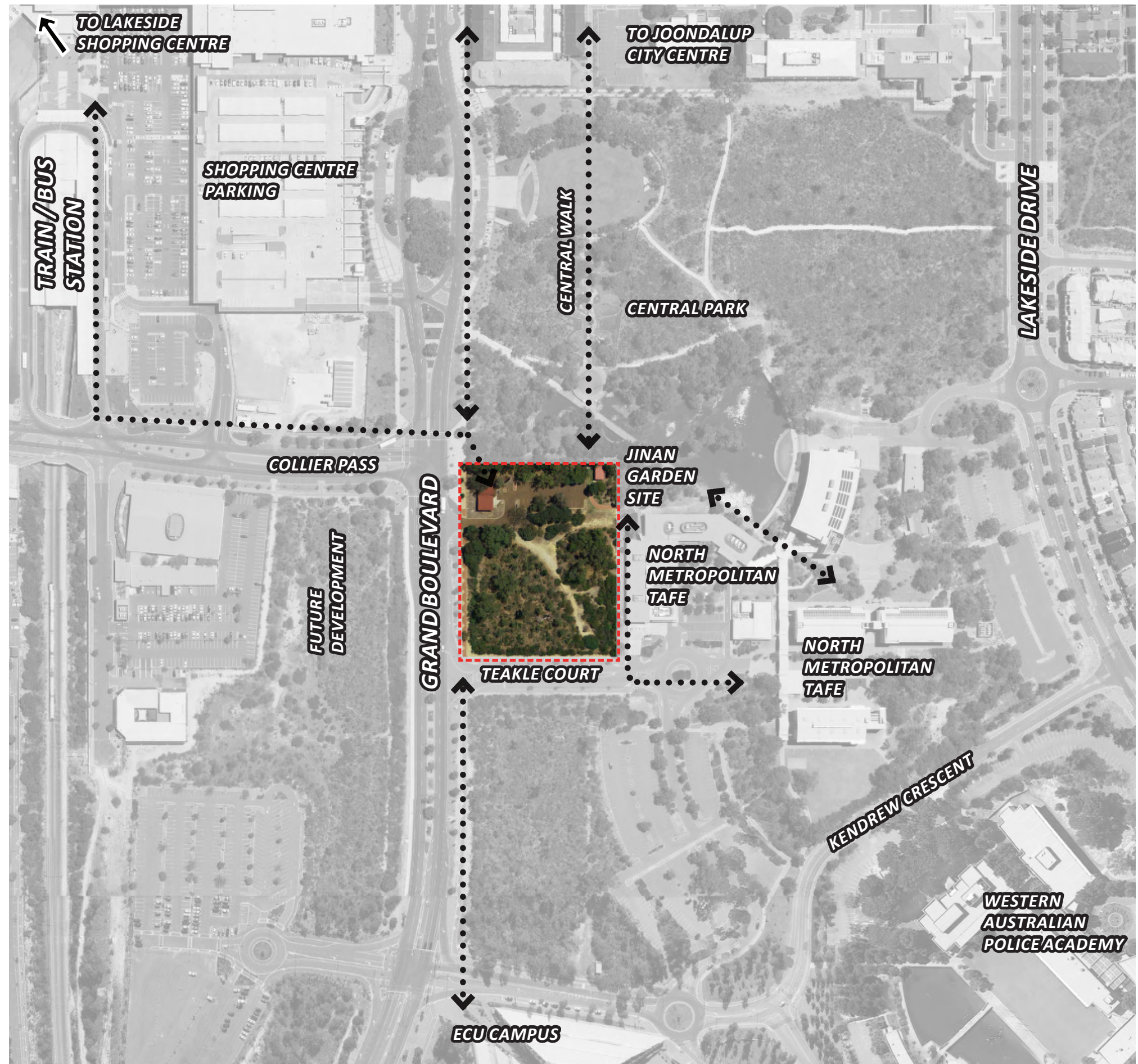
The area to the north of the site includes a services building, a toilet block and a drainage sump.

The services building houses the irrigation pump for the water feature in Central Park and an electrical substation. The relocation of the irrigation pump and substation has been reviewed as part of the schematic design process and has been found to be financially prohibitive.

CONNECTIONS

As well as close proximity to the City Centre, the site has excellent pedestrian connections to the Joondalup Train Station, and Central Park to the north, with Lakeside Shopping Centre located 400m to the north-west. The site benefits from passing foot traffic from those locations to the TAFE, the WA Police Academy and ECU.

Central Walk is a north-south pathway running from the Joondalup Health Campus in the north, through the City Centre and Central Park, and terminating at the JPACF site in the south. It incorporates a series of separate landscape spaces and public art. As well as an important pedestrian connection, this axis is a significant view corridor, offering a framed glimpse of the JPACF site from the other side of the city.



