

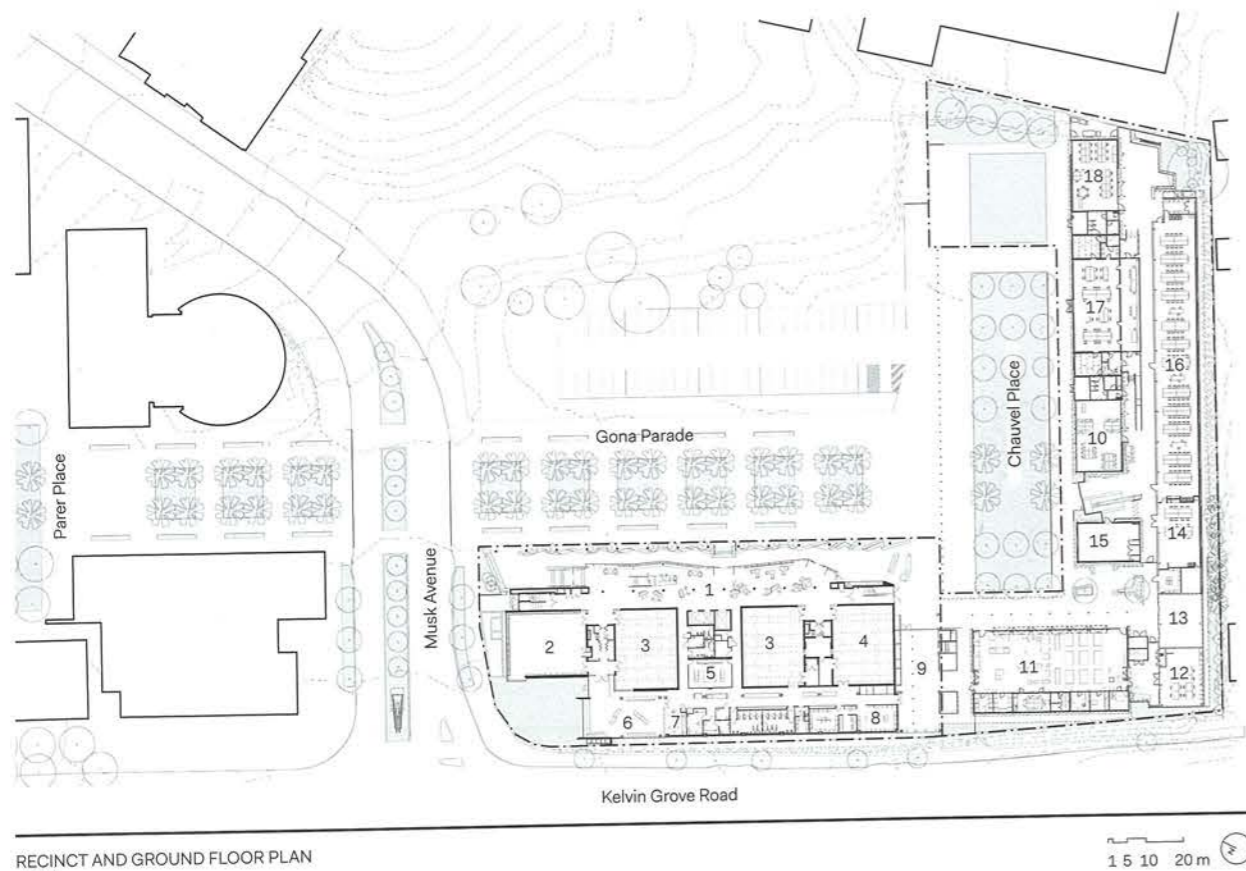
CREATIVE INDUSTRIES PRECINCT 2, QUT

This assured building by Richard Kirk Architect and Hassell enriches learning for the creative disciplines at the Queensland University of Technology, encouraging students to “lead the culture” in the spaces.

REVIEW Michael Keniger

PHOTOGRAPHY Peter Bennetts





KEY

- 1 Lobby
- 2 Dance studio
- 3 Interdisciplinary studio
- 4 Research studio
- 5 Production data centre
- 6 Terrace
- 7 Green room
- 8 Equipment loan centre
- 9 Loading zone
- 10 Seminar room
- 11 Visual arts workshop
- 12 Sculpture studio
- 13 Bike store
- 14 Screen-printing studio
- 15 Training gallery
- 16 Visual arts first and second year studio
- 17 Visual arts third year and postgraduate studio
- 18 Visual arts computer studio

RECINCT AND GROUND FLOOR PLAN
:2000

The co-development of Queensland University of Technology's (QUT) Kelvin Grove Campus as an integral element of the Kelvin Grove Urban Village in inner northern Brisbane has enabled the university to expand, reducing the demands made upon its tightly constrained Gardens Point Campus in Brisbane's CBD. The evolving campus-cum-urban-village ranges across a challenging topography that hampers the ability to shape a coherent urban structure and to achieve a unified sense of place. Urban legibility has been enhanced by defining a series of linked precincts, of which the most emphatic is that for the creative industries disciplines.

