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## Abstract

People carry an assumption that 'heritage' architecture must be historic (age based) to be considered valuable and significant to New Zealand's cultural identity. This historic value must be maintained and preserved, but not altered, for it to remain as 'heritage' and retain its value. How can heritage buildings engage and remain alive and relevant to society if they are frozen in the past? This research project uses architecture to explore how heritage buildings can reflect the current culture, through contemporary adaption and change of use, in a way that will retain the historic value.

This project begins by investigating 19th century conservation theory and its evolvement into the charters, which act as guidelines for protection for heritage buildings today. In addition, the project investigates the practical applications of conservation and adaptive re-use through modern [re]interpretation and change, in Europe and New Zealand.

The site selected is a disused heritage building in the Auckland suburb of Ponsonby. It provides the opportunity to test the conclusions drawn from theoretical and practical analyses. Through design, this project re-uses and re-engages the heritage building with the immediate suburban centre of Ponsonby, and the greater urban centre of Auckland.

*In a sense, the process of construction is never complete. I believe that buildings, like cities, are factories of the infinite and the unfinished. We must be careful not to fall into the absurd trap of perfection: a work of architecture is a living creature that changes over time and with use<sup>1</sup>.*

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<sup>1</sup> Renzo Piano, *The Renzo Piano Logbook* (London: Thames and Hudson, 1997), 14.

A building is never complete, but is in a constant state of being a 'work-in progress'. This is seen in architecture of all typologies and ages, where buildings are constantly renovated (added to, subtracted from, and maintained). It is when a building is considered to have historic (age based) value for heritage protection that it becomes a challenge to remain its 'work-in-progress' state.

The design explores how community can re-engage with a disused building. The design outcome is a reactivation of the building for the community and creates public awareness of the site's continual change in use. This will encourage future re-use of the building.

The result of this architectural project is conservation by adaptive re-use through the idea of a heritage building being a 'work-in-progress'. The outcome is a heritage building that exhibits physical layers of history representing changes of past and present uses. It encourages future design reinterpretations and opposes New Zealand's current 'sanitised' approach to heritage.

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## **1 Introduction**

## 1.1 Research Question

How can New Zealand learn from the European way of adapting heritage buildings to promote conservation as an 'unfinished architectural fragment', displaying an inscription of time of a building's past and associated future?

## 1.2 Project Outline

‘Cities are documents’<sup>2</sup> illustrating the tangible physical evidence of our heritage. The physical evidence is traces that accumulate into layers, which determine the nature of buildings and landscapes; urban growth and identities<sup>3</sup>. Buildings play a crucial role in maintaining these traces as physical records and remembrances of the past.

It is the values protected in these historic buildings that reflect the culture from which we derive those values<sup>4</sup>. These values are what society attaches memories and experiences to; and it is the society’s attachments that create a challenge of how altering and changing these historic buildings can be made to fit contemporary requirements.

In Europe, the concept of ‘universal heritage’ was gradually developing during the 18th century. The concept evolved to an increasing number of adaptations of cultural heritage conservation practices throughout Europe in the early 19th century. After the devastation of World War I, Europe renewed its appreciation of the need to conserve its remaining historic buildings<sup>5</sup>. Such buildings were seen as embodiments of society’s culture, tradition and heritage, so needed to be maintained. In contrast to this time in Europe, NZ was colonised. Consequently, the notion of conserving building heritage has only recently begun to gain awareness in this country.

Public awareness is crucial in establishing a sense of value and appreciation of heritage buildings. Unfortunately, a lack of awareness has resulted in the loss of many heritage buildings, detrimental ‘restorations’, and poor states of buildings that have been neglected and abandoned.

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2 Omar Akbar, “The Memory of a City /The City as a Repository for Memories” in *Intervention Architecture: Building for Change* (London: I. B. Tauris, 2007), 168-171

3 Heike, Lutz-Strulik and Clare Mouat “Conservation Versus Restoration:A Storey About Layers Over Time”, *Microsoft Academic Search* (2011), accessed February 11, 2012. <http://journalogy.net/Author/34890016/heike-lutz-strulik>

4 Ibid.

5 This general awareness of the need for heritage protection developed in Europe over the last 250 years.

J.H. Stubbs, E.G. Makaš, and M. Bouchenaki, *Architectural Conservation in Europe and the Americas* (Hoboken, NJ: Wiley, 2011), XV.

Determining how heritage should be preserved or used is a difficult task when there are so many agendas and interpretations of heritage buildings. The public have intangible values of memories and experiences embedded in heritage, which the Councils have to consider. On the other hand, Councils also face resistance from property owners and developers who are after high benefit, low cost commercial returns.

Different systems in New Zealand have been established to identify values and determine how heritage should be preserved. The New Zealand Historic Places Trust assesses historic building significance to register for protection. Protected buildings have guidelines (such as ICOMOS New Zealand Charter)<sup>6</sup> to ensure they are protected from any drastic maintenance or changes.

The problem with the protection guidelines that New Zealand faces are that they fail to recognise all the layers of heritage value existing within buildings. The outcome of this is not only a restoration-based ‘sanitised’<sup>7</sup> approach, but also, essentially, buildings that are ‘frozen’ in their past<sup>8</sup>.

This project sets out to challenge the way New Zealand approaches conservation of heritage. To prove that a building can remain active and engaging in the present and throughout the future through sensitive adaptive re-use. The project also challenges the guidelines of protection of heritage to argue that age should not be the only driving force for conservation.

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<sup>6</sup> The ICOMOS New Zealand Charter is a legal document that sets guidelines for how heritage should be maintained, alter, conserved, restored. The New Zealand ICOMOS society is apart of the International ICOMOS society (International Council On Monuments and Sites) and follows the foundations of international guidelines.

<sup>7</sup> Lutz-Strulik and Mouat, “Conservation Versus Restoration”

<sup>8</sup> The difference between ‘freezing a building in its past’ and ‘sanitised restorations’ are that a building is frozen in its past when it is left how it is with little change. The age is the most important aspect and is preserved. Sanitised restorations are where measures are taken to remove any ‘dark spots or imperfections’ a building may have accrued over its lifetime. These restorations give a cosmetic mask to make historic buildings look pretty.

This project uses conservation protocols to enable adaptive re-use of heritage buildings, to allow them to continue to change through use, whilst maintaining their existing values. The re-use will allow the heritage building to re-engage with the public, add a contemporary stamp to the longevity heritage holds, and add further value to the building.

The project will begin by investigating the historic theories about retaining significant buildings that began in England and Europe. Protagonists John Ruskin and Eugene-Emmanuel Viollet-le-Duc represent opposing views to the 19th and 20th Century theories on heritage. Their views are known as the 'conservation' and 'restoration' movements. This endless discussion about the correct way to approach the protection of historic buildings illustrates that there is no predefined or 'correct' way. A priori practice is seen in heritage building protection today through controlled, case-by-case analysis following the ICOMOS guidelines for conservation.

It is therefore necessary that this research recognises historic and contemporary examples of architectural adaptation of heritage buildings to understand the a priori approach. The research will explore the methods and approaches within Europe and New Zealand, to understand how comparable or different interventions into historic contexts have been approached. The research will investigate how the interventions of the conservation examples analysed have resulted in an expression of contemporary time and new life, whilst respecting existing historic value.

### 1.3 Project Aims and Objectives

It is a difficult challenge to re-use and adapt buildings of public interest due to the intangible investment associated with these [historic] buildings. The ICOMOS Charters were implemented as guidelines for conservation of historic buildings, to ensure intangible qualities within heritage buildings are not jeopardised by destructive maintenance. These Charters remain the leading protection towards heritage today.

This research project aims to analyse the ICOMOS Charters from the historic to the present, to illustrate the underlying issue of conservation in New Zealand. The issue this research project addresses is the guidelines for conservation that do not allow for present time change and development of heritage buildings. A particular guideline of general focus that illustrates this argument is the guideline of ‘reversibility’.

The objective of this research project is to argue that buildings should not be conserved as museums of their time. This will be argued by challenging the guideline of reversibility, as it prohibits the continuous development of a building and inhibits any prospect of added heritage value.

Through adaptive re-use, the goal of this project is to reactivate a disused heritage building, but not in the conventional temporary way as the conservation guidelines suggest. It will challenge the existing guidelines to ensure the building has a continuing life. The design intent will re-establish the continuum of existing layers and add contemporary layers through interventions. These interventions will be of a permanent nature to ensure the changes through use of the heritage building will be remembered in the future, as the building tells its story to future users through these layers. The design will allow heritage to remain alive and present in society, gain greater public awareness, and ensure it will remain through continued use into the future, as a work-in-progress.

## 1.4 Scope and Limitations

### Scope

This project will explore an alternative approach to the re-use of a heritage building by remaining sensitive to its historic traces and values. Through reinterpretation the project will explore how interventions can create a new stratum of time within the building.

Over time, as new uses and reinterpretations are found for the building, the historic and recent interventions will be added to and modified, further adding to the mosaic that is forever unfinished.

Analysis of the building's historic, cultural, social and physical aspects will be essential for creating a sensitive approach to the re-use of this building. This analysis will give an understanding of the building's cultural identity and its importance within society, crucial to ensuring an appropriate design approach.

### Limitations

It is likely that several limitations may be imposed to the scope of this adaptive re-use approach. Respecting heritage sensitivity is controversial and differs depending on various people and their attachment or beliefs towards heritage or a particular site. Applying too much sensitivity will cause the building to be [re]frozen in its past, or could produce the 'sanitized' effect, which this research project is arguing against. Therefore, it will become an intricate balance of unique interventions that keep a historic building present and moving through time with new use, whilst remaining sensitive to its accumulated heritage.

## 1.5 Definitions

A major contributing factor to the uncertainty around protecting cultural heritage is inconsistent terminology. This is an issue not only faced within New Zealand, but globally. This use of inconsistent definitions leads to misunderstandings that create heated debates on what to keep and why.

The importance of a common language in conservation is a research project in itself and is not the focus of this project. However, to avoid confusion and misinterpretation, key terms are defined.

This research project considers the umbrella term ‘conservation’ to embrace the concepts of ‘non-intervention’, ‘preservation’, ‘restoration’, ‘reconstruction’, ‘adaptation’ (fig 1). The recurring term ‘maintenance’ is associated with ‘restoration’ and ‘reconstruction’, which describes an action to these conservation approaches.

CONSERVATION					
concept:	non-intervention	preservation	restoration	reconstruction	adaption

*Fig 1 Table of conservation terms*

Non-Intervention: to choose not to undertake any activity that causes disturbance of, or alteration to, a place or its fabric<sup>9</sup>

Preservation: to maintain a place with as little change as possible<sup>10</sup>

<sup>9</sup> ICOMOS New Zealand, *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (Auckland: ICOMOS New Zealand, 1993), 10

<sup>10</sup> Ibid, 10

Restoration: returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.<sup>11</sup>

Reconstruction: to build again as closely as possible to a documented earlier form, using new materials<sup>12</sup>

Maintenance: the continuous protective care of the fabric and setting of a place, and distinguished from repair<sup>13</sup>

Adaptation: the process(es) of modifying a place for a compatible use while retaining its cultural heritage value. Adaptation processes include alteration and addition.<sup>14</sup>

Other terms used in this research project:

Heritage: [the] legacy from the past, what we live with today, and what we pass on to future generations<sup>15</sup>

Cultural Significance/Cultural Heritage Significance: the aesthetic, historic, scientific, social or spiritual value for past, present or future generation<sup>16</sup>

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11 International Council on Monuments and Sites, *ICOMOS Charter for the Conservation and Restoration of Historic Towns and Urban Areas* (Venice: ICOMOS, 1987), article 1

12 ICOMOS New Zealand, *ICOMOS New Zealand Charter*, 10

13 *Ibid*, 10

14 *Ibid*, 9

15 “UNESCO World Heritage,” accessed June 5, 2013

<http://whc.unesco.org/en/about/>

16 Australia ICOMOS, *The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance*, (Victoria, ICOMOS, 1999), Article 1.2



## 2 Review of Current Knowledge

## 2.1 19th and 20th century Theories of Conservation

Pietro Edwards was an early contributor to conservation in the 18th century, but his ideas were concerned with artworks rather than buildings. Nevertheless, his ideas have been applied to conservation of buildings, and fragments of these ideas remain in conservation guidelines<sup>17</sup>.

It was not until the early 19th Century that a real discussions and developmental shift occurred in the heritage conservation movement regarding the value historic buildings have in society. These discussions were largely based in Europe and Britain.

The contributions of Eugène-Emmanuel Viollet-le-Duc (1814-79) and John Ruskin (1819-1900) and their ideas underpinning restoration gave a clearer understanding of what built heritage was about. This sparked other theorists to form their own views between the two opposing positions of Ruskin and Viollet-le-Duc.

In England during the 1840s a discussion on the principles of conservation and restoration of historic buildings began<sup>18</sup>. This debate divided people into two opposing movements: pro restoration or pro conservation<sup>19</sup>. The restoration movement that began in France with Viollet-le-Duc and his English follower, George Scott, were mainly concerned with the faithful 'restoration' of a building to its original condition.

On the other hand, the conservation movement, heralded by Ruskin, was more concerned with the 'historic time' and cultural context a building belonged to. The conservation movement justified their debate through the argument that it is impossible to reconstruct the past. Instead, it promoted protection and conservation of the authenticity of the object, rather than restoration

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<sup>17</sup> See Appendix 10.1, pp 157 for a more in-depth understanding of Edwards's contribution to conservation.

<sup>18</sup> Jukka Jokilehto, "A History of Architectural Conservation", (PhD Thesis., University of York, 1986) 298.

[http://www.iccrom.org/pdf/ICCROM\\_05\\_HistoryofConservation00\\_en.pdf](http://www.iccrom.org/pdf/ICCROM_05_HistoryofConservation00_en.pdf)

<sup>19</sup> Ibid.

to a past condition. This debate resulted in the foundation of the Society for the Protection of Ancient Buildings (SPAB) by William Morris, a confirmed follower of Ruskin.

## 2.2 The Restoration and Conservation Movements

The main protagonist of the restoration movement, Viollet-le-Duc, is considered famous for his controversial restorations that had impressive repercussions<sup>20</sup>. Viollet-le-Duc's ideas stemmed from his concept of the central importance of the building's completeness and its respect for 'stylistic unity'. He advocated reconstruction of missing parts and the elimination of elements added later that altered the 'original' building design.

He imparted the belief that the best way to preserve historical buildings was to utilise them. *We should fearlessly bend our architecture to the uses of our buildings and the requirements of our time*<sup>21</sup>.

Although Viollet-le-Duc's method of restoration has been heavily criticised, it is still a method that many believe is the appropriate form of intervention.

Viollet-le-Duc believed that *it is necessary to act according to each peculiar circumstance*<sup>22</sup>, when deciding how to best treat the conservation of heritage buildings. This approach remains common practice today. Those who criticise Viollet-le-Duc's methods are those who believe his restoration actions attack a building's authenticity<sup>23</sup>. This aside, Viollet-le-Duc can be commended for his daring exploration to be radical and change the way historic buildings are considered.

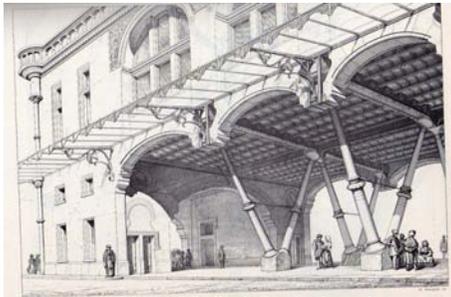


Fig 2 Image of Viollet-le-Duc's ideas of restoration



Fig 3 Viollet-le-Duc

*It was the structure and tectonics of the Gothic style he was interested in, differing from Ruskin who also had an admiration for the Gothic Style due to its connection to religion. The conceptual drawing shows Viollet-le-Duc exploring the idea of stone and steel, a mixture of elements and materials that illustrate his beliefs that architecture should have a clear purpose and function.*

Sir George Gilbert Scott (1811-78) is considered the most prolific architect of his century, working on both new designs and restorations. He was an ardent follower of Viollet-le-Duc, shown in his work removing sections of medieval fabric (mainly of cathedrals) and reinstating with 'original'

20 An example of these controversial restorations is the Notre Dame where Viollet-le-Duc added a spirelet (type of spire) and gargoyles during the 1845 restoration of the church.

21 Ibid., 282.

22 Natalia Vieira, "A Discipline in the Making: Classic Texts on Restoration Revisited", (Olinda,CECI, 2004), 66, <http://www.ceci-br.org/novo/revista/docs2004/CT-2004-13.pdf>

23 Authenticity was considered as the true nature of a historic building. Therefore, through Viollet-le-Duc's rigorous restorations by removing sections of buildings, was considered an interference of the true fabric of a building.

features to comply with his concept of ‘faithful restoration’<sup>24</sup>. This created vast debate and attracted oppositional conservationist, John Ruskin, to lead the Conservation Movement.

As the protagonist for the Conservation Movement, John Ruskin argued his absolute defence of the material truth of historic architecture<sup>25</sup>. Ruskin believed the aged building fabric itself was the authentic monument of the past that held the nation’s heritage. He believed the authenticity of historic buildings should be defended through the preservation of its matter. He argued that a building should not be stripped down to take it back to a state of what was ‘original’, challenging the ideas of the Restoration Movement.

*Do not let us deceive ourselves in this important matter; it is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture.*<sup>26</sup>

Ruskin argued that something’s aesthetic value was closely linked to its age and, therefore, should not be impaired by modern intervention<sup>27</sup>.

This debate of Ruskin’s led to the foundation of the ‘Society for the Protection of Ancient Buildings’ (SPAB) headed by William Morris. The Society played an important role in uniting forces against restoration (the Restoration Movement), instead promoting maintenance and conservation treatment.

24 Jokilehto, “A History of Architectural Conservation.” 30.

25 Ibid, 305.

26 J. Ruskin, *The Seven Lamps of Architecture* (London: J. Wiley, 1849).

27 J. Cramer and S. Breiuling, *Architecture in Existing Fabric: Planning, Design, Building* (Basel: De Gruyter, 2007), 21.



Fig 4 Ripon Cathedral



Fig 5 Sir George Gilbert Scott

*A work of arguably the least controversial of all Scott’s restorations, the Ripon Cathedral in 1862 was altered by Scott, replacing unsuitable 19th Century alterations with what he believed was right.*

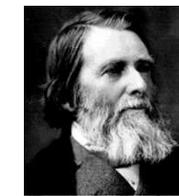
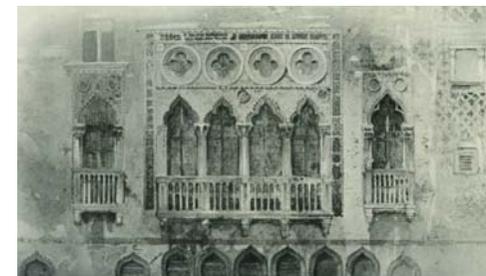


Fig 6 John Ruskin

*Fig 7 the type of original form of decay that Ruskin believed buildings should remain as  
Ruskin believed that buildings like the ones in Venice should be left in their original form and to decay in order to properly portray the time period they were built for.*

## 2.3 The evolvement from the Historic Debates to the Charters

Since the 19th Century, architects and specialists have been working on constructing a standard theoretical basis for the conservation of heritage buildings in order to make consistent decisions. Alois Riegl (1857-1905) began the attempt to bring an international heritage consensus through his value system for conserving monuments. Camillo Boito (1836-1914) attempted to synthesise these ideas into a model for preservation. Boito's model formed the foundations of the first charter, the Athens Charter.

Riegl adopted Ruskin's ideas, and distinguished values based on conservation . He added to these ideas by establishing categories of value that define the intangible values of a building:

- historic value<sup>28</sup>: concerns the 'original' condition of the building
- age value: the additions or expressions of a building's age
- use value: present-day life of a building to keep a monument functional and safe

The application of these values to historic monuments proved problematic as the value categories often opposed each other. For example, 'historic value' would consider removal of all additions to restore it to a clear recognition of the 'original condition'. This refuted the 'age value', as removal of additions and contributions of later periods disengages all the age value expressed in a building. Nevertheless, Riegl's complex theory remains influential and is of fundamental importance in the Austrian conservation approach<sup>29</sup>.

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28 'Historic monuments' are split into two subcategories; 'intentional monuments' and 'unintentional monuments'. Intentional monuments suggest a type of memorial, built to hold a particular event, or person, whereas the latter is built by collective demand and satisfaction of contemporary practical needs.

29 Jokilehto, "A History of Architectural Conservation." 381

Camillo Boito undertook a challenging attempt to synthesise the ideas of Ruskin and Viollet-le-Duc into a model that would guarantee the preservation of a historic building's value. He accepts Ruskin's practice of conservation, but argues that it must only be used when all restoration attempts have proved impossible<sup>30</sup>.

Boito identified several key points<sup>31</sup> in his "Primera Carta del Restauro" (Charter of Restoration):

- the differentiation of style and materials between new and old parts of a building
- suppression of mouldings and decorative elements in new fabric
- exhibition of original materials removed during the process of restoration
- inscriptions of the date on the new fabric

Boito's rigid application of these principles illustrates that the central role of his work is the historic value, and the restoration process remaining visible and identifiable.



*Fig 8 Porta Ticinese before restoration (left) and after Boito's restoration (right)*

*Boito restored the Porta Ticinese structure in Milan by the principles of restoration he had established. Boito's approach produces layers produce difference in style, construction materials, and suppressed decoration between Boito's intervention and the existing.*

<sup>30</sup> Natalia Vieira, "A Discipline in the Making: Classical Texts on Restoration Revisited,"

<http://www.ceci-br.org/novo/revista/docs2004/CT-2004-13.pdf>.

<sup>31</sup> Camillo Boito and Cesare Birignani, "Restoration in Architecture: First Dialogue," *Future Anterior* Volume 6 number. 1, (2009) 68-83, [http://muse.jhu.edu/journals/future\\_anterior/summary/v006/6.1.boito.html](http://muse.jhu.edu/journals/future_anterior/summary/v006/6.1.boito.html).

## 2.4 The Historic Charters - The Successes and Failures

The development of the Restoration and Conservation Movements, along with Riegl and Boito's contributions, formed the foundations for the first charter, which stipulated guidelines for maintaining historic buildings. The Athens Charter was the first of a succession of charters and became an internationally accepted set of rules.

### The Athens Charter 1933

The Athens Charter is a result of the 'conservation' and 'restoration' discussions. It is a seven-point strategy to the maintenance of historic buildings, and forms a coherent set of unified guidelines for international use.

The success of this Charter contributed to the development of an international movement. This formed solid foundations for preservation standards and organisations such as UNESCO<sup>32</sup>. However, the tendency of the guidelines to being vague resulted in a new revised charter (the Venice Charter). (*Refer to appendix 10.2.1 for a further analysis on the Athens Charter*)

### The Venice Charter 1964

The Venice Charter aims to ameliorate the faults with the Athens Charter by creating a more restrictive and scientific approach to existing guidelines.

The charter has been successful in acknowledging the growing awareness of values in common heritage, and specifies the importance of safeguarding heritage for future generations.

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<sup>32</sup> United Nations Educational, Scientific and cultural Organisation

A major failure of the Venice Charter is that the guidelines are too broadly interpreted. 20th Century architect Carlo Scarpa is an exemplar for broadly interpreting legislation and is known for his frustrations with translation from rules to practice. His work at the Castelvecchio in Verona illustrates his rebellion against the Venice Charter for this reason. This is how he gained the reputation for his radical restorations in doing ‘what he wants’.

There also exists many contradictions within the charter and the guidelines it sets. Arguments have been made for the need for a new version of the Venice Charter, claiming that it is out of date and its guidelines unclear. However, the main consensus remains that the Venice Charter is an irreplaceable document for our time. In agreement with Michael Petzet, any attempt to draft a new charter for the present time would be of little use<sup>33</sup>.

Subsequent charters that have followed on after the Venice Charter reflect a process of development and improvement of techniques. The overall aim for invisible interventions is to ensure all maintenance and conservation measures are carried out as minimally as possible.

#### ICOMOS New Zealand Charter

The ICOMOS New Zealand Charter was introduced in 1993, and has adopted guidelines about “Conservation of Places of Cultural Heritage Value”<sup>34</sup>. These guidelines have derived from the Venice and Burra Charters<sup>35</sup>.