2.2 URBAN DESIGN

The JPACF is designed as an inclusive experience that opens onto and embraces its surrounds. Early on in the development process the decision was made to orientate the public spaces of the project towards the north of the site. This allowed the creation of a large public plaza flanked by Central Park to the north, Jinan Gardens to the east, Grand Boulevard to the west and JPACF to the south.

This plaza replaces the existing Central Park carpark and provides a landscaped area suitable for large scale outdoor events of approximately 1,000 patrons. The existing services building is retained in its current location but reimagined as part of the eroded form of the JPACF, and incorporates a temporary stage area into its eastern facade.

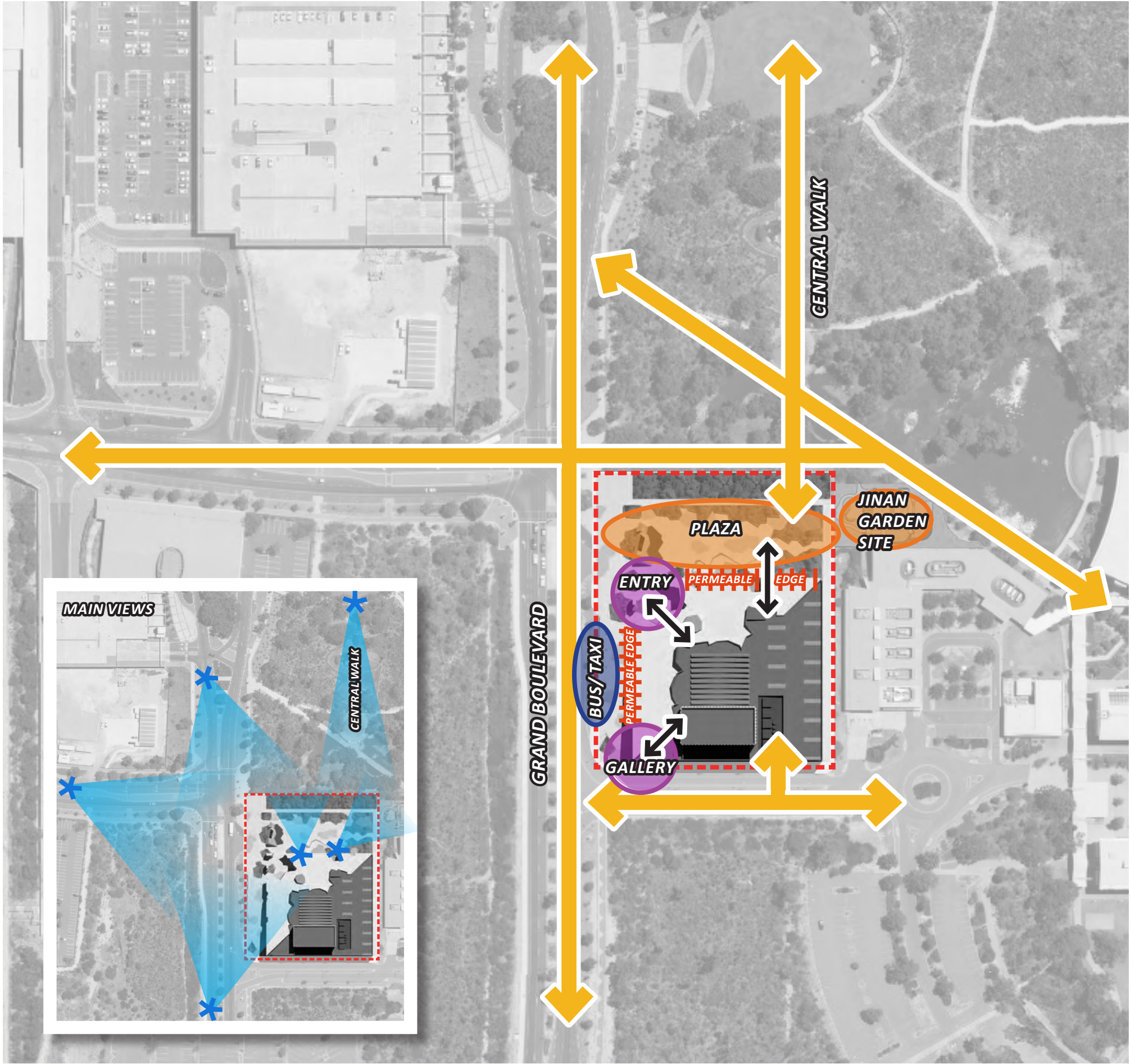
The built form of the JPACF forms the southern edge of the plaza. It provides a civic presence to all sides appropriate to its importance within the cultural landscape. The mass of the building is an open one, imagined as an eroded limestone block emerging from the surrounding landscape, which provides views in and out, creating a compelling invitation to its surrounds.