The Creative Industries Precinct is grounded by the significant space of the former parade ground of the Gona Barracks that once occupied the site of the urban village. Extending along the highest part of the campus and running parallel with the adjacent Kelvin Grove Road, Gona Parade offers the largest and most accessible clear space on the campus. Along with the remaining structures of what was the Upper Barracks, it is a listed heritage place. The former military training ground now locates and marshals the principal facilities housing the university's burgeoning creative industries disciplines. Stage One of the precinct, centred on Parer Place, was completed a decade ago and established the operational arrangement and planning context for the precinct as a whole.

Richard Kirk Architect and Hassell, as a joint venture, were selected as the architects for Stage Two of the Creative Industries Precinct. The practices have proven experience of working together as an integrated design team, as evidenced by the success of their joint contribution to the Advanced Engineering Building at the University of Queensland.

The signature building of the new development is the prosaically titled Building Z9, which houses the dance, drama, creative writing,

music, animation and research programs. It provides high quality specialist and interdisciplinary studios, industry standard recording suites and advanced performance research spaces complemented by open workspaces for academic, research and administrative staff and quiet rooms, meeting rooms and informal workspace available to staff and students.

The building embodies QUT's commitment to the strategic support of the creative industries disciplines. Further, it incorporates and showcases important advances for the institution in the nature and organization of staff workspaces, in the enrichment of the support for students and in the employment of advanced digital technologies. The six-storey block of the building runs the length of Gona Parade, from Musk Avenue to Chauvel Place. The projection of the structural concrete blades to the north and south loosens the formality of the building's composition and extends its reach to better match the linearity of the parade ground space. The strong composition and refined detailing project a definitive presence for the disciplines the building accommodates, both within the campus and on approach from Kelvin Grove Road. Fittingly, it offers an ordered and disciplined facade to the former parade ground. The open colonnade at ground level and the continuous shaded recess of the setback of the top storey together establish a strong sense of scale, while the continuous plane of floor-to-floor glazing enclosing the four intermediate floors provides a foil to the avenue of palm trees lining Gona Parade.

As expressed on the north and south elevations, Building Z9 is ordered by three clearly delineated operational zones anchored by the largest zone to the west, a bank of double-height studio spaces stacked on three principal levels. This block of large, specialist operational spaces is accessed across the intermediate zone of linear circulation spaces, bridging decks, linking voids and secondary →



02



04

03



01 Building Z9, which houses the dance, drama, creative writing, music, animation and research programs, is the signature building of Stage Two of the Creative Industries Precinct.

02-03 Concrete blades project out at the northern and southern ends, loosening the building's grid-like composition.

04 The facade of Building Z9 provides a fittingly ordered facade to the former military training and parade grounds.



05
The open colonnade at ground level of Building Z9, with the first floor offset above, establishes a strong sense of scale.

06
The visual arts studio is a flexible space for students from different year levels, housed within one of the precinct's adapted heritage-listed buildings.

07
Each space within the new Building Z9 benefits from access to natural daylight and to views, which necessitated the use of up to four layers of glazing.

08
The different requirements of dance, music, performance and rehearsal studios meant that each space was acoustically tuned for its purpose.



06



08

ys. The third zone orders six levels of largely open-planned
commodating informal student workspaces, general
g and learning spaces, staff workspaces and communal
: students and staff. The major studios and specialist spaces
ssed from the generalist zone on levels one, three and five.
most level offers generous social spaces and open decks
orth and south, along with meeting rooms and versatile
rammed space for use by visiting academics and project groups.
erlying spatial diagram and formulation of these interrelated
f general use, set beside the specific and highly tuned block of
st studios, creates a dynamic pattern of movement and activity
s across discipline boundaries and enables greater interaction
n students, staff, visitors and audiences.

: sense of shared ambition and common enterprise across
ole of the Creative Industries Precinct is amplified by some
mental design strategies, the most effective being that the
al entry level is contiguous with the general level of Gona
. This enables any user of the campus to move in and along
ry level en route through the precinct. More than just a foyer,
el is an active part of the total creative enterprise and will
he staging of performances and major exhibitions as well as
al study and meetings. From this space the principal stairway
p to level two before folding up and through the floors above.
oor landing is marked with a novel sculptural array of seating
se groupings have proven popular with students as impromptu
g points and study spaces. Nearby, on each level, is an open
1 area for both staff and students. Despite the need for effective
ic separation between studios, occasional views are opened up
e studios from the circulation areas, offering glimpses of dance,
and performance in action and revealing the many patterns

of expression and engagement that are fundamental to the
creative industries.