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33 Michael Petzet, “Principles of Conservation/Introduction to the International Charters and Principles 40 Years after the Venice Charter”, (ICOMOS Publications , 2004,

<http://icomos.org/en/what-we-do/disseminating-knowledge/newsletters/116-english-categories/resources/publications/236-monumentsasites-i>

34 New Zealand, Icomos New Zealand Charter for the Conservation of Places of Cultural Heritage Value.

35 See appendix 10.2.3, pp 159 for an understanding of the Burra Charter

However, the current emphasis on restoration of buildings and character areas as guided by ICOMOS, has resulted in a ‘sanitised’ approach to heritage. The approach of cleaning historic buildings from the patina that has accrued over the years is one that has been out-dated in Europe since the 1970s<sup>36</sup>. Prior to the 1970s, Europe’s approach was this sanitised appearance to give the impression that cities are clean and everything is under control. In New Zealand, our heritage is restored with a ‘cosmetic mask’<sup>37</sup> to make the buildings look pretty and clean. The idea of layers of time is not high priority in the ICOMOS guidelines, and does not let the key evidence that links to the past through each intervention be seen<sup>38</sup>.

The sanitised appearance in the restoration of heritage buildings leads to a removal of the richness of our cultural heritage and the histories and stories. The sanitised appearance freezes one layer of time and prevents the building’s present and future life from being physically documented as additional added layers in the fabric of heritage.

This is a ‘re-created’, *pretty and positive*<sup>39</sup> tactic that does not allow for the heritage values of the buildings to be incorporated and engaged in the present time. These actions rewrite history through a nostalgic distortion of time that removes any imperfections and unpleasant events of a building’s past. It also prevents any present and future evidence of life being inscribed in the building’s fabric. To conserve should mean to embrace significant layers, add new layers, and plan for protection and incorporation of all of these layers into the future uses and life of heritage.

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36 Lutz-Strulik and Mouat, “Conservation Versus Restoration”

37 Ibid.

38 An example of of layers of age not being of huge importance (in other words, to make heritage look ‘clean’) is the restoration of the Auckland University Clock tower building, where the layers of accumulated patina were stripped away for a pristine look

39 Lutz-Strulik and Mouat, “Conservation Versus Restoration”

## 2.5 The Common Themes in Contemporary Conservation of Heritage

There are common themes expressed in charters today, as recognised across Europe, and encapsulated in the revised ICOMOS NZ 2010 Charter. These are:

- Minimal intervention
- Compatibility
- Authenticity
- Reversible intervention
- Distinguishable intervention/present time expression
- Sustainability

The principles of ‘minimal intervention’ and ‘reversibility’ remain the main focus in conservation today.

The new guideline of ‘minimal intervention’ allows for a reduced level of intervening with the historic fabric of heritage, making it difficult to distinguish the new interventions of maintenance.

The idea of reversibility can be applied to any repair work, to ensure a building’s conservation. According to Michael Petzet<sup>40</sup>, *in case of repairs that become necessary again in the future ... repair work that is limited to the strictly necessary is more likely to be reversible than would be the renewal of entire components using the arsenal of modern materials and techniques*<sup>41</sup>.

The guideline demands that an intervention be reversible, noting that absolute reversibility is not possible. By repairing one small section (such as a corroded paint area on a wall) rather than the entire element (painting the entire wall) can be said to be reversible because the chance of destroying the repair through the ‘modern arsenal’ is reduced.

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<sup>40</sup> Michael Petzet was the President of ICOMOS International between 1999 and 2008. He has also been President of the German National Committee of ICOMOS since 1989.

<sup>41</sup> Petzet, “Principles of Conservation”, section IX

The guideline of reversibility represents a level of development and change in heritage conservation. The ‘reversibility discussion’ was first initiated in the literature on the restoration of paintings and has merely been adapted to restoration of buildings.

This guideline does have validity for its age-based protection of heritage, but within the argument this research project is challenging, reversibility inhibits any added value to heritage. Although it provides flexibility for the future of historic buildings, the adverse effect of allowing heritage to be taken back to their ‘frozen state in time’<sup>42</sup> is overshadowed.

The guideline provides a distorted physical documentation of a building’s history. It does allow for re-use of heritage buildings for the present, but only temporarily. At any time a building’s changes can be removed (made easy by having been designed reversibly). Through designing for reversibility, the future of heritage buildings will no longer depict the value of continual development.

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<sup>42</sup> The frozen state refers to the idea that a building if it is not re-used with function and in a contemporary way through technology, materials, it will become an isolated ‘dead’ object in society, with no connection to the community and the time it sits but doesn’t actively live in.

## 2.6 Approach for Design

From the understanding gained from the theorists and their discussions of how to conserve historic buildings, and an understanding of the Charters, has allowed this project to form a position. This position challenges certain protections in place for New Zealand heritage buildings that prohibit the ongoing development of historic buildings.

A conclusion that has been drawn from the New Zealand guidelines for conservation is the focus on age-based protection of heritage. Valuing the historic (aged) fabric of a building is an important indicator of its significance, but is not the only significant issue in heritage buildings.

Over time, New Zealand heritage has been a ‘work-in-progress’. Through continual changes in use, or expanding spaces by the growing demand of the current use, historic buildings have been added to, altered, and parts removed. Acknowledging that heritage buildings have significant timelines of development is a characteristic that needs to be reflected in future conservation. Time and society changes and evolves, but these heritage buildings are left behind, in the past and disconnected.

Applying this argument specifically to the Charters that conservation of heritage buildings is governed by, the guideline of ‘reversibility’ is of particular interest for this project. Reversibility ensures the past is protected and preserved, and the future conceived in a non-efficient<sup>43</sup> manner through ‘reversible’ interventions. This project will aim to design interventions that express the new use for a heritage building and do not support to the reversibility guideline. If future users require the new interventions to be removed, marks and inscriptions will be left on the building fabric as traces of what has existed. Traces of continual use leaves permanent marking on the

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<sup>43</sup> The use of the term ‘non-efficient’ in this context is referring to the negative impacts reversibility has upon heritage buildings. The reversible approach is by doing as little change to a building, that is required more often, as opposed to changing more at one time to last a lot longer.

building and, over time, becomes a part of the patina of its age. This patina<sup>44</sup> can be protective or destructive depending on the materiality of the surface, but is nevertheless interesting and valuable to the identity of an historic building. Therefore, the building's fabric becomes witness to its present and future developments.

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<sup>44</sup> Patina means a surface calcification of implements, usually indicating great age.

### **3 Precedent Study**

The projects chosen for this precedent analysis are radical conversions/restorations of culturally valuable historic buildings. The projects are approached from one of the three underlying principles of conservation (fig 1). These underlying principles are the common ways to approach interventions with historic buildings, and have evolved from historic practices and the laws of conservation. These three principles, and hence the projects for this precedent analysis, are unified by an underlying appreciation of old buildings.

This project excludes ‘replication’ from the analysis, by taking the position that it is impossible to replicate something that is no longer there. It cannot be done ‘the same’ as originally existed. Therefore, there has been no analysis of ‘replica’ conservation, nor will any elements of replication be present in the design.

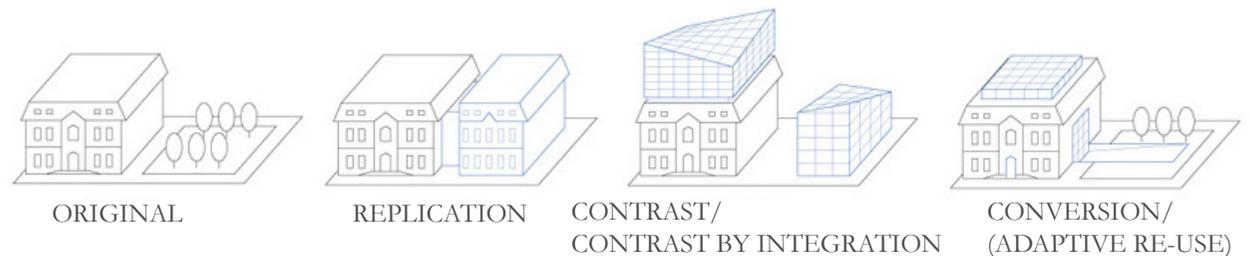


Fig 9 Typical Integration Strategies of a Conservation Project

## **3.1 Historic Conservations of Heritage**

3.1.1 Carlo Scarpa

3.1.2 Karljosef Schattner



| CASTELVECCHIO | Verona, Italy | 1958-64 |

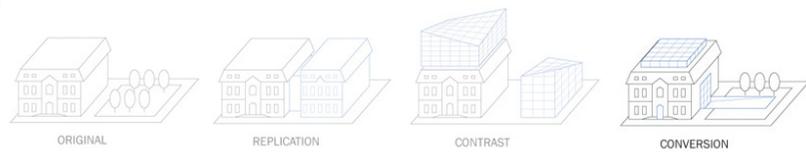


Fig 10 (left) Castelvecchio Cangrande Space

### Building's Modifications and Additions

Carlo Scarpa's work on the restoration of Castelvecchio in Verona is one of his most celebrated and radical restorations. Scarpa re-uses the fortified castle built between 1354 and 1356 as a museum, and showcases the most prized possession of Verona: the Cangrande della Scala<sup>45</sup>. The castle is a monumental landmark, incorporating many remaining fragments dating from Roman and medieval times, including a portion of the 12th Century Verona City wall<sup>46</sup>. The strategic position the castle held in Verona historically ensured the Scala dynasty had control over their city.

The castle has undergone a series of transformations throughout its life. One of the largest transformations was during the Napoleonic rule. In 1802 military engineers built two large barracks in the castle courtyard, which Scarpa re-used and turned into museum galleries. The castle lost its military function in the 20th Century and was deeded to the city of Verona. It was restored in 1924 by adhering to French and Italian models: towers restored to their original state prior to the military transformations, the battlement walkways recreated, and the drawbridges replaced, restoring the *romantic image*<sup>47</sup>.

45 Cangrande della Scala is the name of an Italian nobleman, Cangrande, who is the most celebrated of the della Scala family, ruling Verona from 1277 until 1387.

Universalium, "Della Scala Family," [http://universalium.academic.ru/265095/della\\_Scala\\_family](http://universalium.academic.ru/265095/della_Scala_family).

46 Akbar, *Intervention Architecture: Building for Change*, (London: I.B Tauris, 2007), 227

47 Carlo Scarpa and Nicholas Olsberg, *Carlo Scarpa, Architect: Intervening with History*, (New York: Canadian Centre For Architecture, 1999), 227



Fig 11 Napoleonic Barrack block when abandoned by the Military

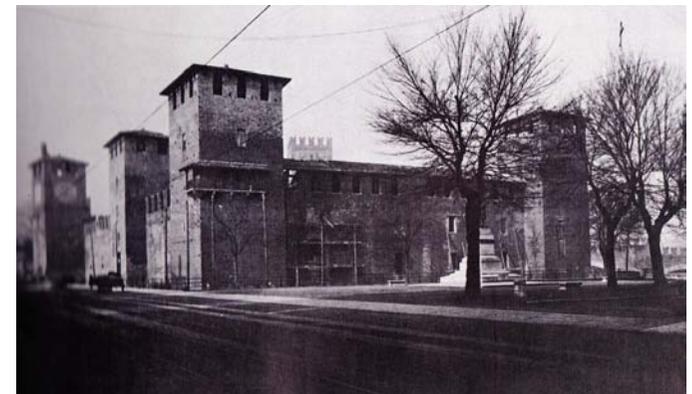


Fig 12 Castelvecchio after its 1924 restoration

(both images from  
Murphy, Carlo  
Castelvecchio (pag

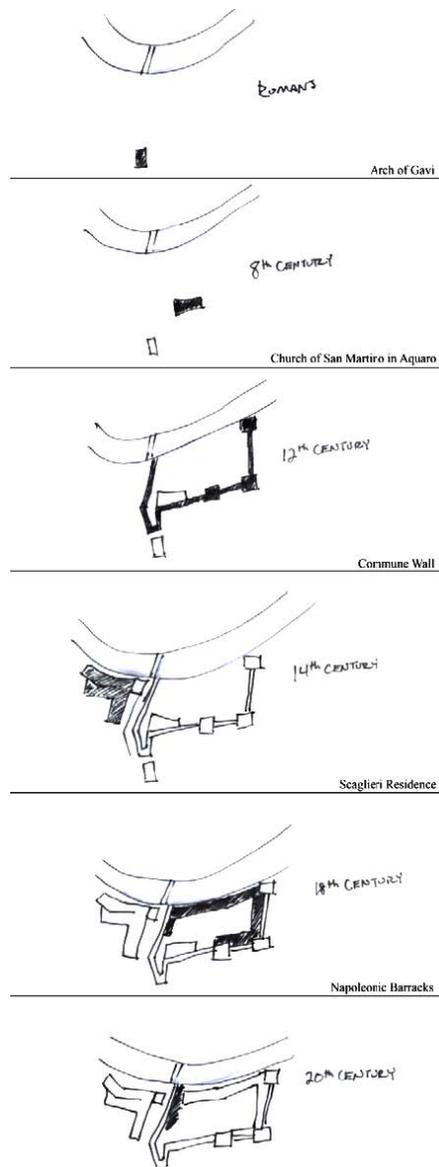


Fig 13 Development of the Castelvecchio over its lifetime

The most radical restoration to the castle prior to Scarpa's work was by Antonio Avena in 1923<sup>48</sup>. Avena's reconstruction followed the idea of 'restoration' as understood at the time<sup>49</sup>, to create the illusion of a historical place with richly domesticated interiors.

- Walls and ceilings were decorated, some with frescos.
- Gun embrasures to the river were replaced with false fireplaces and chimneys. Battlements and the tops of the towers were restored, and the clock tower completely rebuilt.
- Remodelling the courtyard facades of the Napoleonic block. All existing openings, except some small square windows, were removed and replaced with a new facade. This facade incorporated Gothic window surrounds salvaged from houses after the Adige flooded in 1882.

### Conservation Approach

Scarpa was approached to redesign the museum that was dimly lit with jumbled installations that had been unchanged since the 1920s.

The brief was for a new architectural design within the existing structure, whilst remaining respectful to the museum's historical setting and significance. Scarpa's approach disagreed with the 'Italian way' of restoration as the opposite of renovation, and instead embarked on a strategy of demolition, change and modification. He layered history, allowing each historic fragment to be acknowledged in its place next to the others. Scarpa associated a value system to understand how to treat each fragment of the existing structure. This allowed him to remove parts, restore other parts and intersperse new parts.

<sup>48</sup> Scarpa and Olsberg, *Carlo Scarpa, Architect: Intervening with History*, 227

<sup>49</sup> Richard Murphy, *Carlo Scarpa and the Castelvecchio* (London: Butterworths Architecture, 1990), 7

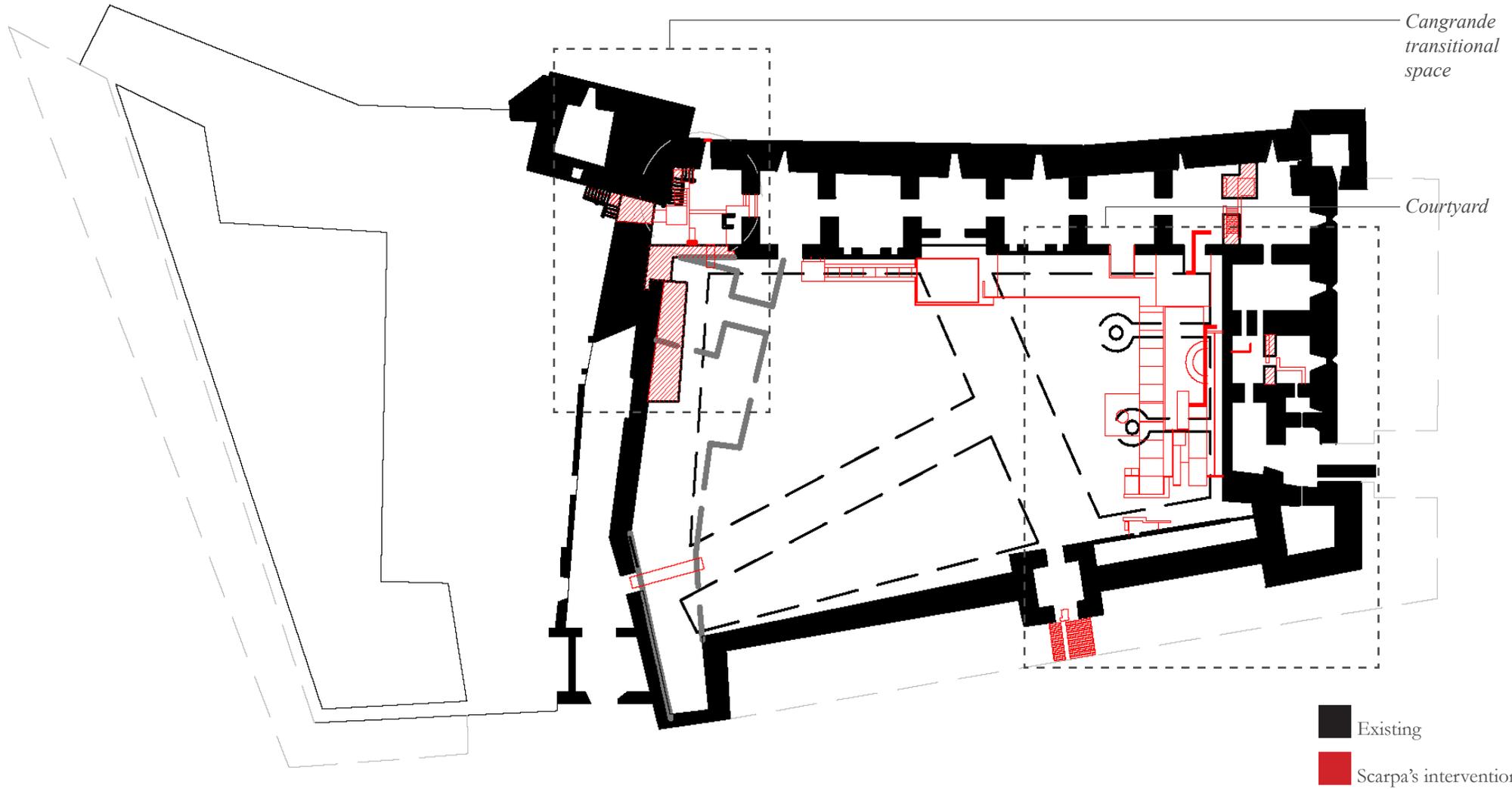


Fig 14 Plan of the Castelvecchio after Scarpa's restoration.

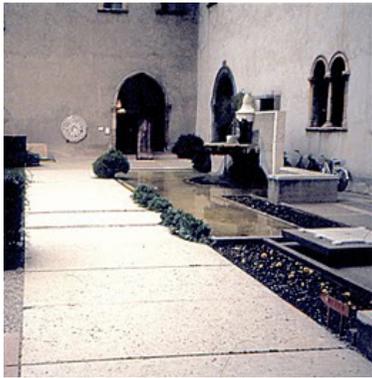


Fig 15 Scarpa's interventions of shallow pools in the Courtyard



Fig 16 New Entrance to the Castelvecchio

Within the courtyard Scarpa added shallow pools of water with historical artefacts suspended above on cast-concrete supports. The pools reference Scarpa's origins and love for Venice and form an elongated path to the new, relocated main entrance to the building. A long, freestanding wall marks the entrance and divides the entry opening for control of entry and exit of visitors.

Scarpa intervened with the windows and doors of the building's façade, each opening *framed in iron and wood*<sup>50</sup>. Scarpa aimed to *adopt certain vertical values, to break up the unnatural symmetry; the Gothic ... especially Venetian Gothic, isn't very symmetrical*<sup>51</sup>.

The most radical intervention Scarpa created was the separation of the 'Gothicised'<sup>52</sup> Napoleonic building (original museum building) from the medieval Reggia. The separation was marked with the pivotal placement of the statue of Cangrande della Scala<sup>53</sup>. With this intervention, Scarpa amalgamated techniques of demolition, restoration of existing parts, rediscovery of existing archaeological elements, and introduction and interspersing of new parts in the vertically concentrated space (*fig. 18*).

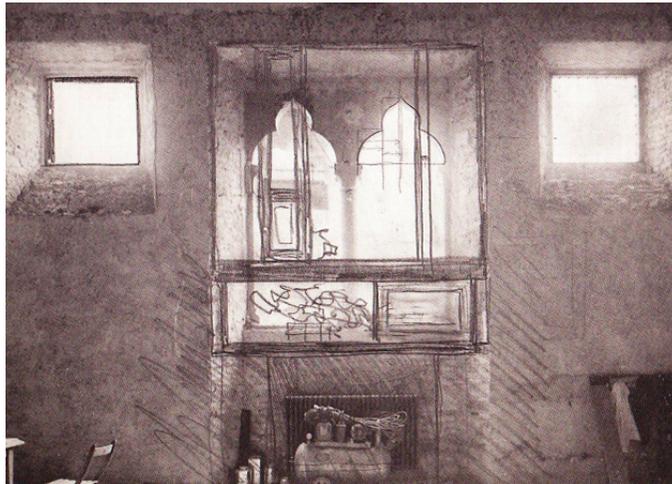


Fig 17 Scarpa's new windows set back from the Gothic facade

Carlo Scarpa  
with history

50 George Ranalli, "History, Craft, Invention," in *Carlo Scarpa, Architect: Intervening with History*, ed. Scarpa and Olsberg, 70

51 Scarpa and Olsberg, "Interview by Martin Domínguez," in *Carlo Scarpa, Architect: Intervening with History* Scarpa, 249

52 Scarpa and Olsberg, *Carlo Scarpa, Architect: Intervening with History*, 70.

53 Ibid. 70

Scarpa's approach to the restoration and reinvention of this space was composed in the following order:

1. Internal demolition of the sixth bay to unite the space vertically
2. Pulling back the envelope of the Napoleonic wing from the Commune wall and the demolition of the external staircase
3. Excavation and reinstatement of the moat
4. Designing a route back through the space at first floor level (bridge)
5. Redesigning the end of the barrack block (particularly at first floor level) caused by the demolishing of a part of the gallery
6. The positioning and viewing of the Cangrande della Scala statue

The success of Scarpa's interventions is in the detail, the use of pattern, material, detailed thresholds and joints, and levels. These new interventions draw attention to the historic layers of the past through the implementation of the new.