An expansive entry courtyard at the intersection of Grand Boulevard and the plaza axis forms the main entry to the foyers and the cafe. A dedicated entry to the community studios is located to the east and is accessed off the plaza, ensuring activation within the plaza. The form and dimensions of courtyard make it ideal for use as an external exhibition or event space when required.

The Grand Boulevard façade balances openings and openness with protection and privacy from both pedestrian and vehicle environments. This facade is bookended with the main forecourt to the north and the art gallery/stage door entry to the south. Between these two points the ground level gallery and Level 2 rehearsal rooms provide passive surveillance and street level activation through carefully considered visual connections to the street. A double row of trees provide shade for pedestrians, and a new coach and taxi dropoff area is located adjacent to this facade.

The corner of the Grand Boulevard and Teakle Court is defined by an eroded form which creates the entry area for the art gallery and the stage door. This overhanging form offers glimpses into the building beyond and is complimented by the architectural treatment to the flytower beyond. When combined these two features provide a striking introduction to the JPACF for drivers moving north along Grand Boulevard.

In order to minimise the impact on the existing vehicular movements within the area and to prioritise pedestrian access, all vehicle access to the site is provided from Teakle Court, with the loading dock and carpark entries located at the eastern end of the site. This allows for suitable distances for turning and queuing, and avoids unnecessary congestion and unsightly infrastructure within the plaza area.



VEHICLE ACCESS ANALYSIS

All vehicle access is off Teakle Court, keeping the front of the building free from unsightly loading and service areas.

Service Vehicle Access

Modifications to the median on Teakle Court allow two 19m articulated trucks to reverse into the theatre loading dock. The loading dock has space for the full length of the trailer to be undercover, without impinging on the footpath or road.

Service access for food & beverage is adjacent but separate to the theatre loading area, with access provided via a separate internal path through the carpark. Refer to 4.7 Back of House Facilities for more detail.

Drop-off zone

A drop-off zone for taxis and coaches is integrated into Grand Boulevard adjacent to the building. This avoids the complications associated with bringing vehicles into the forecourt area of the building, and provides clearly demarcated zones for pedestrians and vehicular traffic. Vehicle access to the plaza is still possible for special events such as red-carpet dropoff, and for service/maintenance access. As the project develops further, the opportunity for a CAT bus stop in this area can be investigated.

Carpark access and egress

The carpark is designed primarily to function on event nights, with large numbers of patrons arriving and leaving together. The queuing distances, entry and exit widths, and number of boom gates have been designed to deal efficiently with this volume of traffic.