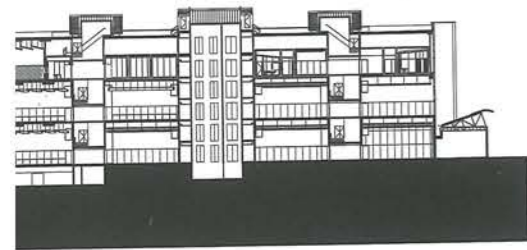
The layered planning arrangement shields the internal spaces
from the continual traffic noise of the arterial Kelvin Grove Road,
using the bulk of the mass concrete shells of the enclosed studios.
Although they are similar in size, each studio is tuned to best suit
its programmed use. The stringent requirements of dance, music,
performance and rehearsal spaces demanded that each space be
acoustically tuned for its purpose. Each space also benefits from
access to natural daylight and to views, which necessitated the
use of up to four layers of glazing to maintain the necessary
acoustic insulation. To minimize heat gain, the western orientation
of the major elevation of the studios required additional thermal
insulation on the exterior plane, in turn protected by a rainscreen
of zinc panels.

In contrast, the location of the principal workstations and
teaching and learning spaces along the eastern edge provides them
with sweepings views across the campus, to the city and the distant
landscape beyond. Protection from the heat and glare of the morning
sun is provided by an array of automated external venetian blinds.

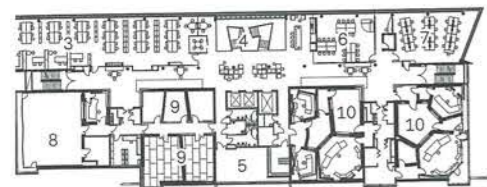
The rich sense of ideas and creativity in action extends to the
adaptive re-use of a variety of existing heritage-listed buildings
linked by several new insertions to form a virtually continuous
cordon along the southern campus boundary. The serrated sawtooth
roofs of workshops and delivery bays tie the main Creative Industries
block into this fringe of supporting buildings and spaces. The principal
additional unifying element is the visual arts studio, providing a
single, flexible space for joint use by students from different years.
This is accompanied by an exhibition gallery and a fully equipped
workshop within adjacent existing structures. →

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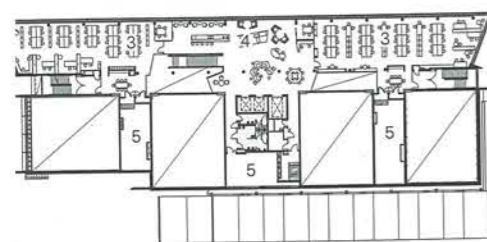
9 SECTION



Z9 FOURTH FLOOR PLAN



Z9 SECOND FLOOR PLAN



Z9 FIRST FLOOR PLAN



KEY

- 1 Dance studio
- 2 Interdisciplinary studio
- 3 Academic workspace
- 4 Communal hub
- 5 Plant
- 6 Seminar room
- 7 Music computer studio
- 8 Music rehearsal studio
- 9 Large music rehearsal studios
- 10 Music recording suite



09



10



11

The Creative Industries core building establishes an assured presence that links the campus to its setting and marks a key entry to the combined campus and Kelvin Grove Urban Village. Its refined and precisely delineated design directly reflects its organizational structure and the tectonics of its construction and detailing. It provides the defining presence in its precinct and will come to represent the nature and achievements of the disciplines it houses. The clarity of its organization and the socialization encouraged by the interconnectivity of specialist and general spaces has already fostered catalysing interactions between the separate disciplines that it serves. From the day of its opening it has been embraced by staff and students alike. It is fitting that mention should be made of the appreciation shown following the opening day by the primary client representative (Greg Jenkins, Head of Studies, School of Media, Entertainment and Creative Arts, QUT Creative Industries Faculty):

“From the minute we opened the doors this morning, it was clear we were on a winner. Smiles and goggle eyes everywhere. A pleasant hum of activity from the foyers forms a backdrop to my office. Dancers are warming up in the corridors and eating their lunch in the kitchens. Drama students are going to rehearsals, then discussing their work at the tables adjacent and even occupying meeting rooms. Musicians are running jam sessions. The building needs no user manual and, as I suspected, the students will lead the culture in the spaces.” AA

Michael Keniger is the external member of QUT's Masterplan Steering Committee.

12



09 A network of bridging decks, linking voids and stairways, connects the internal spaces and provides glimpses of the creative activities taking place in the building.

10 A "pleasant hum of activity" can be heard as dancers warm up in the corridors.

11 The layered planning arrangement shields the internal spaces from the traffic noise of the arterial road.

12 Continuous floor-to-floor glazing encloses the four intermediate floors on the side facing Gona Parade.

CREATIVE INDUSTRIES PRECINCT 2, QUT

ARCHITECT
Richard Kirk Architect, Hassell (joint venture)

Project team: Richard Kirk, Mark Roehrs (project directors); Karl Eckermann, Michael Copeland (project architects); Troy King, Lucy Coronos, Andrew Drummond, Fedor Medek, Neil Hill, Sam Weiler, Paul Chang, Dan Brown, Mitch Reed, James Mortenson, Miranda Boyle, Tersius Maass, Sam Clegg, Michael Martin, Erik Sziraki

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