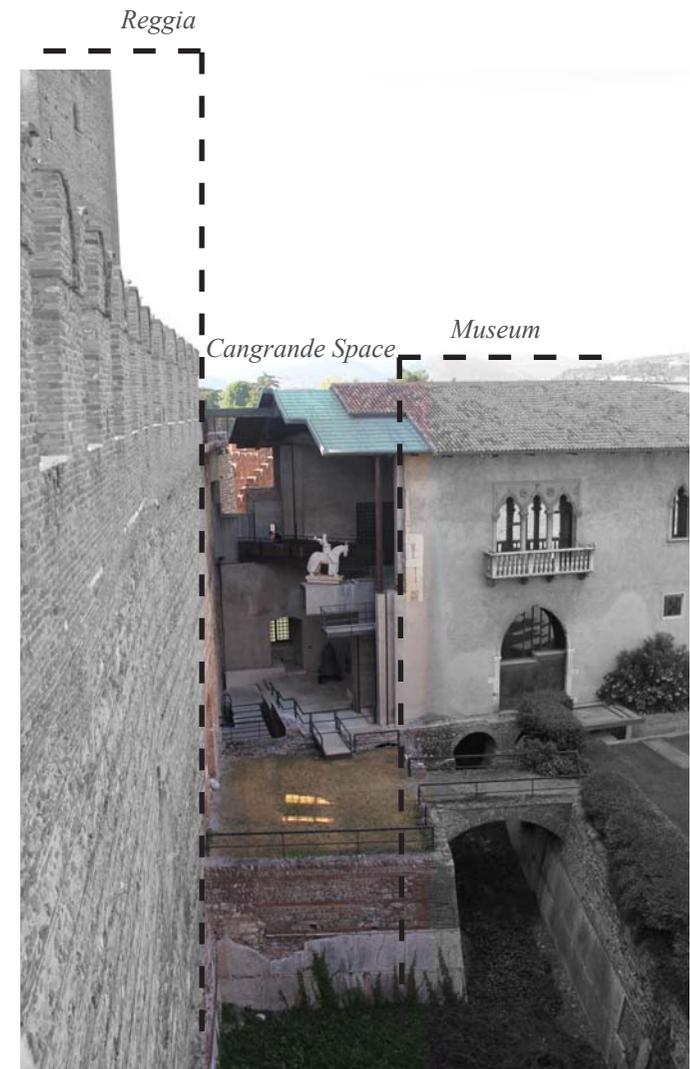


Fig 18 Image shows the cut between the Barrack Museum and the Reggia, The rediscovery of the moat, and the positioning of the Cangrande Statue

Expression of Time

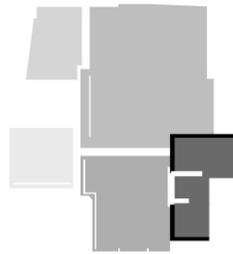


Fig 20 Floor Planes- Ground Floor Cangrande Space

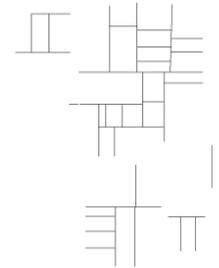


Fig 21 Pattern - Ground Floor Cangrande Space

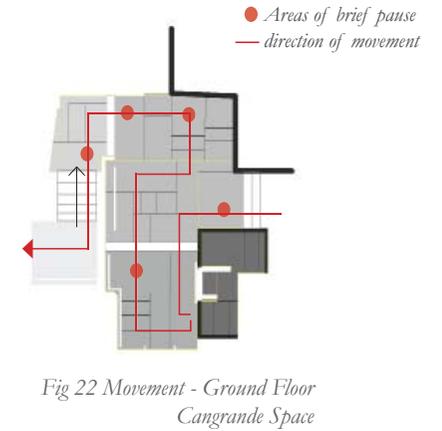


Fig 22 Movement - Ground Floor Cangrande Space

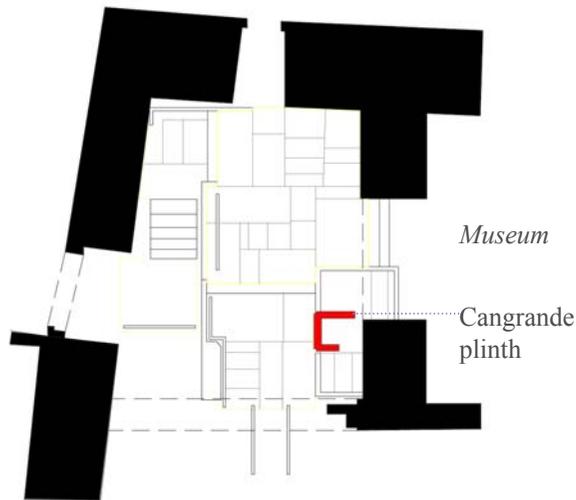
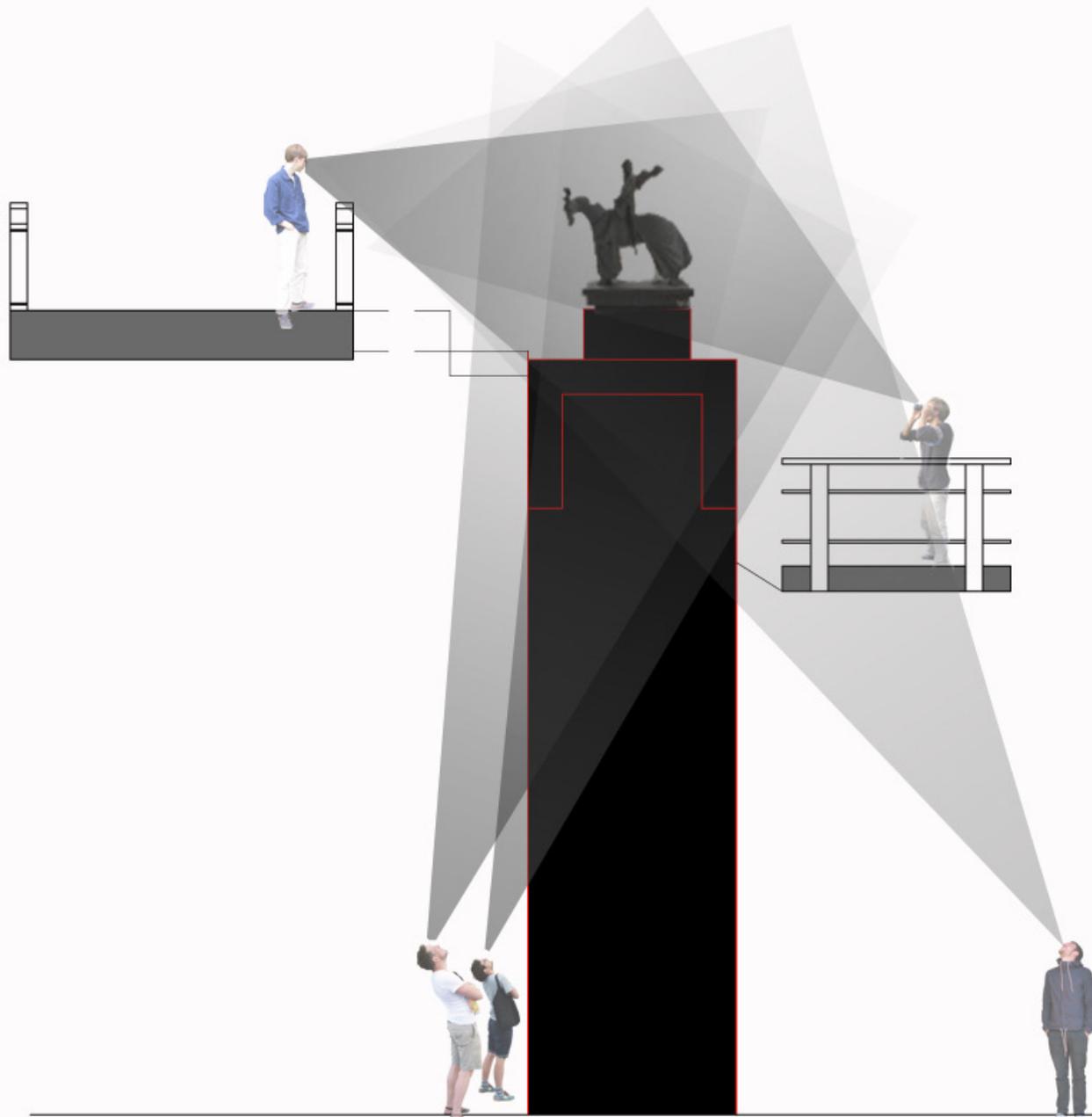


Fig 19 Ground Floor plan of the Cangrande Space

Figure 20 shows how Scarpa breaks up the floor planes through varying levels to achieve a hierarchical variation between the areas/fragments of greater value. The Cangrande della Scala statue has its base structural plinth raised above all other planes on the ground floor of the Cangrande area, creating a hierarchical status for the statue and its structure. Changing level floor planes also provide a direction of movement around the space. Scarpa uses pattern (fig 21) as a device to further show how one should move through a space, where areas of pause should be, and areas of transition only (fig 22).

The main function of the ground floor space is for transition from the museum building to the Reggia. However, Scarpa used his techniques to create an experience of movement and designed views. These views cause visitors to pause briefly to read what they see - whether it be an archaeological mosaic layer, or a glimpse at the central focus of the space from below - the treasured Cangrande della Scala Statue of Verona. (fig 23 opposite page)



*Fig 23 The different views that can be seen of the Cangrande della Scala Statue from the Cangrande Space*

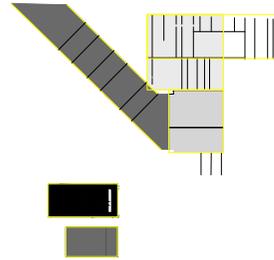


Fig 25 Floor Planes - Upper floor Cangrande Space

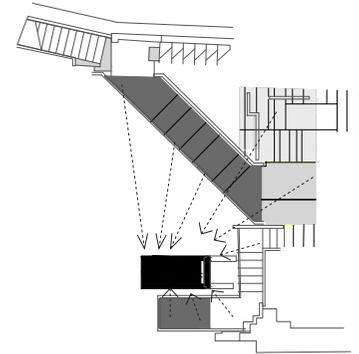


Fig 26 Pattern - Upper floor Cangrande Space

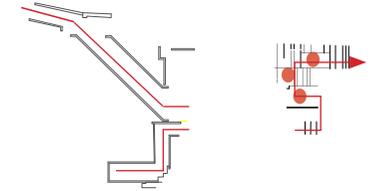


Fig 27 Railings (eft) & Movement (right) - Upper floor Cangrande Space

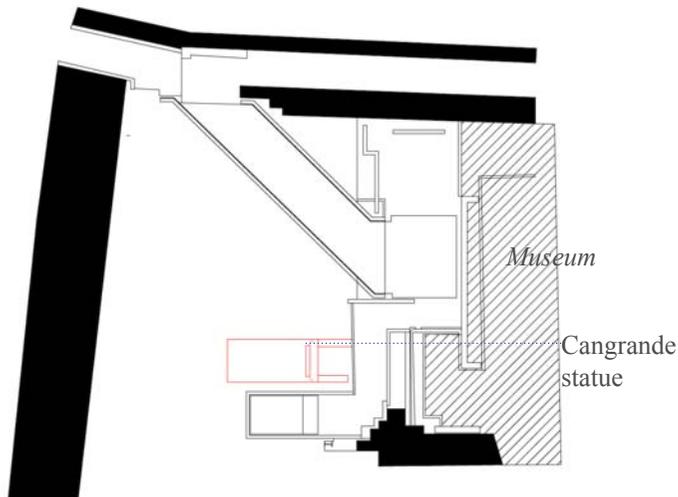


Fig 24 Upper Floor plan of the Cangrande Space

The upper level of the Cangrande space provides the viewer with a new perspective on the space, after touring the Reggia. The upper level is designed to be set back to the lower. This floods the spaces with as much natural light as possible, whilst allowing the roof canopy to protect the statue from external elements.

The bridge (*fig 26*) spanning the Reggia to the Cangrande space primarily acts to direct movement. However, it is a very important transitional point, as it is on this bridge that viewers are provided with a new perspective of the statue. The angling of the footbridge enables observers to further anticipate approaching to the statue through controlled vistas.

The observation platform provides an up close encounter with the statue (*fig 24*) and is considered the most valued space after the Cangrande statue itself (*fig 25*). Structured as a thin, suspended concrete platform, it gives the space a valued presence secondary to the statue's similar, but more dominating structure.

Scarpa's placement of railings guides observers from the Reggia (across the Cangrande space) to the upper level of the museum building (fig 27). Floor pattern is introduced on entry into the museum exhibition to direct movement and encourage moments of pause, as occupants transition from the Cangrande space to the first floor galleries.

Figure 30 illustrates the ground floor analysis shows the pattern intensity is spread fairly evenly as the direction of movement is focused from the museum exhibition to the Reggia. The upper floor analysis shows the pattern intensity only on entry to the museum exhibition space. This illustrates the nature of the upper level transitional and staging function.

The roof of the Cangrande is an extraordinary architectural intervention that has resolved into a series of layers (fig 28), with a suspended double beam reaching beyond the Cangrande space to rest upon the remains of the city wall (fig 18 pg 32). This expressive gesture reinterprets the existing historic link the building had with the wall before Scarpa demolished it. Scarpa plays juxtaposition within the roof structure, expressively angling one of steel cross-beams to offset the otherwise rigid orthographic grid (fig 29).



Fig 28 Roof layers of Cangrande Space



Fig 29 Cross Beam angled

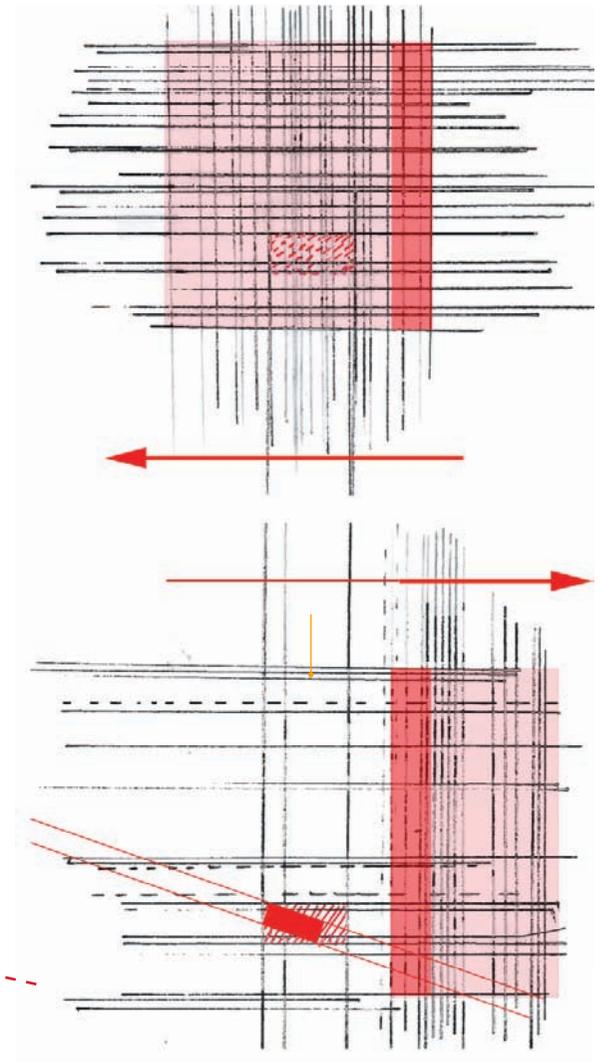
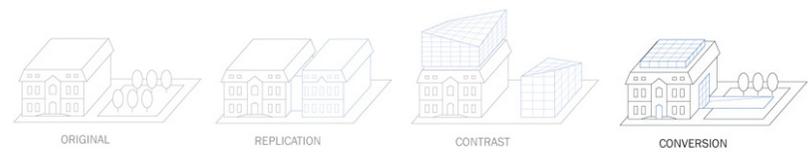


Fig 30 lines of Movement

| WAISENHAUS | Eichstatt, Germany | 1985-88 |



## Eichstatt, Germany

Eichstatt was initially built as a monastery in the 8th Century. The town went through various expansions, but was sacked in 1633, resulting in a loss of Renaissance architecture. Italian Baroque architects were appointed during the 17-18th Centuries to rebuild the damaged buildings.

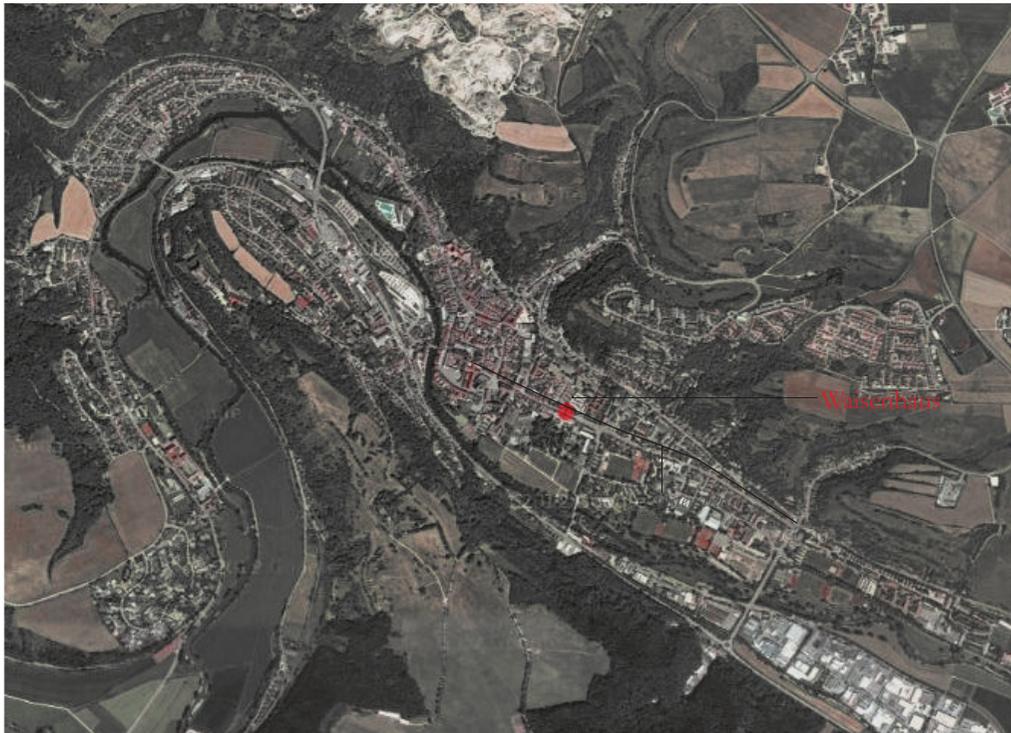


Fig 31 Eichstatt City



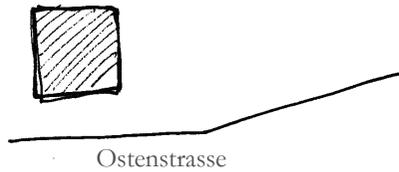
Fig 32 Germany located within Europe



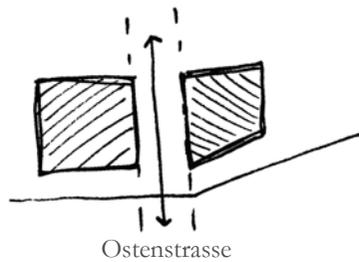
Fig 33 Eichstatt, Germany

Eichstatt

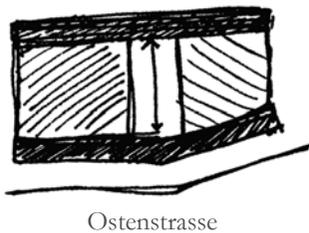
1581-  
Renaissance style  
house



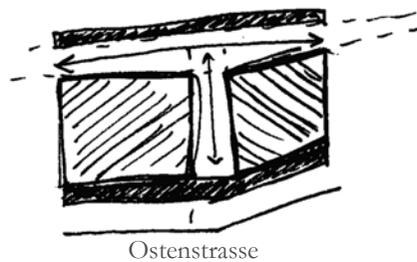
1695-  
Second building  
added



1758-  
Baroque restoration



1985-  
Schattner restoration



### Building's Modifications and Additions

The Waisenhaus, the building this precedent study will focus on, was originally built as a large house in 1581. Surviving the conflagration of 1633<sup>54</sup> an additional building of similar size was built next to it in 1695. The design was comparable to the existing house with gables to the street, but was set at slightly different angles with an alley running between.

In 1758<sup>55</sup>, during the Baroque restoration of Eichstätt, architect Maurizio Pedetti decided to link the two gabled buildings, combining the two Renaissance houses within a single façade. Retaining the two independent staircases to each building allowed natural conversion into an orphanage. As one house ran deeper than the other, Pedetti added a new back wall to create aligned and coherent roof geometries.

Preceding World War II, the town struggled to find a functional use for the building. It was temporarily converted into a kindergarten but, after being vacant for more than a decade, it became an unofficial shelter for the homeless.

### Conservation Approach

Karljosef Schattner had been employed to restore historical buildings in Eichstätt. He had a strong opinion that Waisenhaus had great monumental value and managed to convince others to restore the building and associate a new function within it, rather than demolish it.

<sup>54</sup> This is referring to the sacking of the town mentioned above.

P.B. Jones and E. Canniffe, *Modern Architecture through Case Studies 1945 to 1990* (London: Taylor & Francis, 2012), 216.

<sup>55</sup> Maurizio Pedetti an Italian Baroque architect rebuilt Eichstatt. *ibid.*, 216.

Fig 34 Waisenhaus building development over its life

Schattner's attitude towards conservation was about *fulfilling the form, but preserving the wound*<sup>56</sup>. It was not a question of demolition that he had to solve, but the difficult question to which period should he restore to? The Renaissance or the Baroque.

The solution Schattner established was to add a third element, to display the strata of history through a new use. This meant not choosing one period over the other, but incorporating all periods into the conservation. This solution expressed his experiences of Italy and understanding through works of Scarpa. It was his visit to Castelvechio where Schattner understood Scarpa's way of separating the preserved historic substance from the new work 'with a scalpel'.<sup>57</sup>

### Expression of Time

Due to the derelict state of the Waisenhaus, Schattner addressed the structural integrity before any reconstruction began. He aimed to unify the buildings at Waisenhaus by placing modern elements within the historical buildings. He used the past as a platform for designing the future and added his stamp to the building and the city.

As Schattner was allowed to decide which historical periods he wanted to preserve, he initially decided to restore the Baroque façade fronting the main street (Ostenstrasse), as well as the Baroque interiors. Realising the building was in such a ruinous state, however, a complete interior reconstruction<sup>58</sup> was necessary to return the Waisenhaus to a useable space.

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56 Jones and Canniffe, *Modern Architecture through Case Studies 1945 to 1990*, 214

57 Ibid, 214

58 Note: the term 'reconstruction' is generally regarded as a process limited to the reproduction of fabric, the original form of which is known and understood, in a manner, which can be identified as being new work.



Fig 35 The Baroque facade facing Ostenstrasse reimplemented

The south facing, six-storey façade was a recreated street frontage of Ostenstrasse and on the north is the façade expressing the majority of Schattner’s design intervention. He decided to remove Pedetti’s rear wall and, whilst doing so, he rediscovered the original back facades of the Renaissance houses with their painted corners. A new design was introduced as a new interpretation of the north façade, by creating a wall of unglazed openings, and reactivating the alleyways that Pedetti had blocked with his façade. The space between the façade and the building facades acts as a buffer space between modern architecture and the past, revealing the layers of the Waisenhaus.



Fig 36 Schattner’s intervention on the northern facade

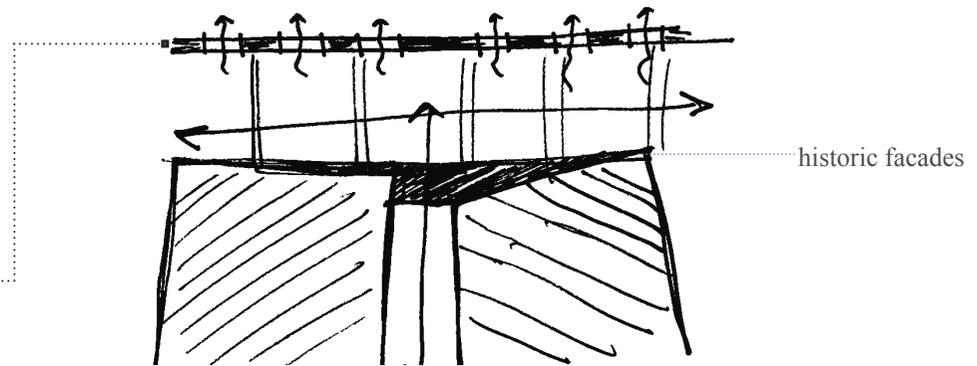


Fig 37 plan sketch illustrates Schattner’s facade set back from the facades of the buildings, allowing a transition between the new and the old facades

Schattner felt it was necessary to implement the Baroque design on the south facade to avoid changing the street character, presence and memory of Waisenhaus in its place in Eichstätt.

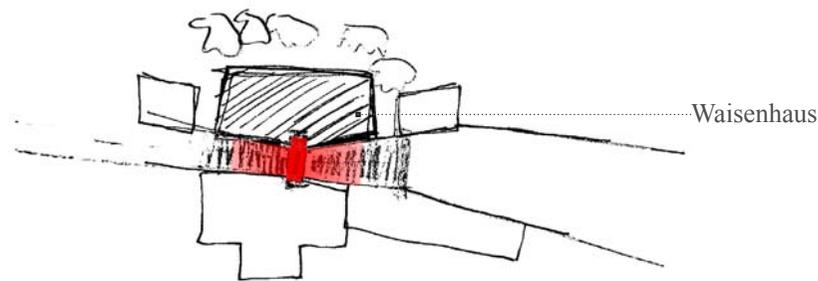


Fig 38 Sketch of Waisenhaus as a placeholder for the street and acts as a gateway to the rest of Eichstätt

Schattner added a central, steel staircase within the alley between both houses. The placement of the staircase reintroduces the axis and entry through the buildings. The new staircase has its own structure within the edges of the space and, by glazing the alleyway zone, helps to distinguish his work from the historic.

Schattner layers the history of the Waisenhaus to emphasise the passage of time, architectural styles and materials. By adding new layers the old layers are not contradicted but are set in a chronological perspective. The new interventions allow the inhabitants to enjoy a fresh environment without feeling short-changed. Like Scarpa, he uses physical space in order to merge a new idea into an existing context without changing its initial value.



Fig 39 ground floor plan where Schattner has created a relationship between new and old, through the new facade and the placement of the new staircase in the existing alley. .