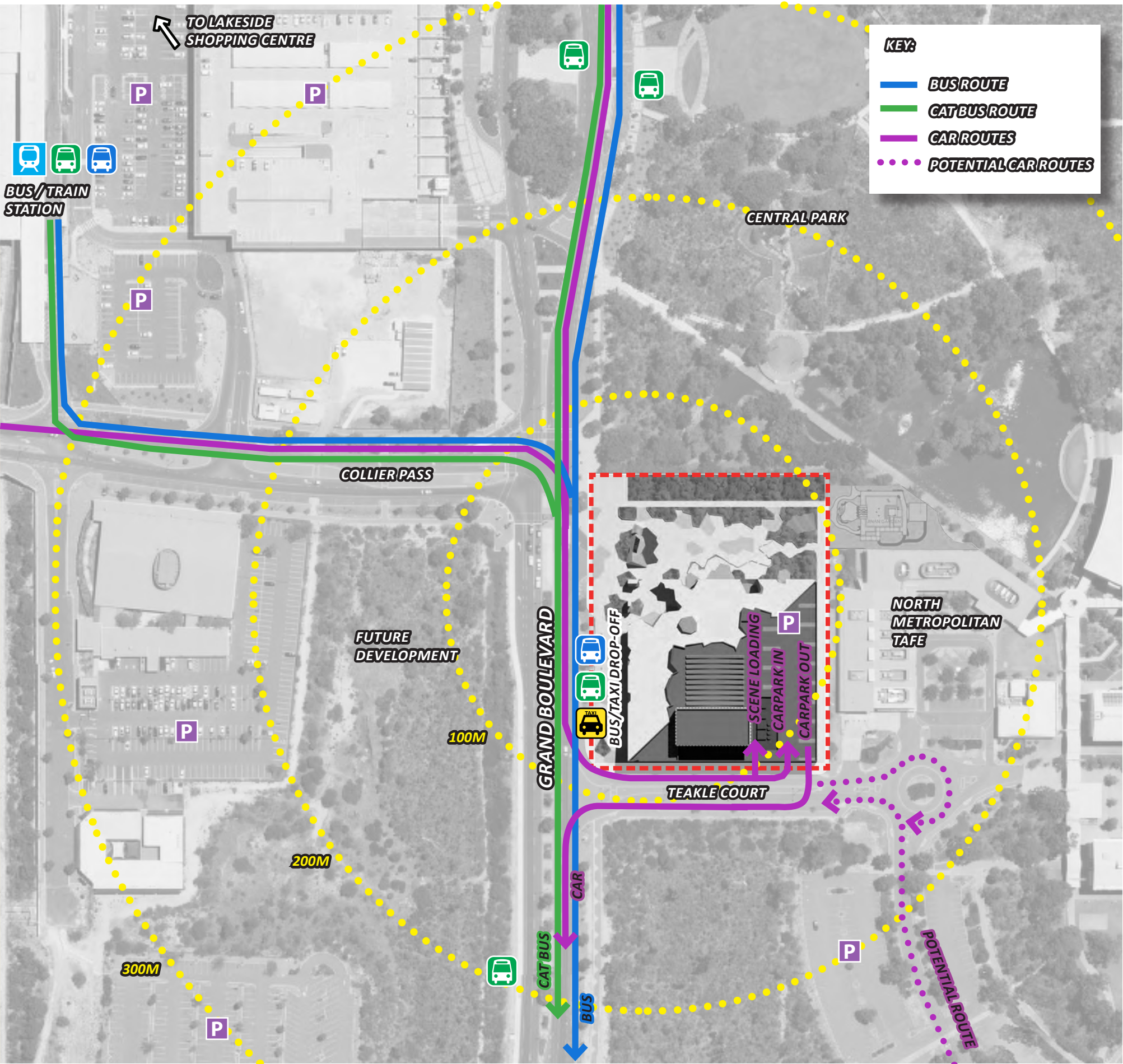
Pedestrian access to the carpark is independent from the main building, to allow use as public short-term parking. There is also an internal access to the main foyer at each level, which can be utilised during building operating hours.