Fig 40 A juxtaposition of the new architecture against the old (building facades) and the brick painted corner in the old facade is (renaissance) is reestablished

plan fro

Image from  
pp 135



## 3.2 Contemporary Conservations of Heritage - Europe

- 3.2.1 Neues Museum, Berlin
- 3.2.2 Le Murate, Florence
- 3.2.3 Opera House, Valletta
- 3.2.4 Niccolo Paganini Auditorium, Palma
- 3.2.5 Kolumba, Cologne



| NEUES MUSEUM | Berlin, Germany | 2009 |

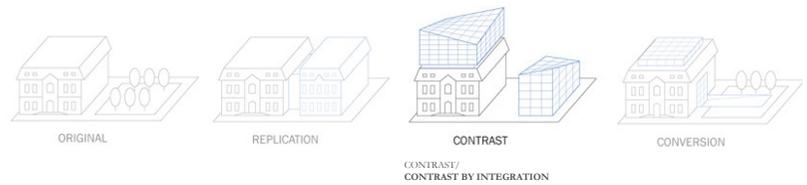


Fig 41 Neues Museum

### Building's Modifications and Additions

Friedrich August Stuler originally designed the Neues Museum in 1841. The museum was constructed in bricks, and rendered with plaster for murals to be painted on the interior walls. It stands as a strong, permanent and monumental building.

Several additions and modifications have occurred throughout the building's life. In 1883 a mezzanine level was added, and in 1919, a large modification was made to the ground level, including a glass roof to cover the exterior courtyard.

The damage caused by the World War II bombings left the museum in a ruinous state with entire sections of the building and interior fabrics destroyed.

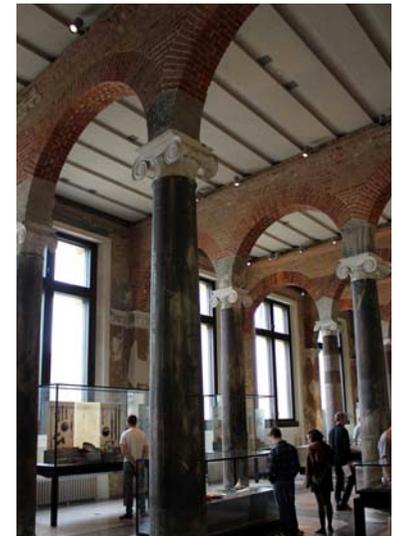
### Conservation Approach

The building was left in a derelict state for 45 years before David Chipperfield took on the challenging restoration. His approach was to leave the building in the broken state that it was in post war. He inserted new layers to seam the fragments together, as if restructuring the fragments into one mass. Chipperfield's conservation approach, deemed similar to Ruskin's, caused controversy within German society, as they favoured Viollet-Le-Duc and Scott's restoration approach.

Chipperfield chose to neither reconstruct the original nor follow the conventional flavour of the western European model of contrasting new interventions with old.



*Fig 42 Marble Column shows a varying level of decay consolidated*



*Fig 43 Arcade of salvaged columns with reconstructed arches and a modern ceiling*



*Fig 44 damage, weathering and previous paint conservation are the layers of history retained by managing the decay*



*Fig 45 The main staircase references the original staircase without replicating it. The large hall that is devoid of original ornamentation*

Chipperfield reconstructed the north-east and south-east facades in recycled bricks, which are distinguishable from the old bricks and plaster facades. This intervention follows the ICOMOS guidelines of new materials distinguishable from the original. The horizontal bands in the façade marking the doors and windows are retained in order to keep to the building's classical proportions.

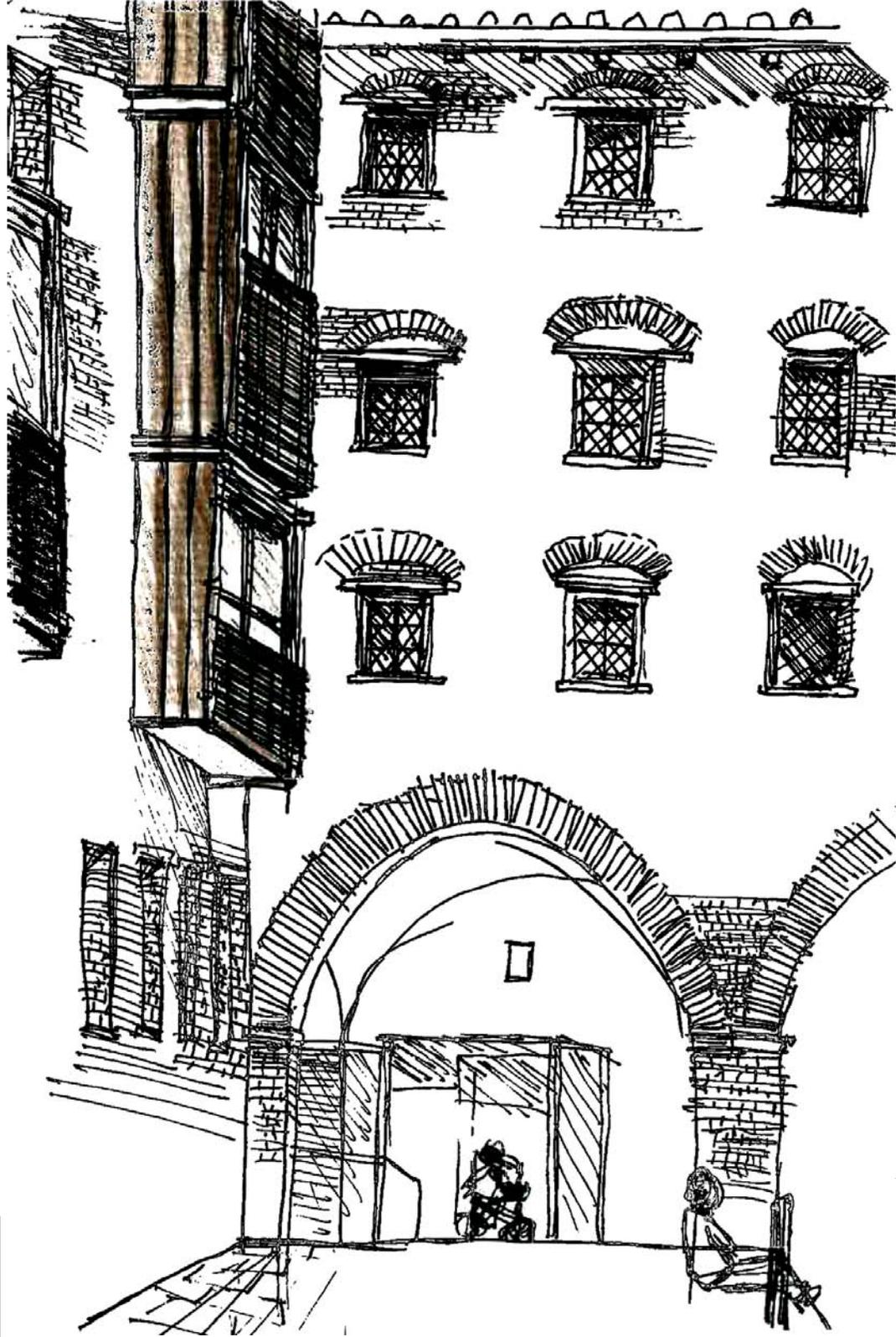
### Expression of Time

Chipperfield adds to the complex layered history of the materials that remained. He re-establishes order, meaning and significance to the fragments. The new interventions act as a structural support, connecting the fragments together, whilst echoing the wounds of the ruin.

The building's central staircase was completely destroyed and is replaced with a modern intervention that forms a harmonious addition to the space. Constructed of precast concrete, the heavy and permanent sculptural aspect of the new stairway serves as a reminder of the lost form, and sits within a grand hall that is left in bare bricks. The same concrete that is used for the staircase is used throughout the museum, seaming together the gaps that occur within the fragments of the existing ruinous structure.

*Fig 46 the western corner of the facade was completely ruined from the bombings and has been restored referencing the original style of the building*





| LE MURATE | Florence, Italy | 1990-2010 |

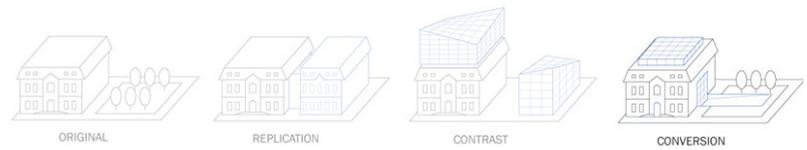


Fig 47 sketch of Le Murate complex from the piazza

### Building's Modifications and Additions

Le Murate, has had undergone many alterations in its life. It was originally built as a convent in 1424 with the purpose of accommodating the Benedictine nuns<sup>59</sup> who had previously been living in small cells of the old Rubaconte bridge<sup>60</sup>. The new building complex was named 'murate' (walled up) because of the way the nuns had chosen a secluded religious life.

In 1808 the French had control over Florence and suppressed religious orders. The nuns at Le Murate were evicted. Le Murate was redesigned and refitted in 1832 as a jail<sup>61</sup>.

In 1984 Le Murate was left empty after the transfer of inhabitants to the new detention centre in Scandicci<sup>62</sup> due to overcrowding.

From this point the real debate began on what do with this abandoned prison. As the site lay within the UNESCO historic heritage zone (fig 48) of the city it had to be restored and reused<sup>63</sup>. Demolition was not an option.



Fig 48 UNESCO heritage zone of Florence



Fig 49 State of the complex after the transfer of inhabitants in 1984

59 Deirdre Pirro, "Le Murate: Behind Closed Walls," *The Florentine*, January 17, 2013, <http://www.theflorentine.net/articles/article-view.asp?issuetocId=8187>

60 This bridge was destroyed, but was located where the new 'Ponte alle Grazie' is.

61 Deirdre Pirro, "Le Murate: Behind Closed Walls".

62 Ibid.

63 K. Kupka, *Redevelopment by Tradition, Urban Renewal in World Heritage Cities* (Venice: Libreria Cluva Editrice, 2012), 31, [www.belvedere.nu/download/D06-006\\_RedevelopmentbyTradition.pdf](http://www.belvedere.nu/download/D06-006_RedevelopmentbyTradition.pdf).



Fig 50 cell galleries after the inhabitants moved out in 1984

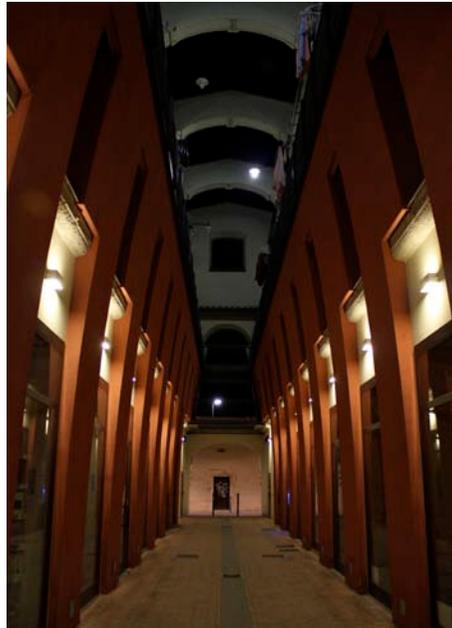


Fig 51 cell galleries 2012

### Conservation Approach

In the 1990's, an international competition was set for the restructuring and re-design of 'Le Murate'. Renzo Piano provided the first guidelines for the redevelopment. The brief was to regenerate the prison complex into the historic centre of Florence, which has been historically cut off from the urban and social fabric of the city.

Ten years later, the city took on the planning and design process itself, creating an opportunity for Le Murate to be a part of a large-scale project for social housing. The cost of reusing the entire complex for social housing was too large and so, the decision was made to sell the south-western part of the site to the university<sup>64</sup>.

Piazza Madonna della Neve



Fig 52 Le Murate complex with the south-western side (left) of the block sold to the University to help fund the conversion.

64 Kupka, *Redevelopment by Tradition*, 32

The result is 45 small-medium<sup>65</sup> sized homes and the creation of Piazza Madonna della Neve to incorporate the public into the complex. This piazza was created through joining the two historic prison exercise courtyards. The original structure separating the two courtyards was demolished. The piazza is the heart of the site and the project. It opens to the city what has historically been a building exclusively for the users it served. It is a very successful piazza for both day and night use, and has four public entrances.

Figure 50 shows the conversion of the oldest part of the prison, a four-storey building with cells re-arranged in galleries, has proven a successful intervention for this project. The innovative conversion of this space into a pedestrian walking street (*fig 51*) at ground level with services, artisan and commercial spaces, offices and small family/student dwellings on the upper floors has kept with the existing fabric of the space.

### Expression of Time

This intervention has proven that a generally sombre and tormented past can be referenced, but with a new and vibrant change of use. It adds a contemporary layer of public use as a reflection of the public awareness and interest in the historically secluded and unknown complex.



*Fig 53 Courtyard of the Le Murate Complex with apartments on the upper levels*

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65 Kupka, Redevelopment by Tradition, 32

Piano's sensitive design to rejuvenate the historic city allows the architectural heritage of the site to be preserved and restored. His interventions reactivate the area with the creation of new cultural and civic venues to create a more vibrant urbanity. Local stone is used as a cohesive material throughout the scheme, similar to Chipperfield's approach with the Neues Museum.

Piano's intervention into the historic city involved a new city gate, an opera house constructed on ruins, and a new Parliament building. This analysis will focus on the opera house.



| Royal Opera House | Valletta, Malta | 2006 - ongoing |

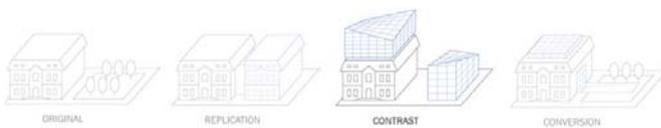


Fig 54 Renzo Piano's redevelopment of the city of Valletta, Malta

## Valletta Royal Opera House

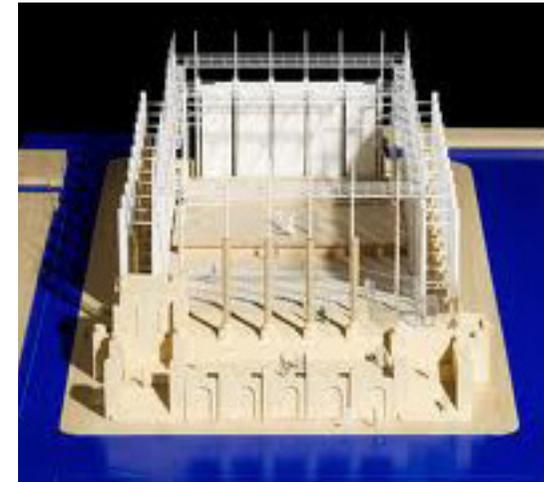
The ruins of the historic opera house act as a framework for a place where outdoor artistic performances can be held. Piano envisages the preservation of all the existing ruins, and the reuse of some of the scattered fragments, to complete and enhance the ruin.

This idea of a new open air theatre is controversial, as the people of Malta wanted a replica of the opera house that existed before the war. Piano argued against a replica, believing the ruin should serve as framework for a space for artistic performances. This function is a reference to the activity of the past in a contemporary way, recognising the status of the ruins as a monument.

This unconfined space is set to define a distinction between what belongs to the past, and contrast with the cutting edge technology of the modern.

Piano's design of the new, light skin façade for the open air theatre will be supported by a surrounding alignment of steel masts with columns that are situated behind and within the gaps of the ruinous columns. The translucent walls are to be constructed to enclose the space when required.

The theatre is designed become a public piazza when used. Users can see projections (with the technology equipment hung on the steel masts) of past performances. This idea resembles that of a memory archive.



*Fig 55 Model of the Opera House showing the ruins with the new contemporary components*



*Fig 56 The Opera House is still under construction. This image shows how the ruins have been cleaned up and incorporated with the new structural elements*

| Auditorium Paganini | Palma, Italy | 1997 |



Fig 57 Auditorium Paganini conversion

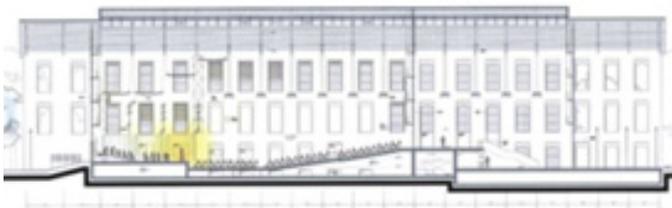


Fig 58 section showing the theatre within the existing walls of the factory

The Auditorium Paganini is an innovative and daring expression of archaeological restoration of the 18th century Eridania sugar refinery. The project is a part of a broader programme, dedicated to the urban redevelopment and reuse of the surrounding park.

The walls and volume of the old factory are of most value to the restoration. The building is characterised by its longitudinal walls, which are punctuated by the existing, low arch windows. Other characteristics are the original shaped gabled roof and supporting metal trusses, and its enormous frontal windows constituting the transverse walls of the auditorium.

The roof was completely rebuilt to achieve acoustic and mechanical/structural efficiencies, whilst respecting and imitating the original shape. The auxiliary buildings surrounding the main structure were demolished, with the exception of one that was restructured to house the backstage spaces required.

Piano celebrates the old walls of the refinery that had fallen into disuse in 1968. He renovates the walls with a purpose of enhancing the integration within the surrounding area.

Renzo had to install many acoustic devices to make the historic factory a useable auditorium. One particularly innovative feature is the window niches. These niches are part of the original structure and improve the homogeneity of the sound by constantly changing the angles of deflection<sup>66</sup>.

66 Fondazione Renzo Piano, "Story - Niccolò Paganini Auditorium," Renzo Piano Building Workshop, accessed March 13, 2013, <http://www.fondazione-renzo-piano.org/project/93/niccolo-paganini-auditorium/genesis/>.

Peter Zumthor's courageous rebirth of the bombed church has been labelled both 'humble and ambitious'<sup>67</sup>. Cologne was extensively destroyed during World War II. The new building emerges seamlessly out of the ruins, so that the old and the new become part of the same continuum.

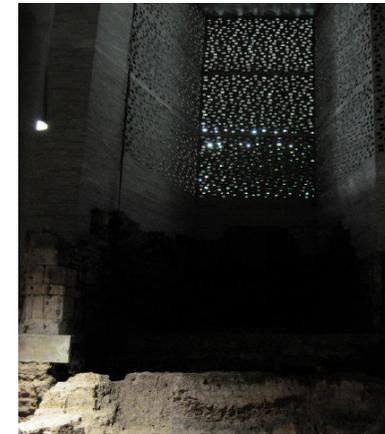
Zumthor uses the themes of material, light and space to converge the old ruins and the new interventions seamlessly.

The volume of the new intervention is constructed directly on top of the existing fragmented ruins (*fig 61*). This intervention could have been potentially intrusive to the ruin, but is successfully subtle through the use of a light coloured and small sized brick material, with a lattice frieze at different moments in the façade. Breaking up the volume.

Zumthor layers the functions of the building in the same way he layers the new interventions with the old. The ground floor archaeological site of the ruins is retained sensitively, with a simple wooden platform on steel supports floating above the ruins. Visitors slowly meander along the walkway, to engage and remember what the fragments are a reminder of. The diffused light filtering through the lattice frieze of the façade is the only light within this space, requesting a level of respect to the space (*fig 59*).

The floors above introduce a secondary, contemporary exhibition function of the building: housing religious artwork. The architectural language remains respectful, but contrasts between the rough, damaged ruin and the light, polished, smooth surfaces of the new levels above.

Zumthor uses large windows to frame and visually connect the users back to the city (*fig 60*). These windows juxtaposing the feeling of serenity and meditation felt within the building, whilst overlooking the worldly bustle of the city below.



*Fig 59* Ground floor light filtering through the brick lattice



*Fig 60* Large windows on the upper levels visually connect with the city



*Fig 61* Exterior view of the Kolumba with the new addition added directly upon the ruins

<sup>67</sup> Carlos Zeballos, "Peter Zumthor: Kolumba Museum, Cologne," accessed April 15, 2013, <http://architecturalmoleskine.blogspot.co.nz/2012/04/peter-zumthor-kolumba-museum-cologne.html>.



### **3.3 Contemporary Conservations of Heritage - New Zealand**

3.3.1 Imperial building, Auckland

3.3.2 Jean Batten Building Restoration, Auckland



| IMPERIAL BUILDINGS | Auckland, NZ | 2011 |

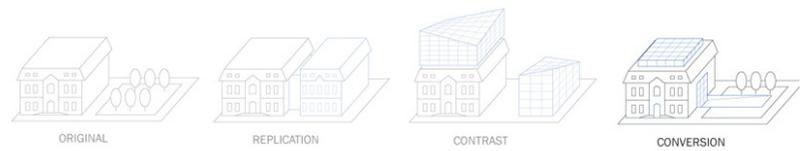


Fig 62 Imperial Buildings

### Building's Modifications and Additions

Built between 1886 and 1911, the Imperial buildings were once the entertainment centre of Auckland.

The Imperial Buildings consist of two theatres and a gable loft, which may have previously been used as a warehouse<sup>68</sup>. Like any other heritage building, these buildings have undergone several changes in uses during their lives, including transforming the theatres into a Woolworths and Deka store in 1956<sup>69</sup>.

### Conservation Approach

Fearon Hay Architects began restoring these buildings in 2011, with the aim of revitalising these decaying buildings with new commercial spaces, which engages with both the heritage fabric and the public.

The approach was to devise a new circulation network through the buildings that enabled connection and interaction with the public. The ground floor spaces were modified to enable an internal circulation lane to be created. The lane adds a new layer representing contemporary use to the Imperial buildings. This intervention further adds to the buildings' value by cohesively composing the buildings to be connected on the ground floor, whilst also respecting their historic individuality in the upper areas. The building's facades fronting Queen Street are Heritage Protected (Category 2), but this protection unusually does not extend to the rear of the buildings. Theoretically, this meant that the restoration could have gained consent to demolish the rear of the site and replace it with a tower to gain economic advantage (an approach similar to the restoration of the Jean Batten Building).

68 Bernard Orsman, "Old Picture Theatre Gets Dramatic Transformation," The New Zealand Herald, December 7, 2011, [http://www.nzherald.co.nz/nz/news/article.cfm?c\\_id=1&objectid=10771384](http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10771384)

69 Orsman, "Old Picture Theatre Gets Dramatic Transformation,"



Fig 64 Auckland City

Fig 63 The Imperial Buildings located in the Auckland

CBD

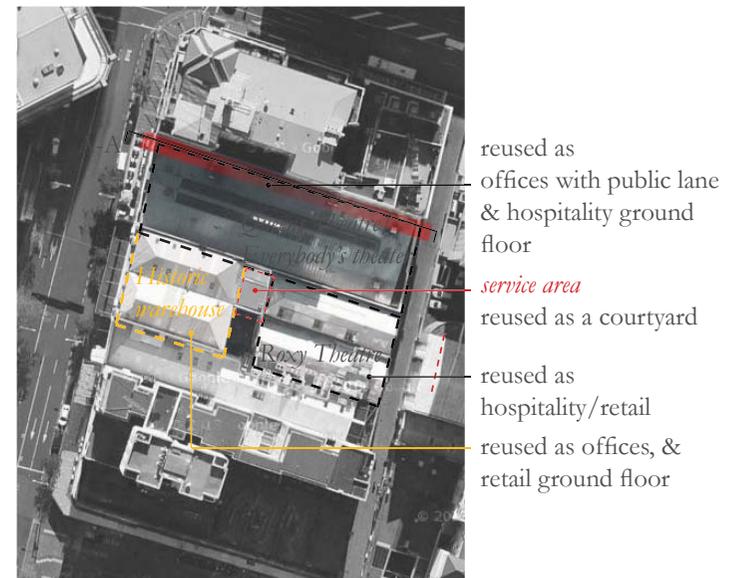


Fig 65 The Imperial Buildings with the new pedestrian walkway



Fig 66 New sculptural staircase added in the conversion

New addition:  
sculptural steel staircase  
complementing the existing  
fabric of the building

added courtyard area allows visual and  
physical links with the buildings together  
*fig 69*

originally the Queens  
Theatre.  
Floors added with later  
use change

alteration: cuts in the floor plates  
to introduce light shafts to light the  
ground floor. *fig 68*

Not heritage protected

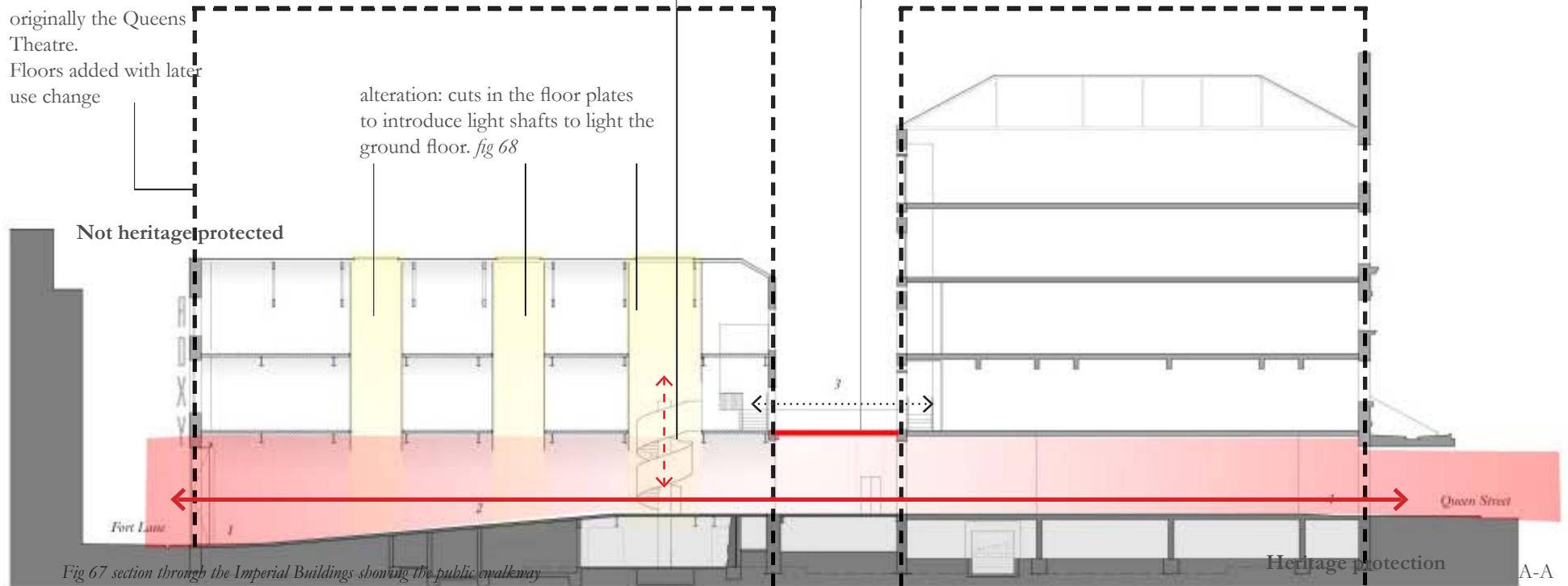


Fig 67 section through the Imperial Buildings showing the public walkway

Heritage protection

A-A

However, the architects (and owner) have respected the heritage fabric of the building by retaining the rear of the buildings, exposing the original materials and celebrating the historic structure.