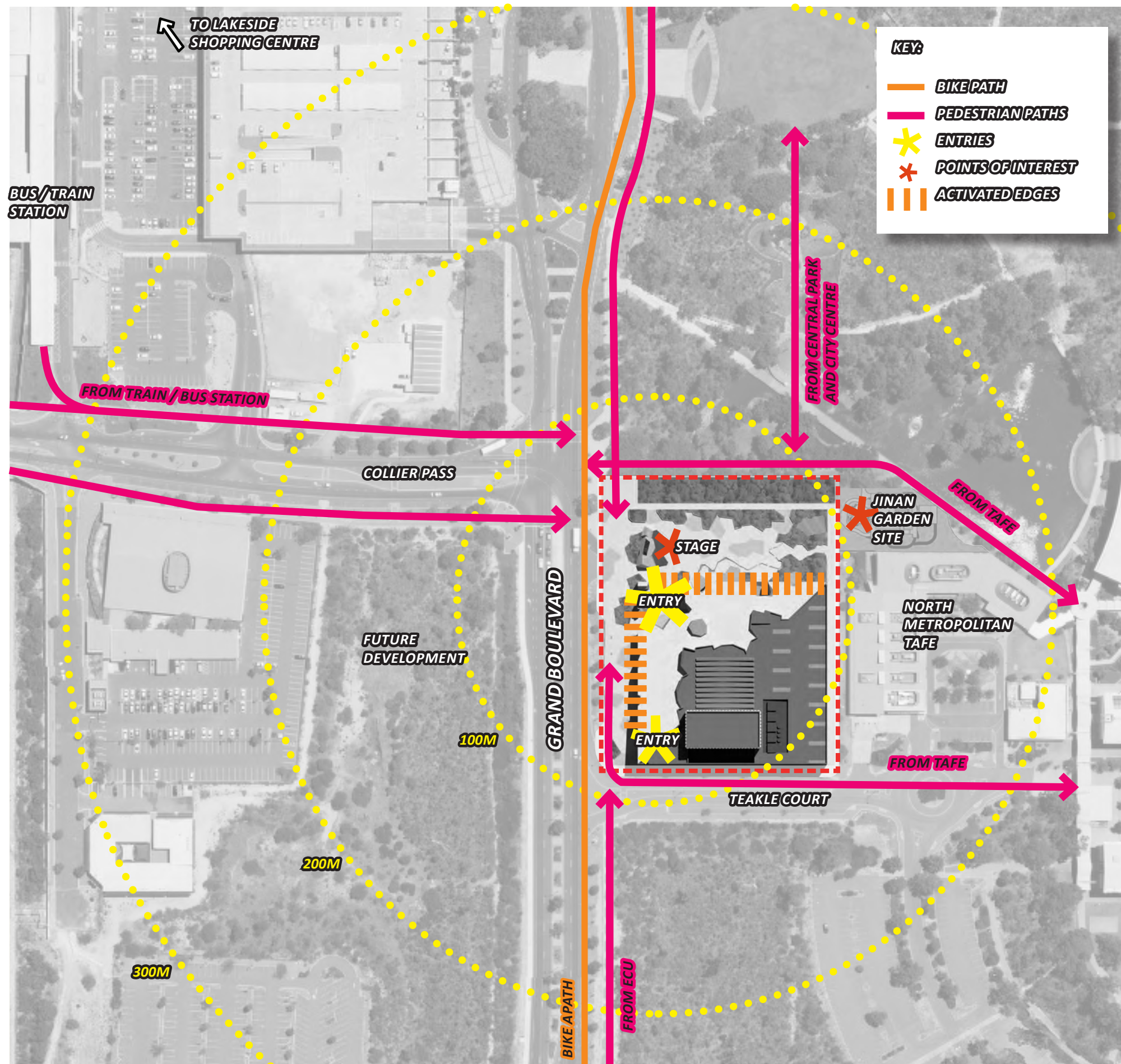
Road Modifications

As part of the 2015 project review, traffic analysis was undertaken and a number of possible road modification options considered. The City’s preferred option is to maintain the existing left-in-left-out arrangement of the Grand Boulevard and Teakle Court intersection. Traffic modelling undertaken as part of the Schematic Design phase indicates that this will not have a significant effect on the surrounding traffic network.

Modifications are required to the Teakle Court median to allow truck movements to the loading dock, and access to the carpark.

While a right turn out of the carpark onto Teakle Court may be possible, having a left-only turn out has the benefit of requiring vehicles to use the roundabout, which in turn creates a longer queuing capacity for vehicles exiting onto Grand Boulevard. As the project develops further traffic analysis would be required to test the feasibility for the right-hand turn from the carpark, especially when considering use by heavy vehicles.





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



JOONDALUP GARDEN, JINAN, CHINA



CONCEPT DESIGN FOR JINAN GARDEN, JOONDALUP



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, underlaid 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.

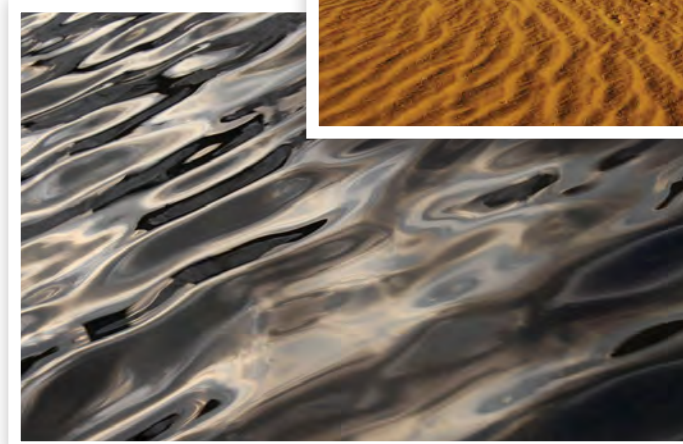
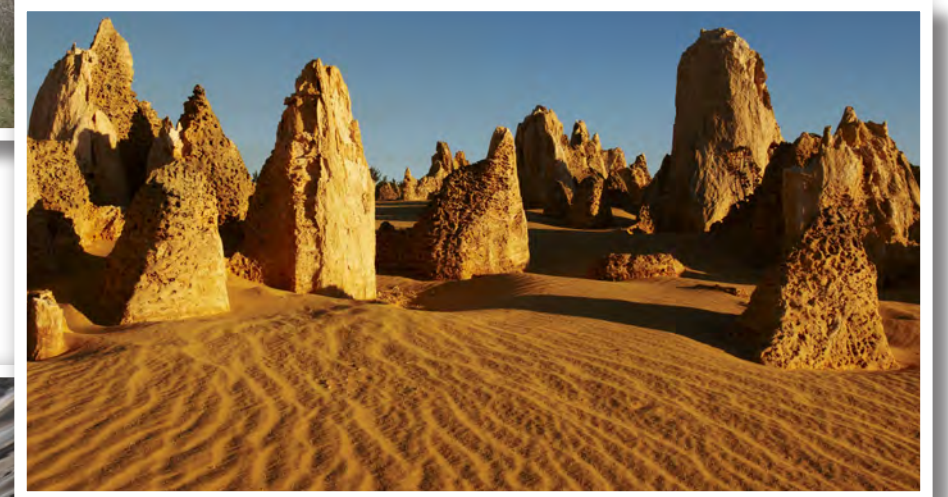
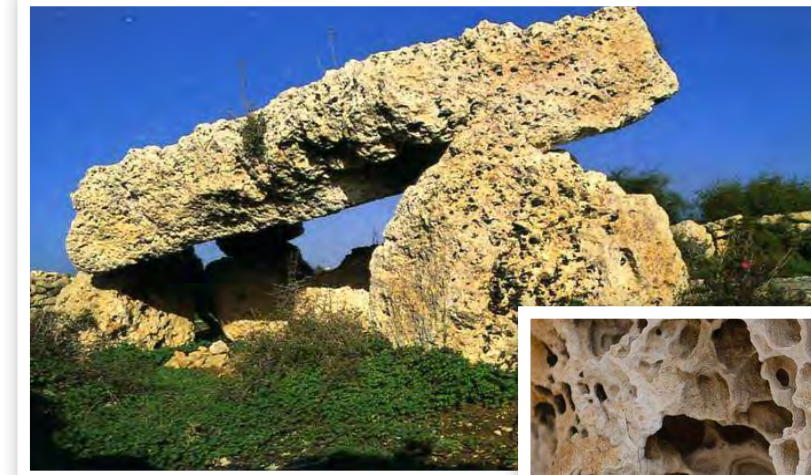
3.2 A CULTURAL LANDFORM

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

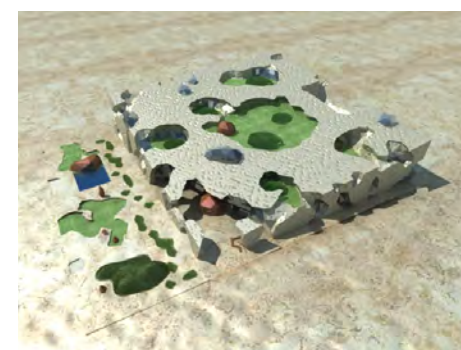
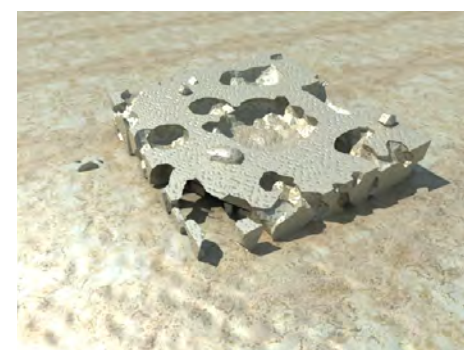
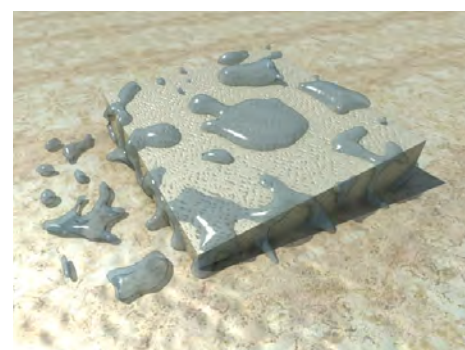
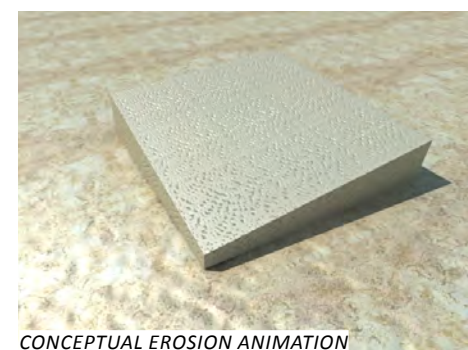
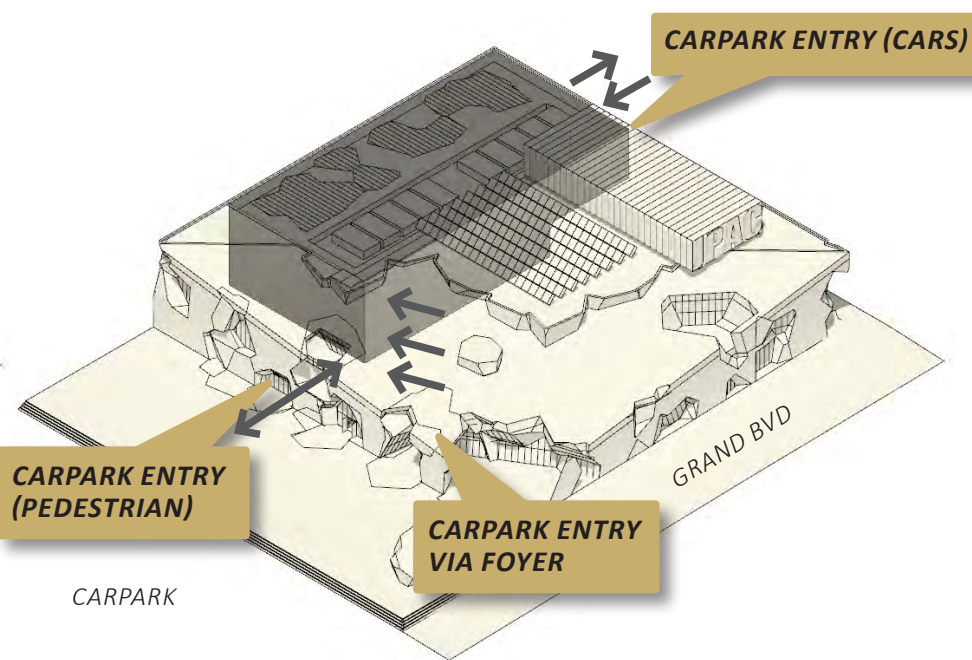
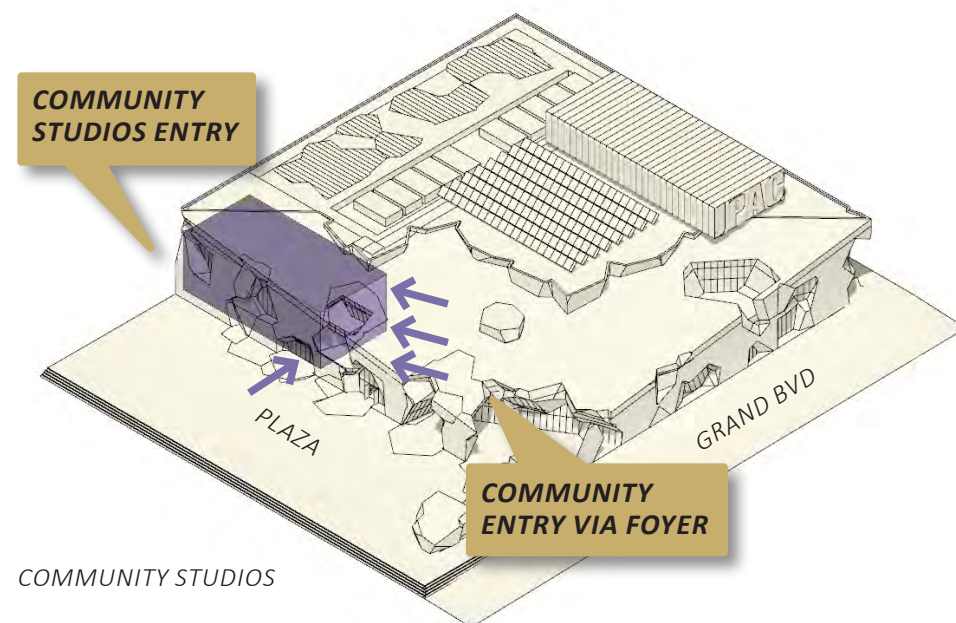
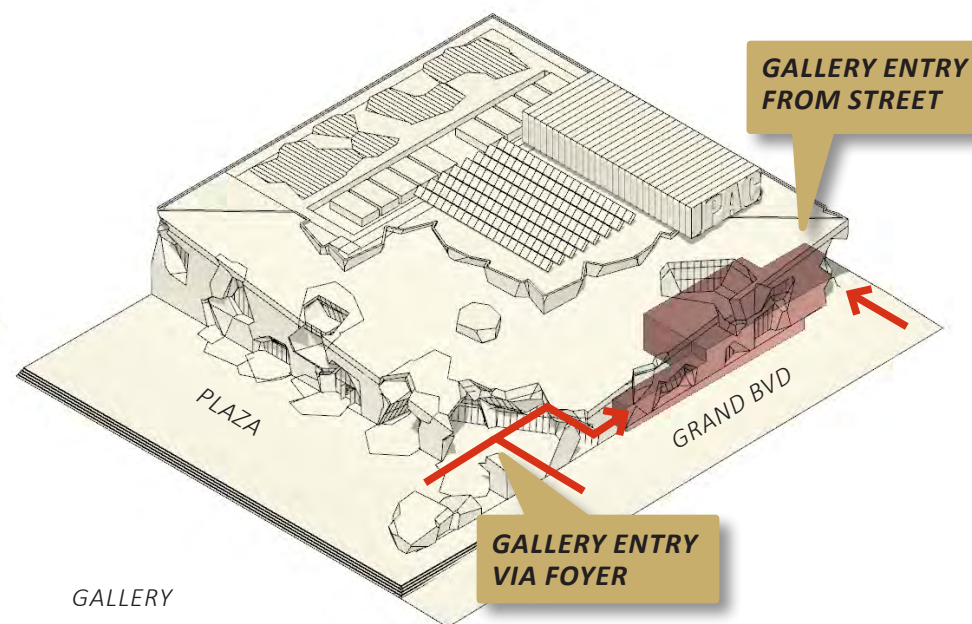
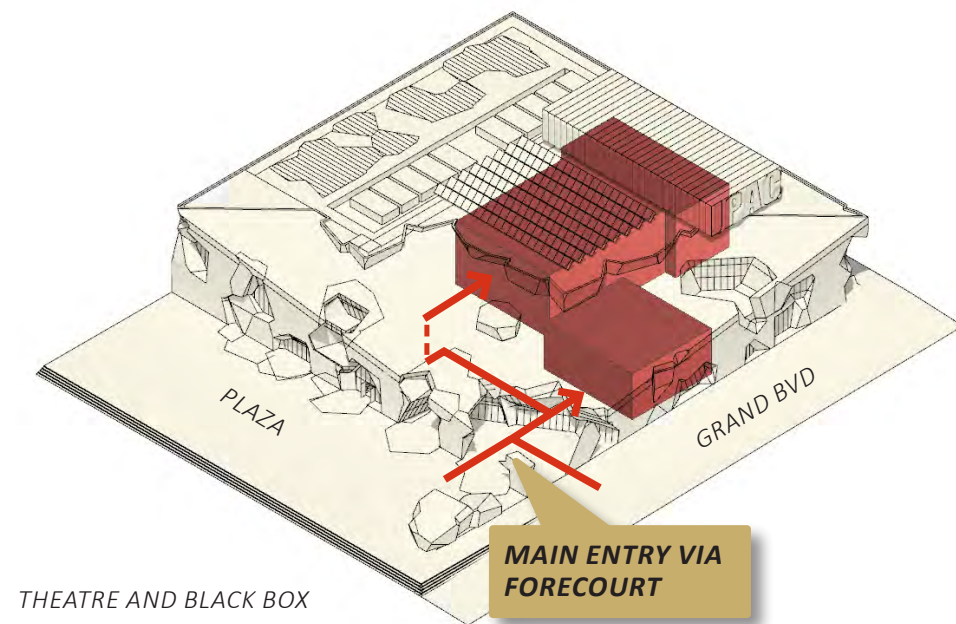
The layout of the building is structured on the procession from the parkland and the eroded façade, through to the remarkable interior landscape. From the north-western corner the building works diagonally from the street intersection, through the entry forecourt, into the performance spaces, to back-of-house,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