The materials used for the new interventions comprise opaque glass and steel, which complement the [re-exposed] brickwork, timber truss, stone and concrete of the historic fabric.

The circulation network is activated by a street style bar and dining area lining the ramped lane. Adding value to the new internal public lane is the introduction of light and air into an array of working and hospitality spaces. This is achieved through skylights by vertical shafts that cut through existing floor planes to filter diffuse natural light into the ground floor (fig 68).

### Expression of Time

*We are showing the age and generations that have gone through these spaces*<sup>70</sup>.

This retention of the fabric as it is, shows a move away from the typical sanitised look to which New Zealand's heritage typically tends to adhere.

Connecting the ground floor 'lane' with the upper areas is a sculptural staircase that provides vertical circulation. This staircase adds a contemporary stamp to the restoration and represents a part of the present time layer that is the newest sediment to the buildings' strata of time.

The public courtyard was originally a service-filled light well. Imperfectly formed, its rough and semi-industrial nature can be read as a previous layer of the buildings. The previous services (such as electrical wires) have been reassembled and organised, but not hidden<sup>71</sup>.

70 Anne Gibson, "Imperial Makeover," *The New Zealand Herald*, June 8, 2013, [http://www.nzherald.co.nz/nz/news/article.cfm?c\\_id=1&objectid=10889120](http://www.nzherald.co.nz/nz/news/article.cfm?c_id=1&objectid=10889120)

71 Tommy Honey, "The Imperial Buildings," *Architecture Now*, accessed May 20, 2013, <http://architecturenow.co.nz/articles/the-imperial-buildings/>.

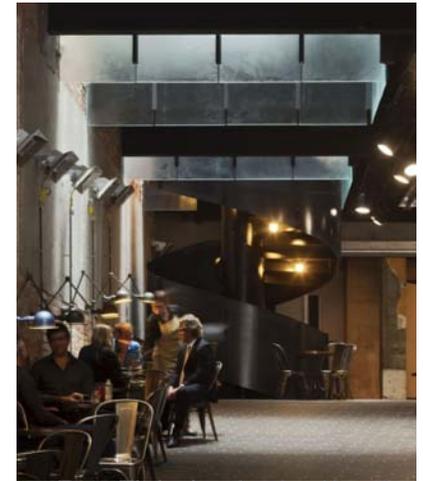


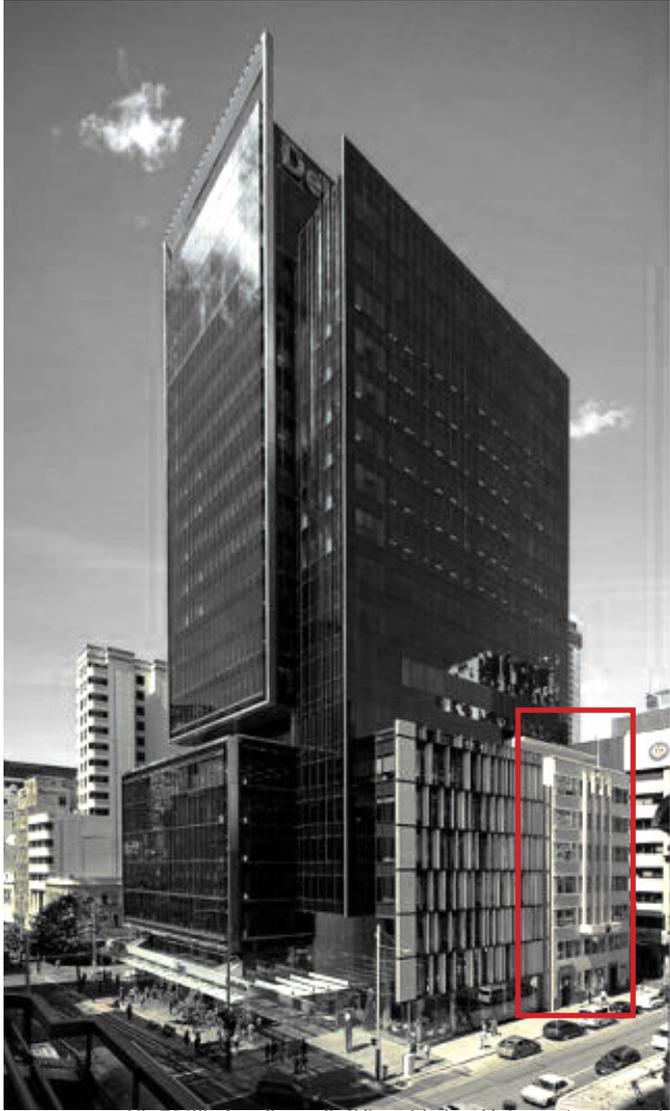
Fig 68 The bar located on the public walkway



Fig 69 The courtyard with the exposed services

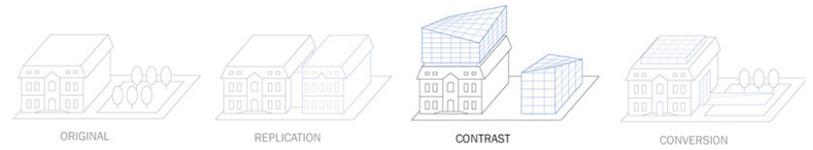
www.robinc

architecture



*Fig 70 The Jean Batten Building with the added tower incorporated*

| JEAN BATTEN BUILDING | Auckland, NZ | 2010 |



### Building's Modifications and Additions

The Jean Batten Department Building was built between 1937-42. John Mair designed the building. The design of the Jean Batten building was more contemporary compared other designs of Mair's<sup>72</sup>, with these qualities displayed on the façade through the horizontal bands of glass, rounded corners and Art Deco fins.

Prior to the construction a thoroughfare was created between Shortland and Fort Streets (Jean Batten Place). This lane enabled a third elevation to be on display and provide better natural light for the building's interior spaces.

### Conservation Approach

Warren and Mahoney lead the design to incorporate the Category 2 Heritage Building<sup>73</sup> into a restoration project to create a new tower with office spaces for BNZ Bank. The restoration of the Jean Batten Building was said to have *ensured the long-term survival of a building which would otherwise have been demolished by successfully integrating it into the new Deloitte Centre development*<sup>74</sup>.

This restoration approach resulted in the retained facades of the Jean Batten building with a 5m retention of each floor plate. This was believed to be a more sensitive tribute to the value of the building, rather than solely retaining the façade. This approach allowed for the new tower to [re]utilise the volume of space made vacant by the removal of the remainder of the Jean Batten Building floor plates.

72 An example of Mair's previous buildings is the Hamilton Courthouse and Rotorua Blue Baths where facades styles are designed to be simple and minimal in the use of ornamentation.

73 Listed by the New Zealand Historic Places Trust

74 NZIA Jury Citation, "Deloitte Centre & Jean Batten Building," *Warren and Mahoney*, accessed May 17, 2013, <http://www.warrenandmahoney.com/en/portfolio/deloitte-centre/>.



Fig 71 Jean Batten Building in Auckland CBD



Fig 73 facade of the Jean Batten Building

existing window height before

The new tower attempts to incorporate elements of the facades by designing the tower with a plinth at street level. The height of the plinth mimics the height of the ground floor of the building. This creates a dialogue between the old retained portions of the building and the new, extensive tower.

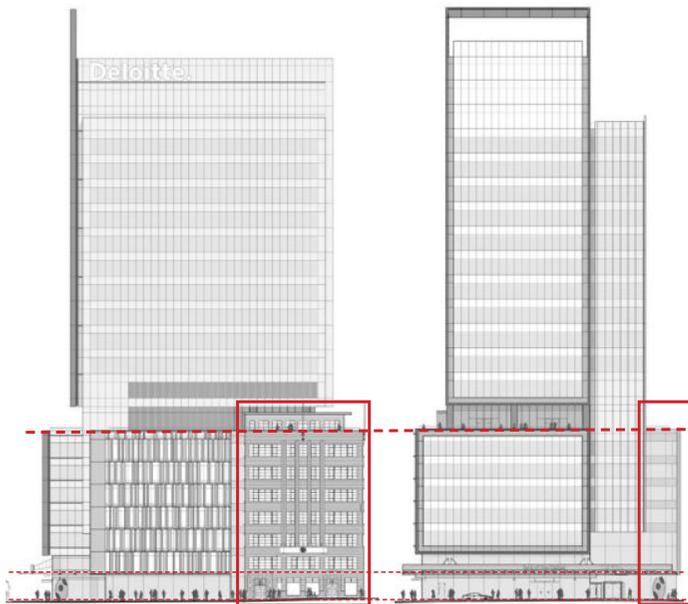
Alterations were made to the façades at ground level that extended the existing windows to pavement level to meet user requirements (retail).

The remainder of the building was demolished to suit the requirements of the new tower block. Furthermore, the decision to remove the historic and highly decorative stairways and lift on the interior was due to a new access to the remaining historic levels of the building through the tower.

### Expression of Time

The drastic and unforgiving ‘restoration’ has destroyed the historic values and cultural significance that the Jean Batten Building once had within the city. The large portions of the historic building demolished caused public outrage. The restoration questions whether Auckland has learnt from the period of façadism during the 1970-80’s, where many historic buildings had a similar approach and result to their ‘re-use’.

The Jean Batten restoration illustrates one of the problems with heritage in New Zealand; failing to recognise the building’s cultural significance. This is a combined result of lack of awareness and appreciation of heritage that causes owners and city councils to allow warrant such drastic demolitions of heritage buildings.



*Fig 74 shows the attempt to design the tower to incorporate and reconcile with the historic building by creating the first 6 floors of the tower to be extruded and follow the horizontal bands of the Jean Batten Building*



*Fig 75 Jean Batten building during demolition to create a footprint for the tower.  
Photo shows what was retained (the 3 facades with a 5m depth of each floor plate)*



## 4 Site



*Fig 76 View from Westlynn to the Carlile Building*

## 4.1 Site Criteria

The criteria for selecting a site with an existing heritage building for an adaptive research project are as follows:

- A site located in New Zealand, within a high density urban area
- An existing building that is under-utilised or abandoned and has a history of occupancy and successful functionality.
- A site/building signifying an important piece of New Zealand culture, history, or aspect that holds a value to the identity of New Zealand

Three possible sites were selected. A brief understanding of each site was gained through an enquiry into the historic development each building has undergone in its lifetime. (*see appendix 10.3*).

The selected building is the Carlile Building, fronting Richmond Road in the Auckland suburb of Ponsonby. It brings challenges and limitations to the aim of this project, which is to re-activate a derelict heritage building, re-establish its historic value, and regenerate new functions and value for the present and future.

The site of the Carlile Building lies on the boundaries of Grey Lynn and Ponsonby, which are part of the group of 19th Century suburbs on the western edge of the Central Business District of Auckland.



*Fig 77 Carlile Building in its suburb of Ponsonby/Grey Lynn*

## 4.2 Site History

The Cocks Bay catchment attracted the first Maori settlers to the area, to use the waterway for transport and food gathering. West Lynn became the first urban community to serve this area.

In 1844 the land of Grey Lynn and Westmere became subsumed within the Surrey Hills Estate. This was an extensive low-cost suburban subdivision promoted by the Auckland Agricultural Company.

The site chosen for the construction of the former Costley Training Institute fronted Richmond Road and is situated on the northern edge of the Surrey Hills Estate<sup>75</sup>. As the area had been already subdivided into residential sites in 1883 and was projected to become a working class suburb, the site was a ‘fine and admirably suited piece of land’<sup>76</sup> for the Institute. The estate purchased a seven-lot parcel, with three road frontages. The depression of the late 1880’s and 1890’s caused slow development, resulting in most of the land to the southwest remaining undeveloped until the 20th Century. Nevertheless, the area flourished with local industries associated with animal products, including slaughterhouses, tanneries, and tallow works<sup>77</sup>. The new construction of the Costley Training Institute was intended to become a trades-based training institute providing skills in the industries. Therefore, the proximity of these industries contributed greatly to the site selection for the training institution.

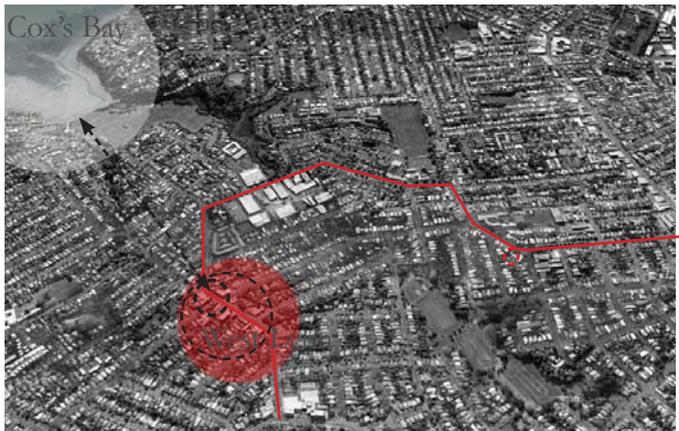


Fig 78 image showing the development of West Lynn in the early 1900's with West Lynn acting as the central hub to provide services for the industrial areas surrounding Cox's Bay

75 Joan McKenzie, “Costley Training Institute (Former)”, *The New Zealand Historic Places Trust*, 2011, section: Historical Narrative: Early History of the Site

<http://www.historic.org.nz/TheRegister/RegisterSearch/RegisterResults.aspx?RID=9584>

76 Ibid., section: Historical Narrative: Early History of the Site

77 Matthews & Matthews Architects, “Carlisle House Conservation Plan,” (Matthews & Matthews Architects (2003), 6

Prominent Landmarks and Heritage in the vicinity of the Carlile Building



Fig 79 Map locating heritage and parks in vicinity to the Carlile Building

Grey Lynn Park  
central point for the suburb  
of Grey Lynn



Fig 80 Carlile Building



Fig 81 Monuments in Western Park 1873



Fig 82 Ponsonby Council  
Chambers & fire station 1891



Fig 83 heritage mansion

Richmond  
Road School  
Built 1884



*Fig 84 Carlile Building connection of Ponsonby Road and the nearby Richmond Road Primary School*

### 4.3 Site Analysis

The site sits in the middle of the urban block, with Richmond Road on the north eastern boundary, Dickens Street to the east, Rose Road to the far south western end of the block, and Chamberlain Road to the north western boundary. The site is the largest on its block and has dual street frontages to Richmond Road and Chamberlain Street.

The main access to the site, both historically and currently, is Richmond Road. Historically this road has been a major road in Auckland, connecting the suburbs of Ponsonby and Grey Lynn, and acts as a 'gateway' to the western side of the city. Auckland had a highly accessible public transport system during the early 1900's, which covered most of Auckland. A tram line ran along what is now Richmond Road, connecting Ponsonby (from the City) to the west (Grey Lynn, Westmere, Point Chevalier). However, during the 1950's, it was believed that the private car would solve all congestion and mobility problems. Tramlines were replaced with motorways and large roads (e.g. Richmond Road).

Today, Richmond Road is a major thoroughfare for pedestrians, main bus lines and vehicles using the road to connect to other areas of the city. For this reason Richmond Road remains a highly used road in Auckland.

The subsidiary roads off Richmond Road surrounding the site (Chamberlain Street and Dickens Road) are mainly used as access to residential homes or by pedestrians accessing the entrance to Grey Lynn Park.

*Historic and Present pedestrian and vehicle use surrounding the Carlile building*



*Fig 85 pedestrian use*

*to Grey Lynn Park*



*Fig 86 Vehicle Use*



■ Historic  
■ Present

*Fig 87 Connections to the local community. Note the 1979 Tongan church expansion destroying the connection the building had to the chapel*



Dickens Street



Richmond Road

Fig 88 Richmond Road elevation



Retail

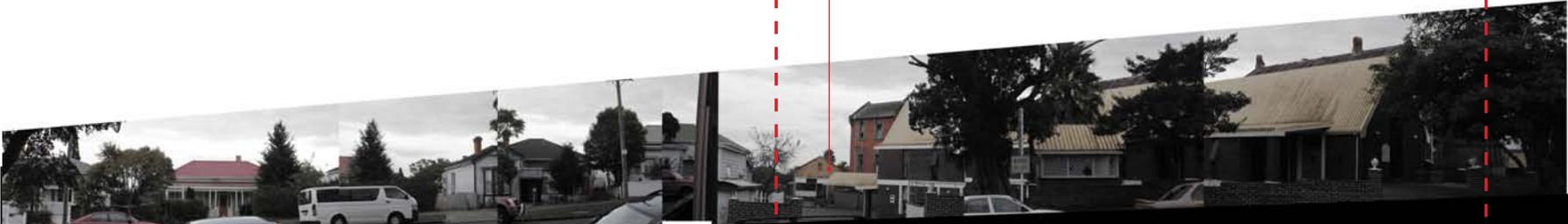
Hospitality

Commercial

Chamberlain Street



*Fig 90 View of the Carlile building (1910 addition) from Dickens Street*



*Fig 89 Dickens Street elevation*

Dickens Street

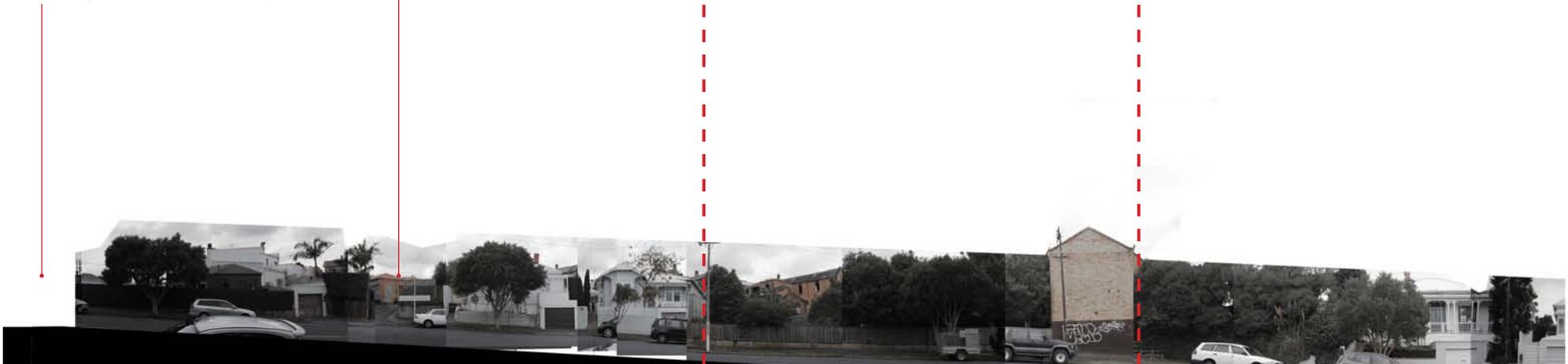
### 4.3.1 Site photographs



*Fig 91 View of the Carlile building from Richmond Road Primary School (Richmond Road)*



*Fig 92 View of the Carlile building from Chamberlain Street*



Richmond Road

Chamberlain Street

*Fig 93 Chamberlain Street elevation*

#### **4.4 Building Analysis**

The former Costley Training Institute exists today as a derelict building to the streetscape of Richmond Road. Currently the United Church of Tonga owns the site. The owners use the church and its facilities daily, and Carlile House and its additions are used as a storage facility and shelter for the homeless.

#### 4.4.1 Present State of the Carlile Building

The Carlile building is a significant cultural landmark and representation of New Zealand's growth, as it reflected the increased prosperity during the 1860-70's, and responded to the need for new buildings of a more permanent nature.

The former Costley Training Institute is an important representation as a specialist, early building type in New Zealand, purpose-built as a home and training institute for boys. The original function reflects the contemporary concerns with child welfare, education and self-improvement<sup>78</sup>. It was designed in a Classical Italianate style and is one of the original buildings in New Zealand to introduce and promote the style.

Although the building has been through various uses, it has remained unused and unmaintained since 1976 when the Tongan Church purchased the site. The Church previously had intentions to convert the Carlile Building into a hostel. However, due to spending money on expanding the chapel to become a bigger congregational church for the Tongan Community, any plans for the Carlile House have ceased. As it is such an iconic landmark of Richmond Road, and for the community of Grey Lynn and Ponsonby, it causes much anguish to see such a building fall into an unsafe condition, possibly facing demolition in its near future.

Carlile House has been identified as an earthquake-prone building for Auckland and will require new structural strengthening to tie existing walls to the floors, ceiling and roof framing<sup>79</sup> if it is to be reused.

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78 Matthews & Matthews Architects, "Carlisle House Conservation Plan," (Matthews & Matthews Architects (2003) 28

79 Matthews & Matthews Architects, "Carlisle House Conservation Plan," 43



*Fig 94 Present state of the Carlile Building - Richmond Road*

#### 4.4.2 Building History & Developmental Changes through Time

The Conservation plan drafted by Matthews & Matthews architects in 2003 provides a thorough historical account of the life of the Carlile Building<sup>80</sup>.

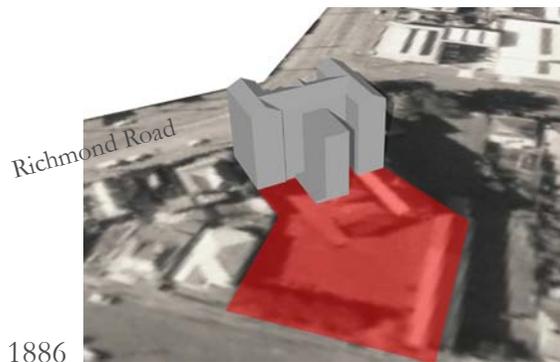
Edward Costley, a wealthy and prominent Aucklander gifted his estate to fund several large public buildings on his death in 1883. One of the public buildings funded was the Costley Training Institute.

A large portion of Costley's estate initially was gifted to the Kohimarama Training School. Due to the school changing function to house criminal children, the executors of the estate felt a new way of honouring Costley's original intentions was needed. A decision was made to construct a charitable building to gift Auckland, to provide children with the opportunity for an educated direction of special training, particularly of the trades.

'The Costley Training Institute Act' was an Act created and passed to enable legally shifting the funds prescribed to the Kohimarama School to the new Costley Training Institute. These funds helped finance the construction and charitable operations of the building.

The two-storey brick building was originally purpose built to accommodate up to 25 boys. The boys selected to stay in the institute had been committed to local industrial schools by a magistrate due to hardship or parental neglect<sup>81</sup>. The institute also included quarters for a custodian.

Daily life within the institute consisted of the boys spending their days either at work as apprentices or at the nearby government school (Richmond Road School). Years after the institute was first opened (1886) females were accepted. Although the building was built and arranged in an



<sup>80</sup> Matthews & Matthews Architects, "Carlisle House Conservation Plan,"

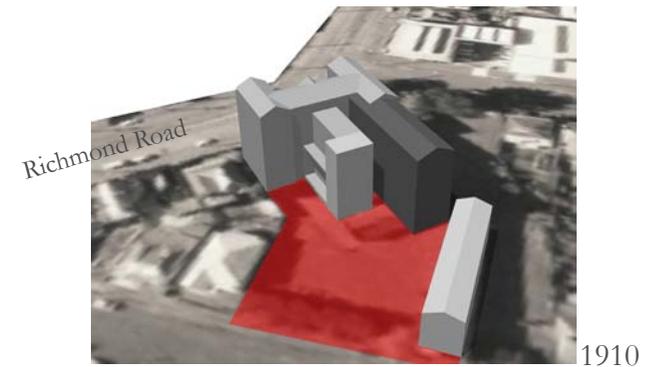
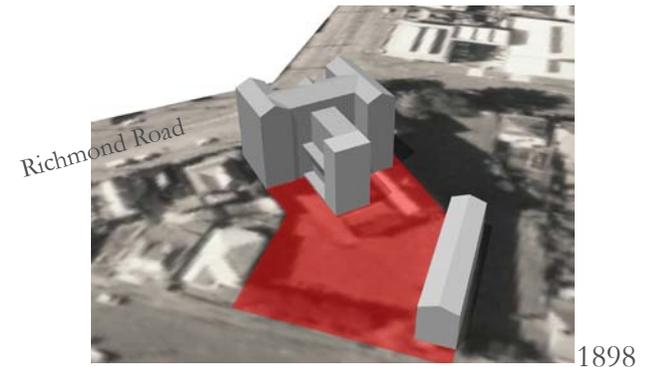
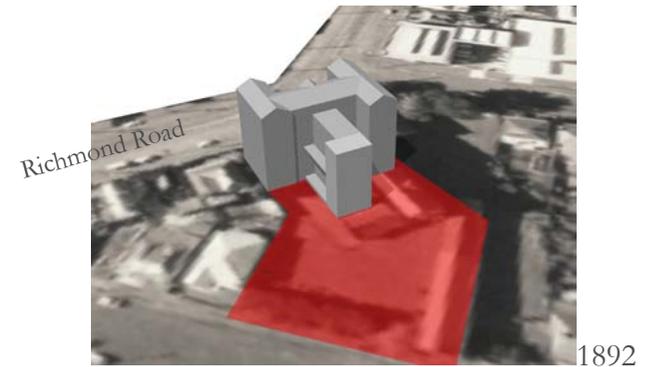
<sup>81</sup> Joan McKenzie, "Costley Training Institute (Former)", *The New Zealand Historic Places Trust*, 2011, section: Historical Narrative

institutional manner, life within the building reflected a domestic style<sup>82</sup>.

In 1892 a new workshop was needed following the initiation of carpentry skills being taught at the institute, and was erected at the rear of the managers and store room (central block). In 1898 a long single storey brick structure was erected, intended as a gymnasium for drill training, in attempt to reduce nuisance and create discipline within the institution.

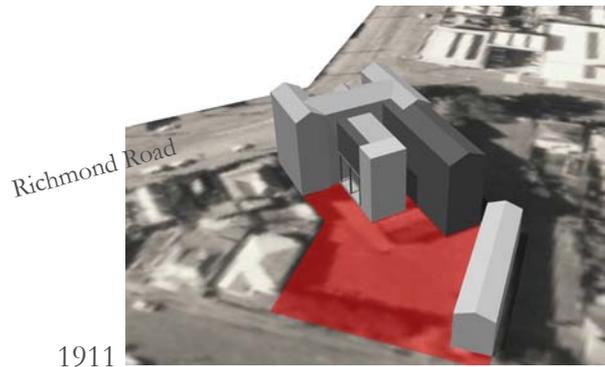
The closure of the Costley Training Institution in 1908 reflects the changes in New Zealand policy in the later years of the 19th Century. The changes specified a preference for boarding the children out into care rather than institutional care of children<sup>83</sup>. Therefore, changes made in the government policy resulted in a reduced number of boys available for apprenticeships. The Costley Training Institute had difficulty continuing. The increasing expenditure on repairs and improvements as required by the new government legislation caused the final closure of the institution.

In 1909 the building began a new life as an Anglican children's home run by Sister Cecil. The home provided adequate room and accommodation to fit the needs that the existing home in Parnell could no longer provide. The home, run by the Anglican church, was able to retain preference for a type of institutional care as the government held no legal directions for religious organisations. In 1910 a two storey boys' dormitory was added.

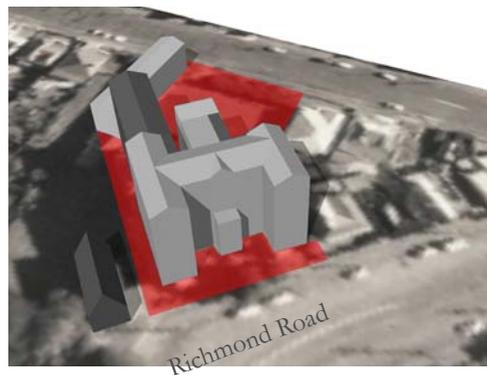


<sup>82</sup> The domestic style of living is illustrated in the articles surrounding the daily life of the building. For example, in 1891 a music teacher was involved with the boys living in the institution, to give them singing lessons, and occasionally, the boys were treated to holidays and concerts.

<sup>83</sup> McKenzie, "Costley Training Institute (Former)", section: Historical Narrative



1911



1912

During the first year of the orphanage operating, the sisters gave school lessons to the children in the dining and play rooms. The following year the children began attendance at the Richmond Road School.

After the death of Sister Cecil in 1912, an architectural styled arts-and-crafts influenced brick chapel was erected in her memory.



Fig 95 1912 Chapel

By the mid 1920's over 70 children lived at the home. Once again revised government legislation demanded stricter controls. This contributed to the home's closure in 1930 after being unable to comply with the new controls.

The Hukarere Anglican Girls Boarding School for Maori Students<sup>84</sup> temporarily occupied the building from 1931-1932 after the Hawkes Bay earthquake caused damage to their school.

In 1935 the former Costley Training Institute became 'Carlile House'<sup>85</sup>, named after the implementation of the first headquarters for the 'New Zealand Church Army'. The Church Army's occupancy in the building signifies the first time the organisation has been represented in New Zealand to undertake social work in slums.

The headquarters used one wing of Carlile House for many years as a home for the team leader.

84 McKenzie, "Costley Training Institute (Former)", section: Historical Narrative

85 Ibid, section: Historical Narrative

The remainder of the building was used for offices, dining room, large living room, kitchen, storerooms, vestry, lecture room and a lounge<sup>86</sup>. The 1910 dormitory addition was used to accommodate students. The Church Army Press re-used the former gymnasium to produce its own literature and parish newsletters.

It is assumed that the plastering over some of the red brickwork on the original exterior walls of the Costley Training Institute was undertaken during 1942. This was the year the Church Army made repairs to the building.

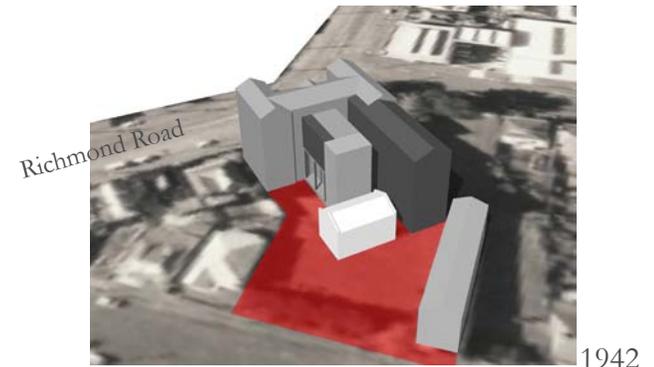
The Church Army vacated Carlile House in circa 1969. The building was briefly occupied by the Department of Social Welfare as a remand home.

In 1973 the building was leased to the Auckland Alternative School (a secondary school). In 1975 a fire caused damage to the northern side of Carlile building. The Church Army officially sold the building in 1977 to the United Church of Tonga.

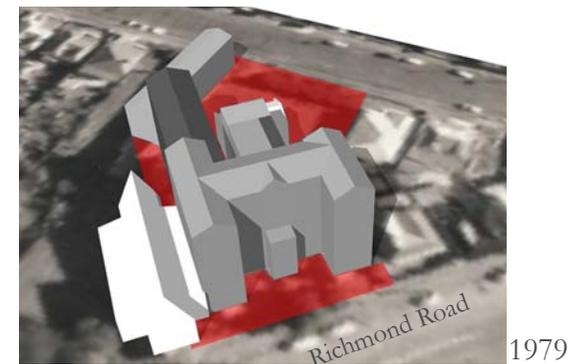
The purchase of the site by the Tongan church reflects Grey Lynn's growing Pacific Island population during the 1970's.

In 1979 the United Church of Tonga redeveloped the former chapel. The new owners altered the chapel by enlarging the form substantially and using the significant slope on the site to create a basement hall underneath the church. Carlile House has had little use since current ownership, being unmaintained and a target for vandalism.

In December 2011 the building and its additions became a scheduled Heritage Class 1 building and is one of only two surviving buildings erected through the generosity of Edward Costley.

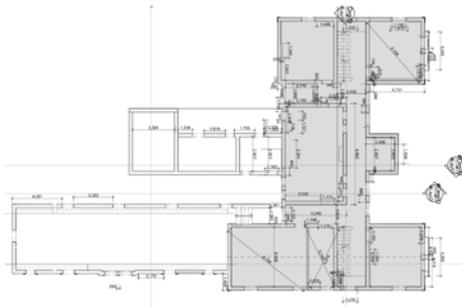


1942



1979

<sup>86</sup> McKenzie, "Costley Training Institute (Former)", section: Historical Narrative



#### 4.4.3 Interior Images



Fig 96 Ground floor corridor looking towards the north-east staircase



Fig 97 Ornamentation



Fig 98 Main Entry

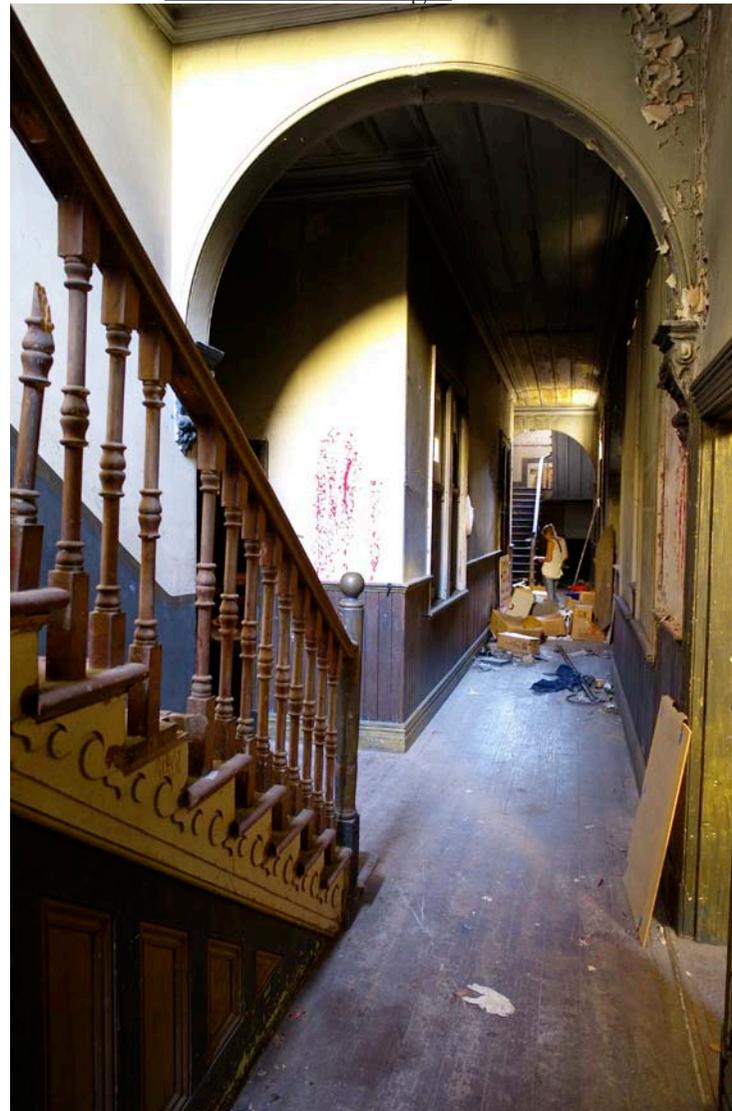


Fig 99 Ground floor corridor looking north-east

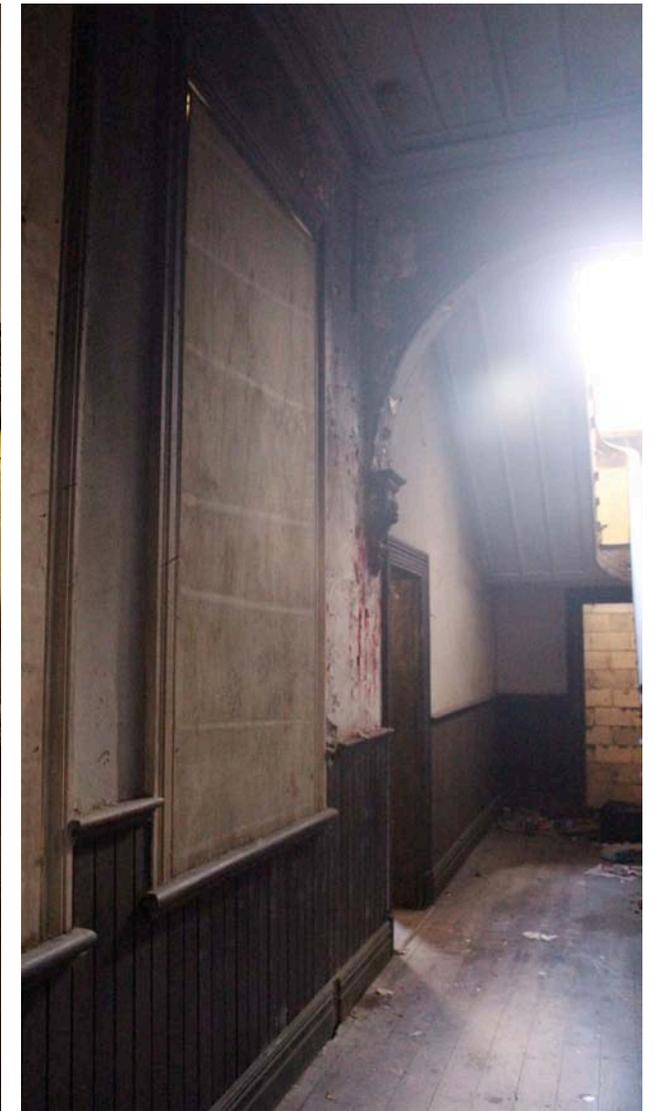


Fig 100 Large windows on the East facade (Richmond Road)

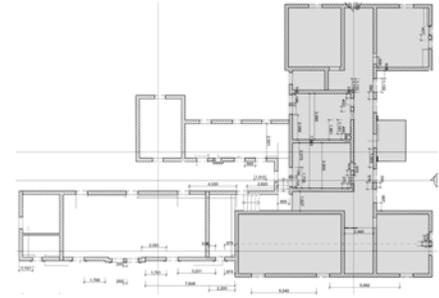


Fig 101 Upper level corridor looking north-east



Fig 102 Typical Stained glass over staircases



Fig 103 Typical room of the Carlile building

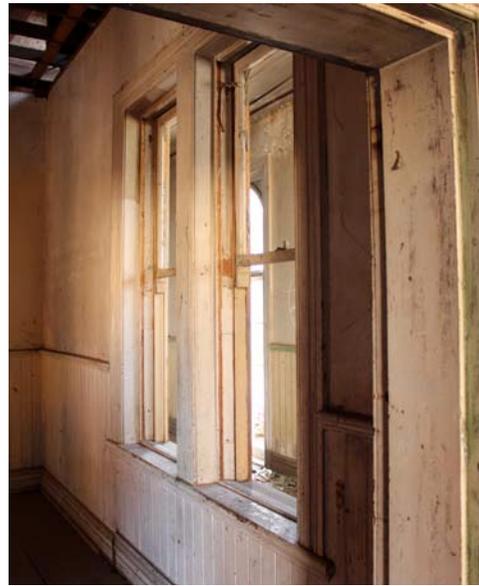


Fig 104 Exterior windows places the interior wall

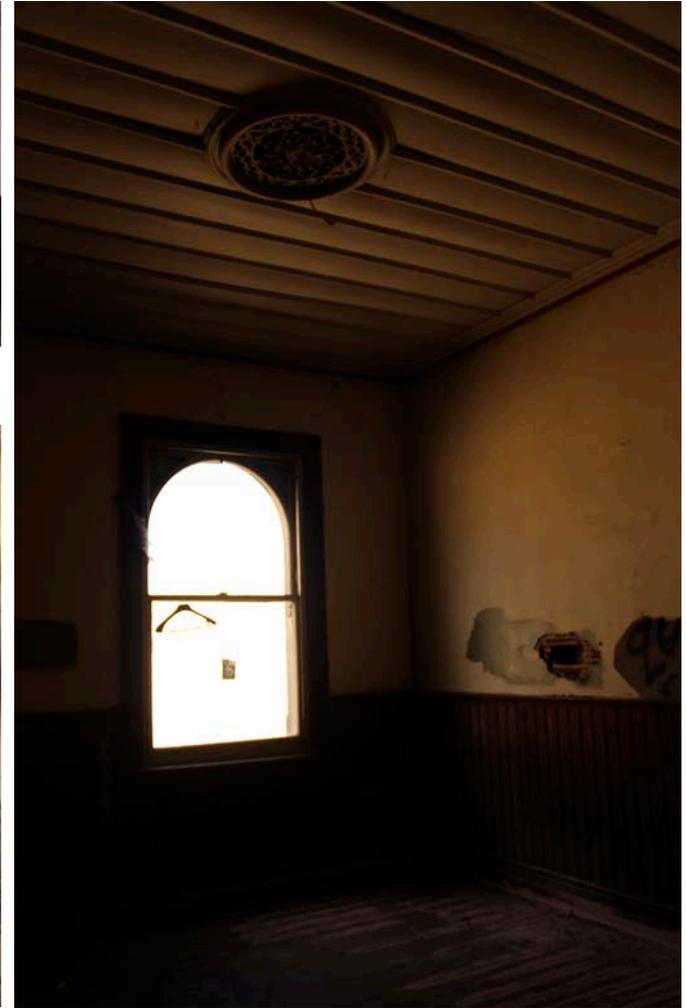
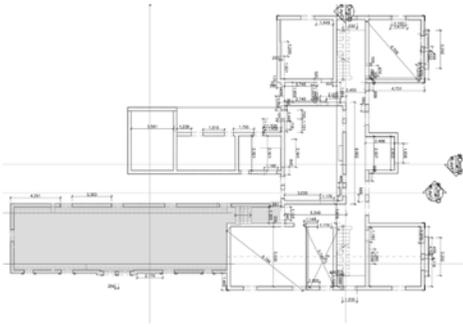


Fig 105 South east facing room of the Carlile building



*Fig 106 1910 addition large open dormitory room spaces*



*Fig 107 Interior connection of the Carlile building with the 1910 addition*



Fig 108 change in floor level to the central block from the south east wing of the Carlile Building



Fig 109 Upper level central block, looking west

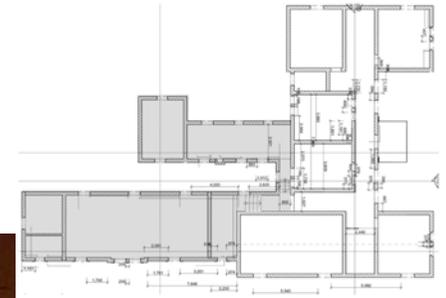


Fig 110 modification to the wall board linings

#### 4.4.4 Degradation (observed from site visits) - fire

The fire in May 1975<sup>87</sup> that damaged the central block of the Carlile building remains unusable structurally unstable. Analysis from the site visits shows there appears to have been a second fire since the draft conservation plan in 2003. This fire has caused damage to an area of the ground floor central space and the northern staircase. It has caused significant paint peeling around the window and door frames, roof damage and causing the stairs to be structurally unstable. A challenge that the degradation poses to the re-use of the building is to decide whether these elements should be removed, or repaired to a usable condition.



Fig 111 damage to the ceiling caused by fire



Fig 112 north-eastern staircase damaged by a second fire



Fig 113 Fire damaged structure that was once the playroom for the Children's Home

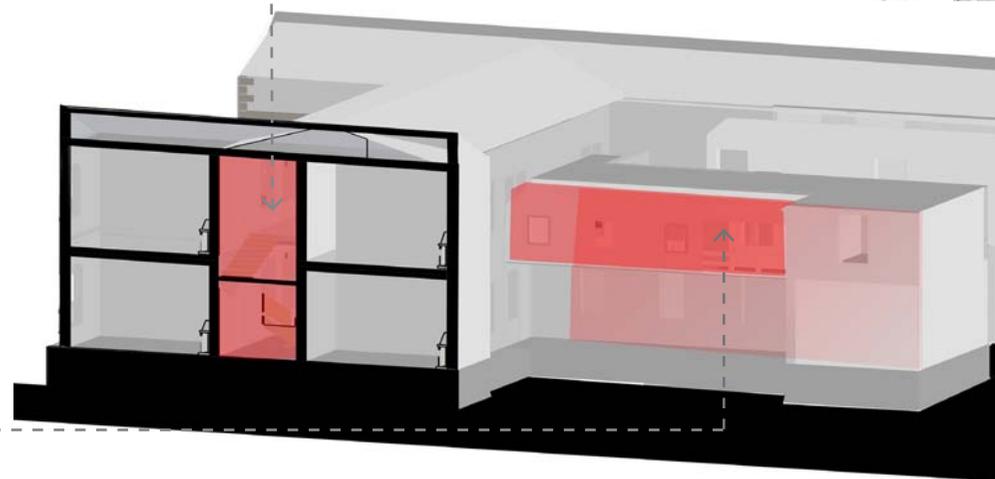
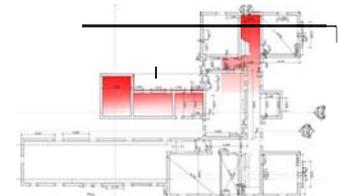


Fig 114 Diagram showing the fire damaged areas of the Carlile building

87 Matthews & Matthews Architects, "Carlisle House Conservation Plan," 27

## Degradation - general

The Carlile building is in a severely deteriorated state due to it being unmaintained for many years. The original slate roof has deteriorated, and a section of the front gable on the north façade (fig 119) has been poorly replaced with corrugated iron.

The sprayed textured plaster over the former Costley Training Institute brickwork on the northwest, northern and south facades has nullified the original design quality and contrast between the red bricks and the historical stone décor of the façade. This plaster coat is believed have been an attempt to protect the brickwork from degradation. However, the brickwork on the north eastern, untouched, façade appears to be in good condition (fig 115). This re-use will, therefore, question the plaster's validity and purpose as a layer to the façade. Should the textured plaster remain as a documentation of the changes over time, or should it be removed as a devaluing intervention to the initial aesthetic design?

The rear porch to the north-west corner of Carlile building is in a deteriorated condition, with brickwork and mortar severely eroded (fig 118).

The damaged windows and doors have compromised the building's weather tightness. Further deterioration has occurred because of this, as well as a pigeon infestation.

Lack of overall care for the building has caused deterioration and damage through careless use. General graffiti (fig 117) and holes in walls (fig 116), floors and ceilings are found throughout the interiors of the main building.

Original materials and details (ornamentation) remain to a significant degree. This includes the board and batten ceilings in most spaces, timber floors (although the structural stability of the floors is questionable), and original wall lining boards.