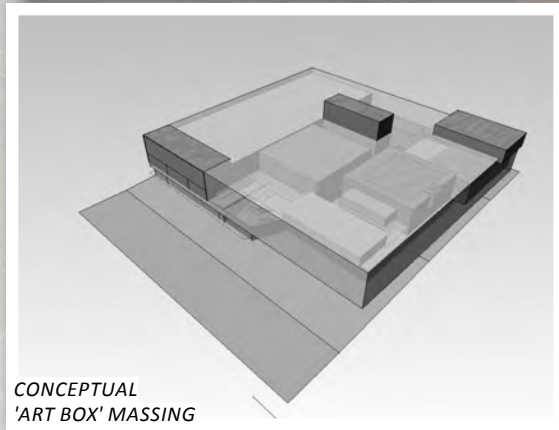
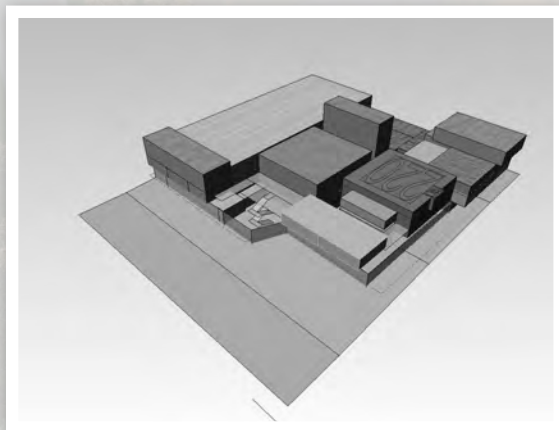
For the performer, the back-of-house is a logical and practical array of spaces that are designed to meet the primary needs of show making; proximity of loading to stage and storage, adjacency of dressing rooms and performance spaces, efficient and clear circulation, and so on.



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