Fig 115 unmodified south facade of the Carlile building



Fig 116 damage caused by carelessness



Fig 117 Graffiti - Interior



Fig 118 loose brick and lack of mortar on the central block fig 4



Fig 119 Tacky repair of the roof with corrugated iron

fig 5

4.4.5 Opportunities and Constraints

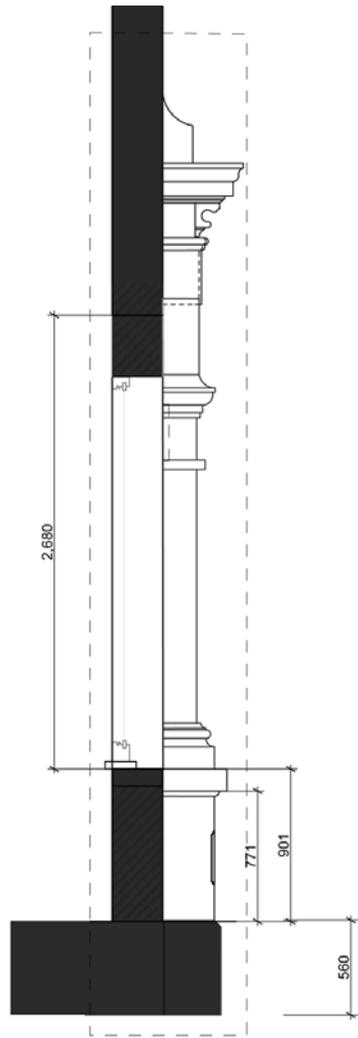


Fig 120 Dimensioned section through window element

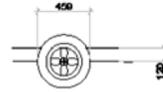


Fig 122 detail above window pediment

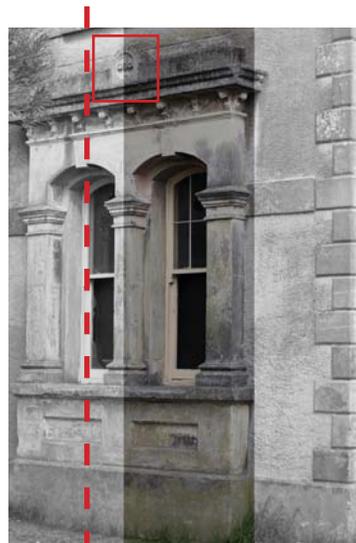


Fig 121 front window facing Richmond Road



Fig 123 Measurements of the site included the classical elements such as the ornamental columns on the exterior

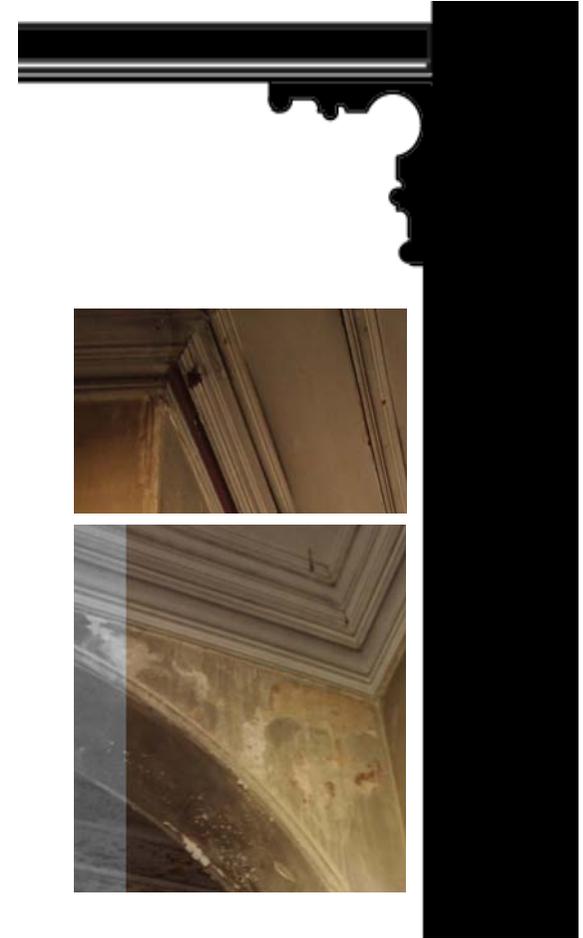


Fig 124 photo of ceiling moulding with the T&G

Fig 125 detail of the ceiling moulding with the T&G

### Lack of information

The first constraint faced with this site is the lack of information present, especially physical and dimensional drawings. Prior to circa 1908, plans were not required to be lodged with Auckland City. Therefore, the only available drawings are the set of floor plans<sup>88</sup> in the 2003 draft Conservation Plan. After the first site visit, however, it was obvious these plans were not accurate and could not be used as appropriate dimensions for this project.

A full dimensional analysis was completed to measure all required elements of the building. This included measuring detailed elements such as ornamentation, and window detailing. Ornamentation pattern was articulated through measurements where possible, as well as a combination of photographs and tracing over the patterns found in highly detailed ornamentation. The site measure focused on the overall dimensions of the site, using a laser measure to obtain accurate widths and heights, and provided a +/- 0.3mm tolerance in the dimensions recorded.

A major constraint to the site measuring task was the areas of the site severely damaged and structurally unstable to access for measurement. Therefore, the drawings of these areas solely rely on exterior dimensions of window openings, wall lengths and heights, which cause a degree of inaccuracy.

This constraint, although time-consuming and tedious, will provide Auckland Council and The Historic Places Trust with reliable information about this heritage building. It provided an opportunity for this research project to gain a greater understanding of the building, and how it was constructed and used through the attention to detail that site measuring required.

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<sup>88</sup> These plans were hand drawn by Barrie Patterson & Associates in 1975

*Fig 126 sketch of the typical ornamentation found in the Carlile building*





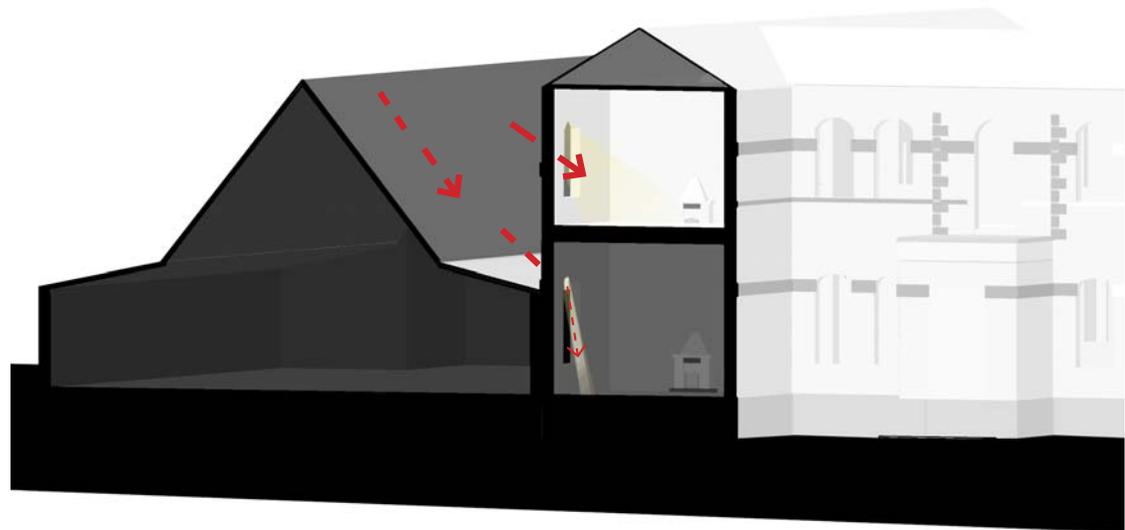
*Fig 127 south-east entry destroyed by the church*



*Fig 128 Image shows the Tongan Church built right up on the Carlile building*

## The Tongan Church

A constraint significantly impacting the Carlile building is caused by a neighbouring building (contextual impact): the Tongan Church. Initially, a smaller chapel stood separated from Carlile building, connected by a covered walkway from the south-eastern entrance. In 1979 when the United Church of Tonga renovated the chapel, the renovation extended to encroach wall-to-wall on Carlile building. This destroyed the south-eastern entrance that was in symmetry with the north-western entrance. It also inhibits natural light from flooding the ground floor of the south-eastern wing. The Tongan Church will be a challenge for the re-use design to find a solution to the devaluing impingement the church has on Carlile building. The design will need to address whether the church building (and the Tongan Church community) should be accepted and included in the re-use, or partially/completely demolished.



*Fig 129 diagram shows how the church affects light reaching areas of the Carlile building*



#### 4.4.6 Facade Analysis

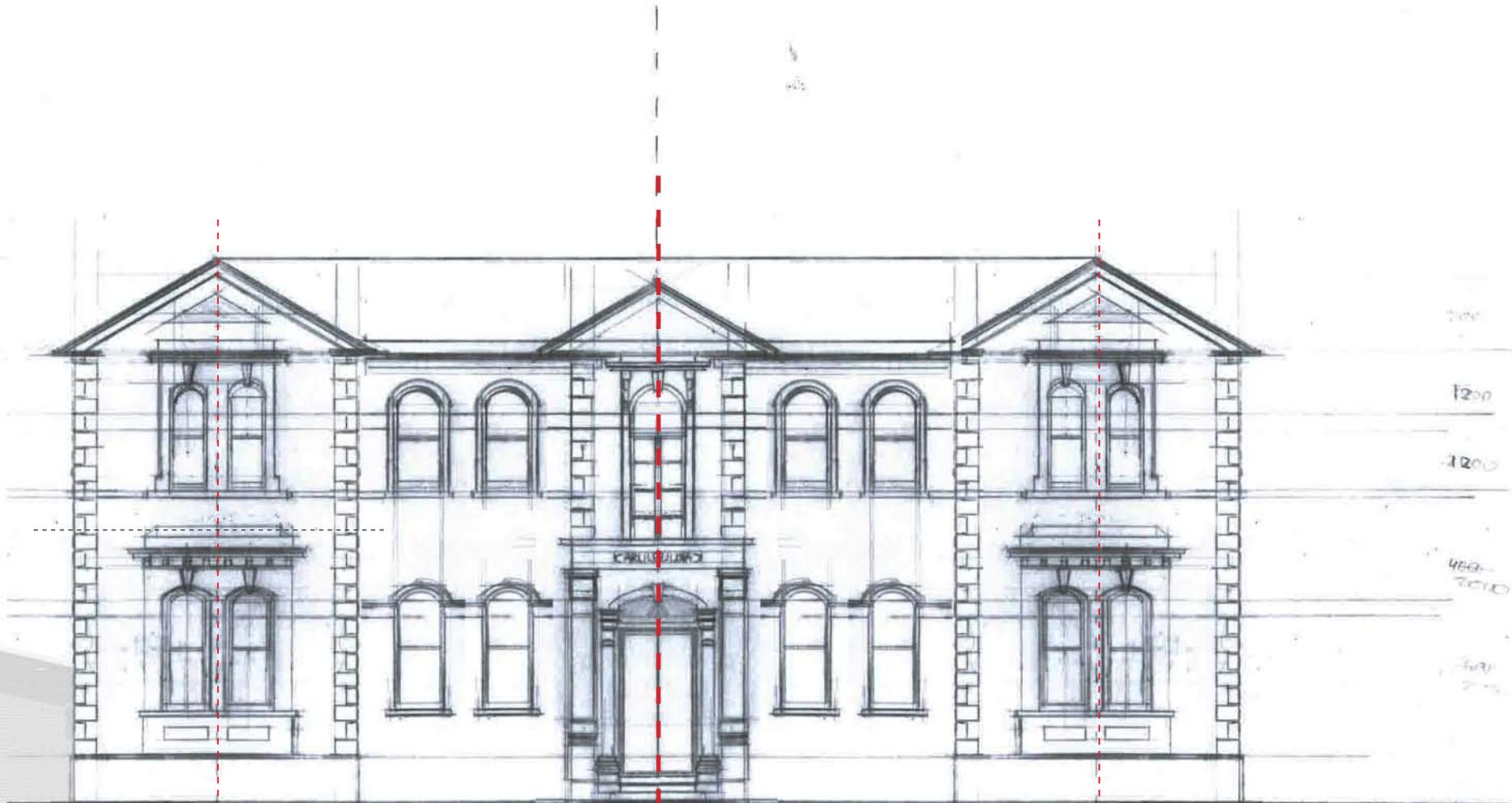


Fig 1.31 Richmond Road street facade to the Circle building

The façade fronting Richmond Road is the most elaborate façade of the building. It is of Classical and Italianate architectural styles, a rare and unique style to New Zealand.

An aspect of the Classical style is the larger width to height ratio portrayed within the façade (fig 133). This ratio is further expressed through the horizontal bands that seem to exaggerate the building's width. The Italianate style, which has a larger height to width ratio, is represented in the gable and central sections of the façade, which are proportioned 2 to 1 (fig 132).

Adding to the Classical and Italianate styles, elements representing the blurred boundaries between domestic and institutional life are also present in the façade. Typical qualities of the Italianate domestic style are paired windows with window surrounds, inset wooden panels above (or below) windows and doors, and wide cornices with brackets. Qualities portraying the institutional aspect expressed in the façade are the upper and lower windows (set back from the gabled ends) individually composed and imposing on the façade. The entry is grand with the use of ornamentation and columns. This seems too elaborate for a domestic home and, implies something more than domestic; an institution for learning.

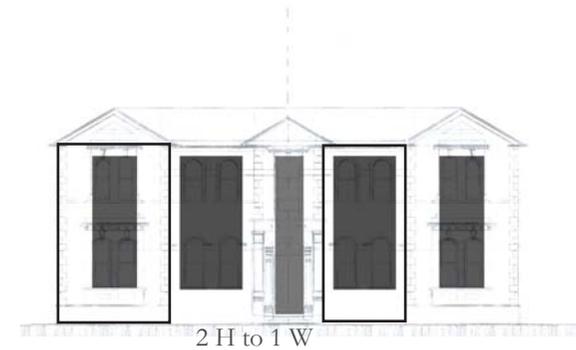


Fig 132 Window blocks and the Italianate proportions

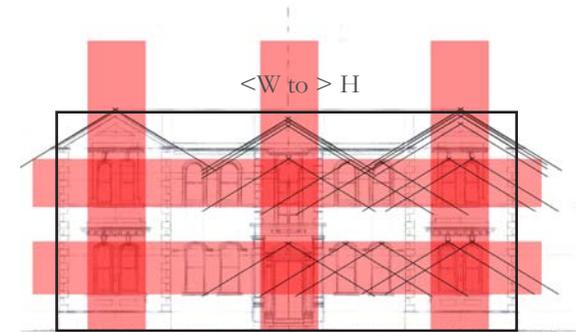


Fig 133 Horizontal and vertical bands, and the Classical proportions

Institutional individual windows semi-imposing on the facade

Typical qualities of the Italianate domestic style- paired windows

■ Domestic aspects  
■ Institutional aspects



Fig 134 Domestic and Institutional qualities of the facade

The layout of Carlile building is evidence of a well-planned building. It has been designed to allow natural light to filter into all spaces of the building. The large spatial corridors that run the width of the building (direction north-west to south-east) allow for natural ventilation. The central spaces that form the 'hearth' of the building rely on reflected sunlight from the corridors, and afternoon sun from the west.

The rooms are all designed with the same proportions (apart from the former central [managers] block). The grand entry to the building marks not only the line of symmetry on the main façade, but also creates the central axis around which the internal spaces are almost symmetrically arranged. The plan of the building is not completely symmetrical due to the shorter north-western wing. This is, presumably, due to the orientation on the site and allowing for the northern light to penetrate into the central wing of the building.

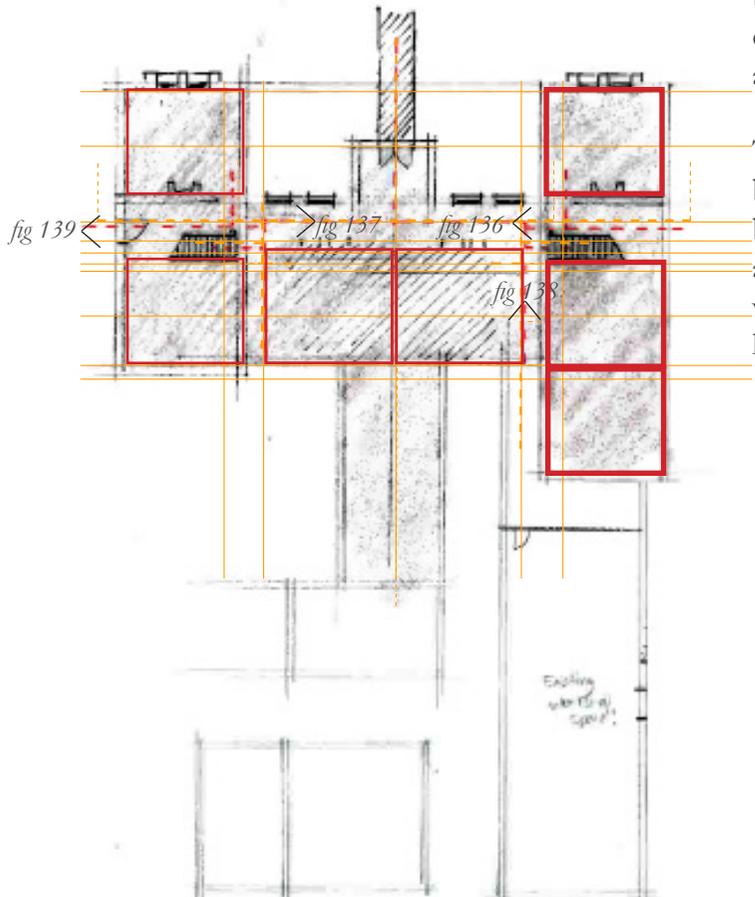


Fig 135 plan showing the proportions of the Carlile building

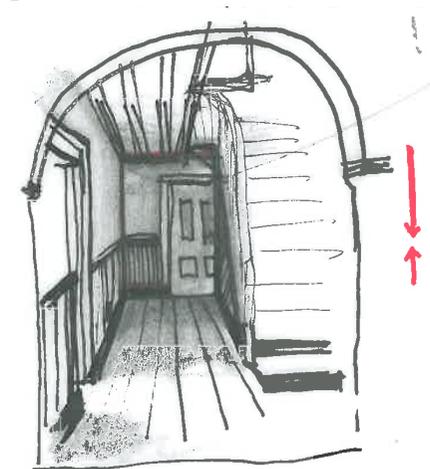


Fig 136 sketch illustrates large archway compressing the space beyond. The staircase compresses the view further. This causes the door to look small in comparison to these larger elements.

The original design appears to have unusual and distinct features. Juxtaposition between big and small, and the perceptions that are created when moving through the building, is a result of the arrangement of contrasting elements that are explored through drawing. A brief investigation was also made into the internal juxtaposition between domestic and institutional contrasting elements.

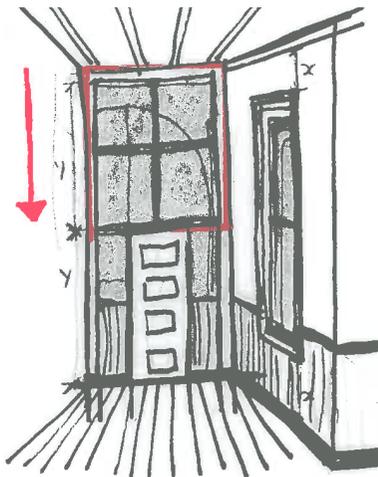


Fig 137 shows the oversized upper window causing the door to be perceived smaller. It is large and heavy in comparison to the door size and shape. This door and window placement segregating areas of the corridor relate to an institutional aspect of the building

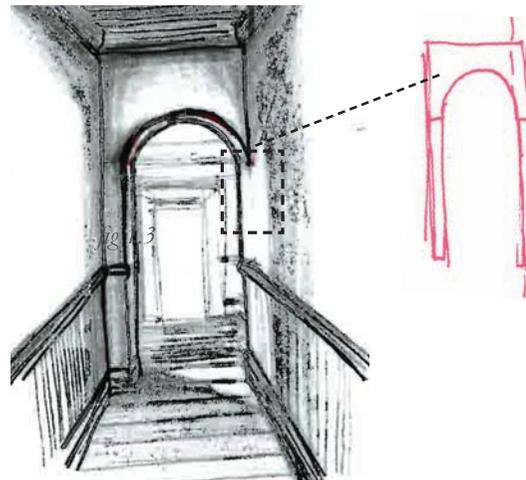


Fig 138 shows the arch foreshortened by the wall. It is unusual and gives the impression that it was a construction or design problem for this to occur.

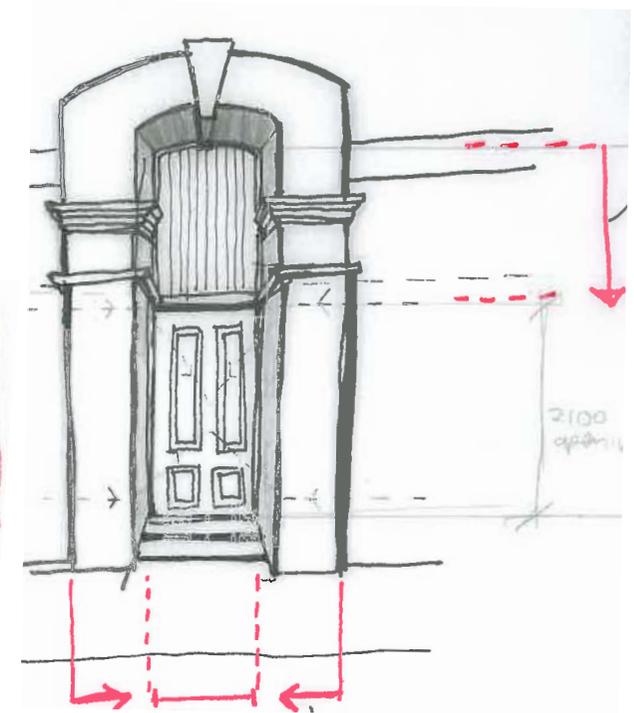
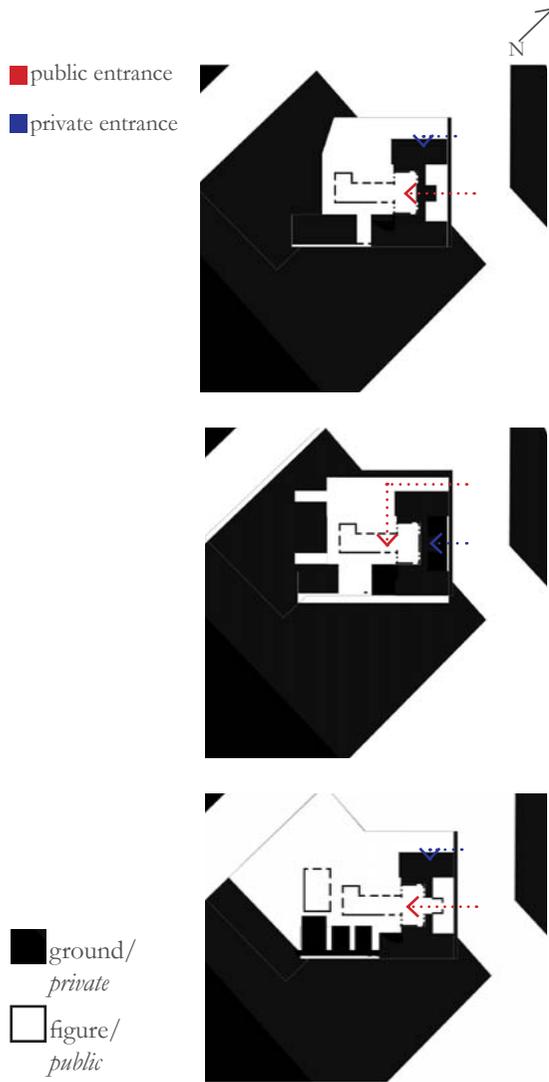


Fig 139 shows the thick concrete frame around the door is grand in comparison to the door size. The slender wood panels above the door exaggerate the verticality, thus emphasising the doors narrowness.



## 5 Design Response



## 5.1 Response to the Site

The site is a prominent landmark representing cultural heritage in the Grey Lynn and Ponsonby area. It provides design opportunities for the public to be involved in the re-use of this site. This response drove an initial exploration into how public can pass through the site. This exploration also investigated potential spaces (or areas) for public functions.

This exploration investigates how boundaries can be used, to integrate and separate, public users with the users of the building.

Fig 140 Figure-ground exploring different ways the public can integrate with the site

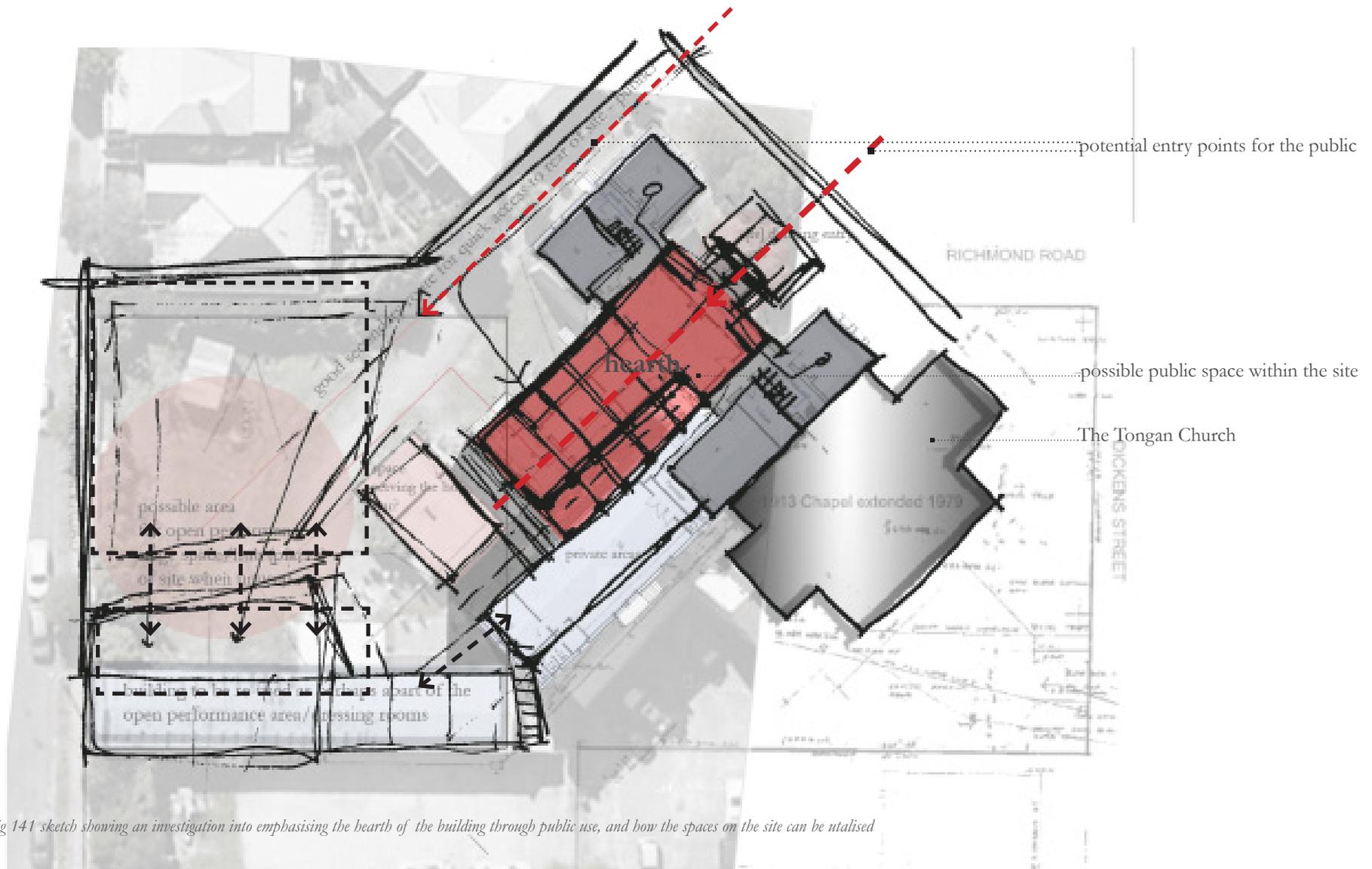
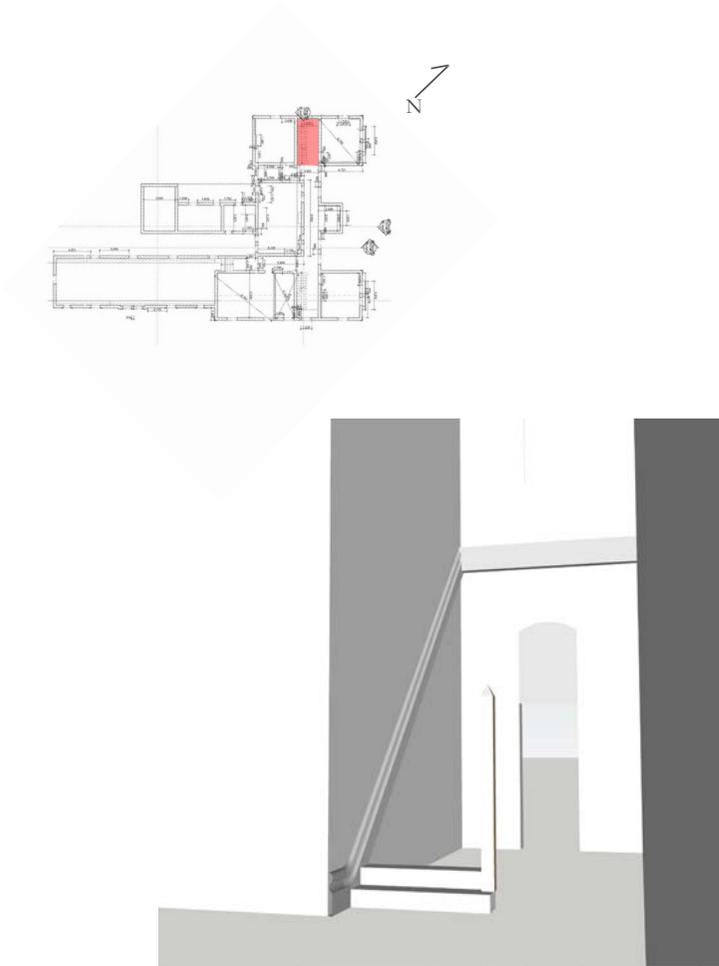


Fig 141 sketch showing an investigation into emphasising the hearth of the building through public use, and how the spaces on the site can be utilised

## 5.11 Response to degradation

The initial response to the degradation analysis (*pp 93*), was to remove the northern damaged staircase because it is structurally unsafe. Replicating the existing staircase was not a considered option, as this project argues that you cannot copy or mimic what was originally existed. A decision was made for the area to be left bare with the traces of the original stairs to show what was once there.

A response to the central block's degradation was investigated through finding ways interventions can improve and add to this degraded block. The notion of what could be and what should be done through intervention prompted a question about how these decisions should be made and justified.



*Fig 142 Image showing an initial idea of removing the fire damaged staircase and leaving traces of what existed*

## 5.2 Response to Heritage Value

These issues raised questions about what should be retained, reinstated, or removed. This generated an enquiry to understanding the value or significance in a building. How can the value be [re]interpreted? What other values can be interpreted in a heritage building that is not merely age-based?

Riegl's ideas of how to understand heritage and its value (*pp15*) lead to an interpretation for heritage maintenance through prescribed categories<sup>89</sup>. Although this was a large contribution to the conservation movement, it is important to understand how value is considered today, 110 years after Riegl.

To identify how value is perceived in Auckland (and broadly, in New Zealand), a review of the Heritage Building Protection Schedule<sup>90</sup> contributed to an understanding of how value is measured in heritage buildings. The schedule includes all forms of building 'characteristics', physical, contextual and intangible. The New Zealand Historic Places Trust (NZHPT) publishes a schedule of value protection when historic buildings become heritage. The Carlile building (registered as the Costley Training Institute [former]), was registered as heritage in December 2011, and has a schedule outlining the perceived heritage value. These values primarily relate to the historic use and function of the building<sup>91</sup>.

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<sup>89</sup> As mentioned earlier, these prescribed categories are historic, artistic, age, use and newness values

<sup>90</sup> This schedule is produced by the Auckland Council City Plan

<sup>91</sup> An example of the values the schedule of the Carlile House specifies is the *special significance as a reminder of private philanthropy and increased specialisation of training institutions*. The physical presence of the place (site) is noted to be of special significance as a *rare, purpose-designed, 19th Century training institute and home that was established by a private fund and special legislation*. *The site is considered of great value for New Zealand as there are very few surviving remnants of historic industrial schools, even more so a similar but less exclusive institutional type.*

(McKenzie 2011)

With a better understanding of the building's values, more informed design decisions could be made. The design will focus on accentuating the particular elements (fragments) that best represent the building's constant development throughout its life.

This approach will enable an establishment of visible layers that can educate and encourage the on going need to retain and re-use heritage buildings.

The understanding of significant and valuable elements of the building directly impact the design technique used to intervene. Elements within the building of greater value will require a more sensitive approach when intervening. Elements that are devalued by past interventions will constitute for a more intrusive intervention, in attempt to mitigate the devaluation caused (*fig 143 opposite page*). The intervention methods will consider the degree of insensitivity the additions have on valued elements, to decide whether to use, alter, add, or remove parts in attempt to alleviate the devaluing effect.

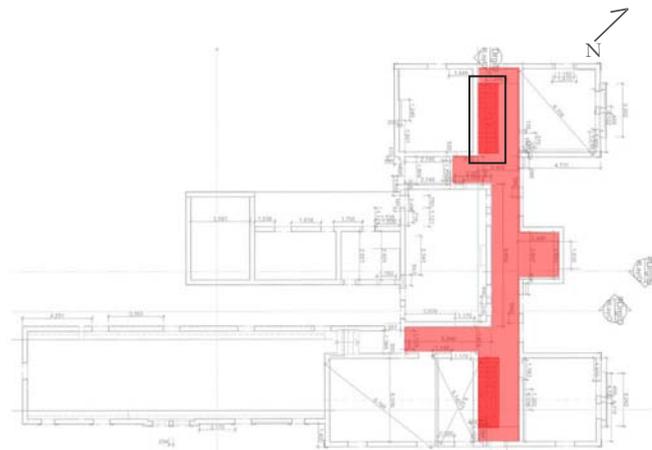


Fig 143 plan showing the symmetrical value (circulation) of the building

### 5.2.1 Critique to the initial response to the degradation

A more informed understanding of value prompted an assessment of the areas previously mentioned that were caused by fire degradation (*section 5.11*). An alternative approach to the fire damaged stairs is to reinstate the space with a new contemporary staircase. This approach responds to the symmetrical plan of the building, acknowledging that the spatial (circulation) value of the building will be upset if the staircase is removed and not replaced (diagram illustrating this)

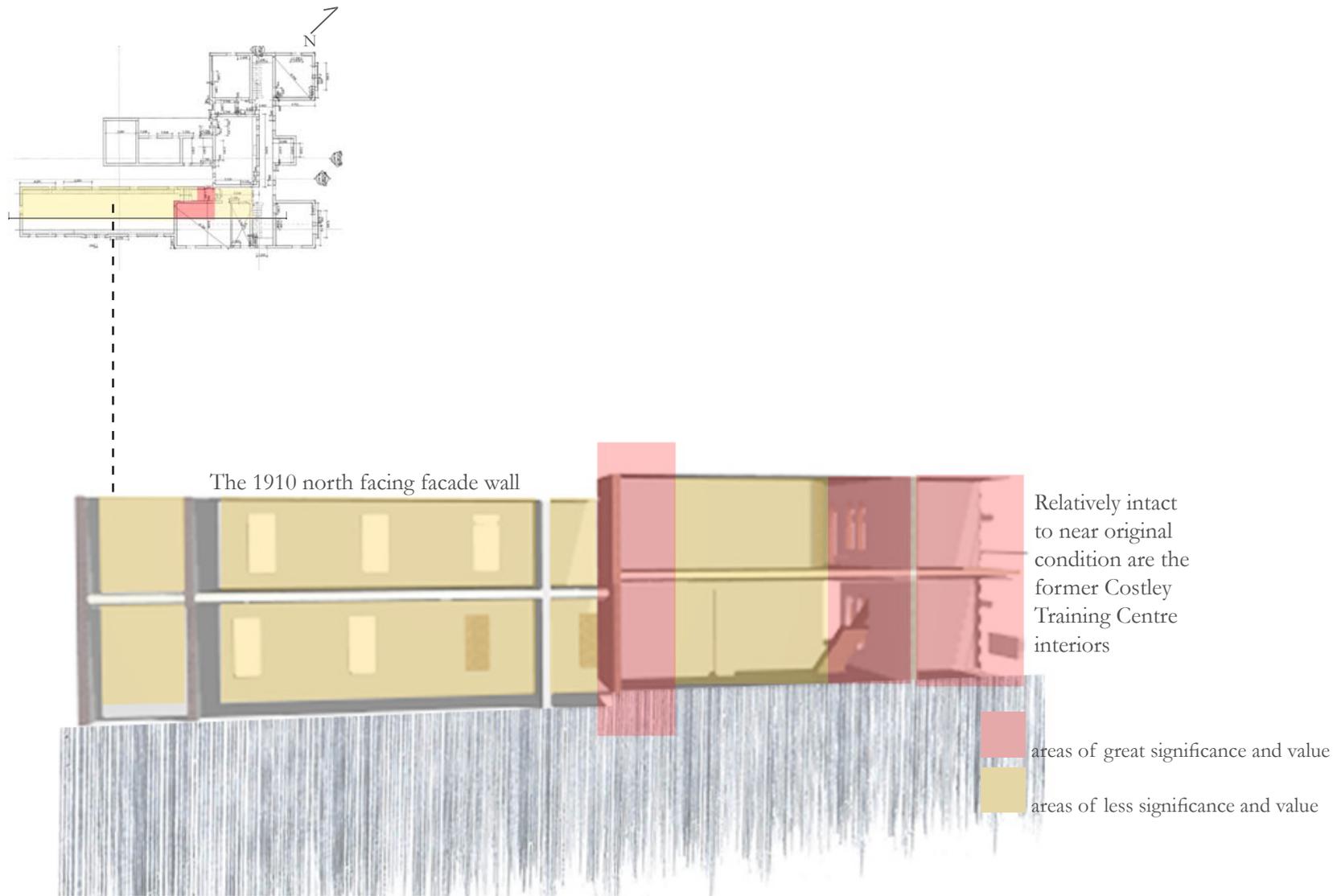


Fig 144 Diagram illustrating the value associated to the south wing of the Carlile building based on the understanding of heritage value.

### 5.3 Initial Response to the Value of the Carlile Building

The initial plan (*fig 145 opposite page*) explores the reorganisation of the Carlile building and its subsequent additions, with an understanding of the value associated to these spaces.

The central axis running through the centre of the building is clarified by incorporating new areas of social interaction upon this axis (*fig 147*).

A new axis is initially proposed. It adds a contemporary 'spine' to the building, and acts as a secondary sub-axis to the existing north-west to south-east circulation axis of the Carlile building (*fig 146*). It provides the public access to the recognised hearth of the site (*fig 144*).

This initial response to the Carlile building recognises areas that have been devalued. The 1910 addition encroaches over the Carlile building (at the end of the South Eastern wing) and destroys the aesthetic qualities of the exterior fabric. Ideas to mitigate this issue involves removing the section of the 1910 north-facing wall to expose the hidden layer of the Carlile House (*fig 145*).

This design also begins to realise the significance of the 1910 Southern exterior wall. The response explores how this wall can be exposed. Introducing a third sub axis to acknowledge the prominent pediment that rises above the gutter line, marks and celebrates the previous use<sup>92</sup>.

The central wing of the Carlile house was formally designed and used as a utilities block. Subsequent additions made to the Carlile building have caused this intended 'back of house' block to become the centre of the building. The design interprets this block as an area of less significance and therefore considers it of lesser value than more important elements of the building. This can be justified by the arrangement and spatial qualities the block consists of; small and narrow rooms and with lower ceiling heights compared to other areas of the Carlile building.

<sup>92</sup> This pediment has the Latin title 'Deo Juvante' which means 'With God's Help'. It is a direct representation of the orphanage phase of the building's life and the church's associations to the building at the time.

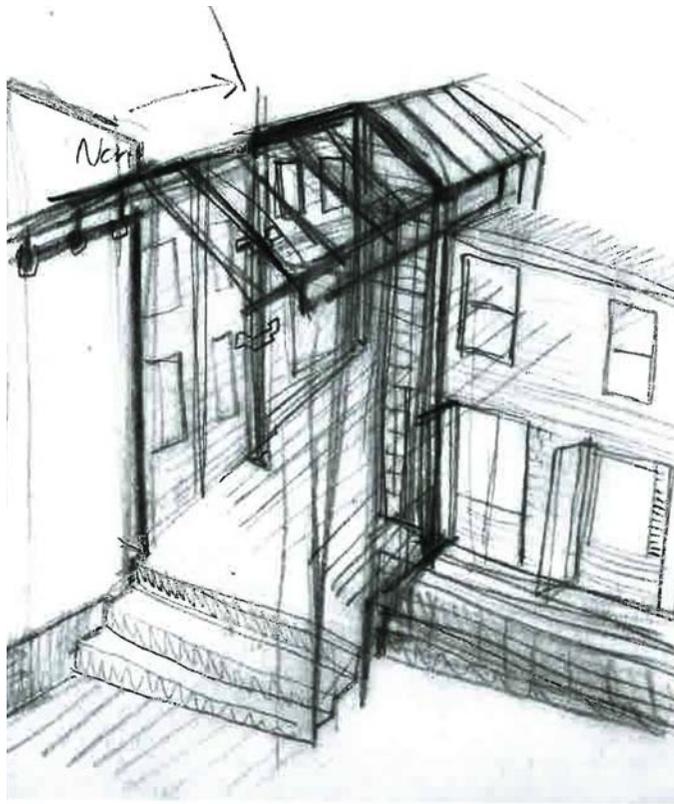


Fig 145 Sketch showing the initial idea of a new 'spine' of the site, acting as the public entrance

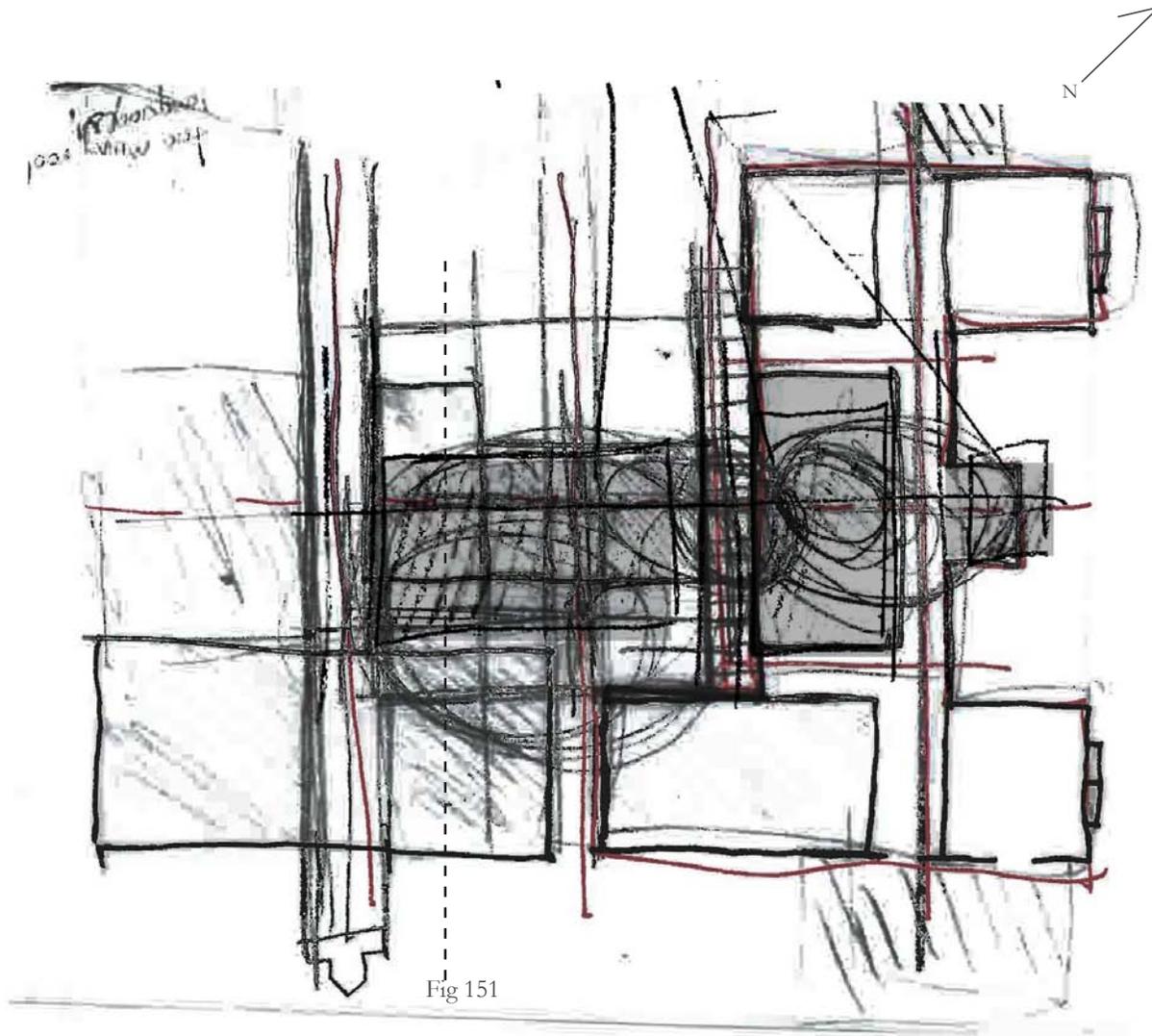


Fig 151

Fig 146 plan investigating ways the Carlile building can be organised with its additions, including add a contemporary 'spine'

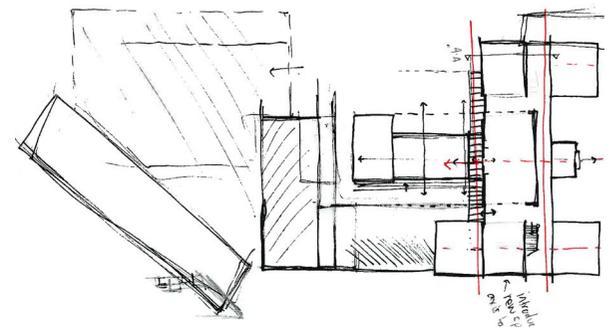


Fig 147 initial explorations into reorganising the Carlile building & site

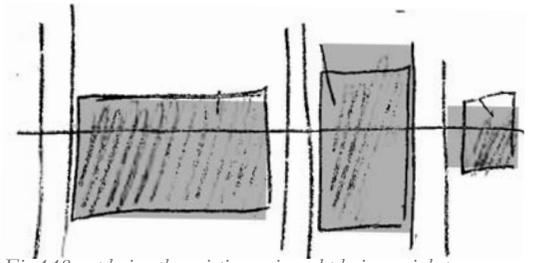


Fig 148 exploring the existing axis and placing social spaces upon this axis

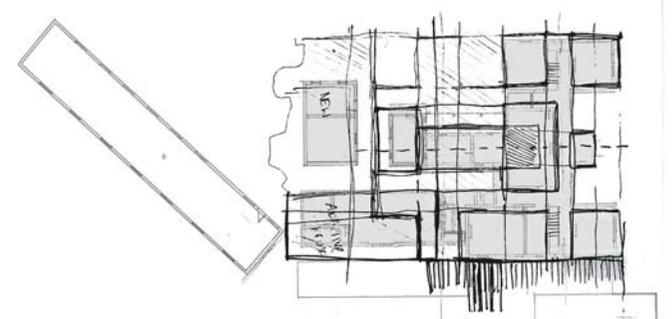


Fig 149 exploring how new additions can be added to the site through adaptive re-use

A challenge for this design will be to rejuvenate and transform this block into successful spaces. The approach is to extend the existing hearth of the Carlile Building to become a larger centralised space that could provide a pivot point for the building and spaces to be organised around. A possible way this can be achieved is by opening up the spaces to create a cross-connection between the exterior spaces that surround the block (*fig 149*).

The need to incorporate the public into the building's use could be approached with the re-use of the central block. It can be a possible entry point, and with views to Cox's bay from the upper level, could become a pleasant social space or restaurant for public use. Figure 149 illustrates an exploration into ways of approaching the 1910 addition. This exploration investigates removing the addition completely (to expose the wing of the Carlile building), retaining only the south façade and the roof framing. This approach would form an exterior public space whilst acknowledging the trace of the existing addition.

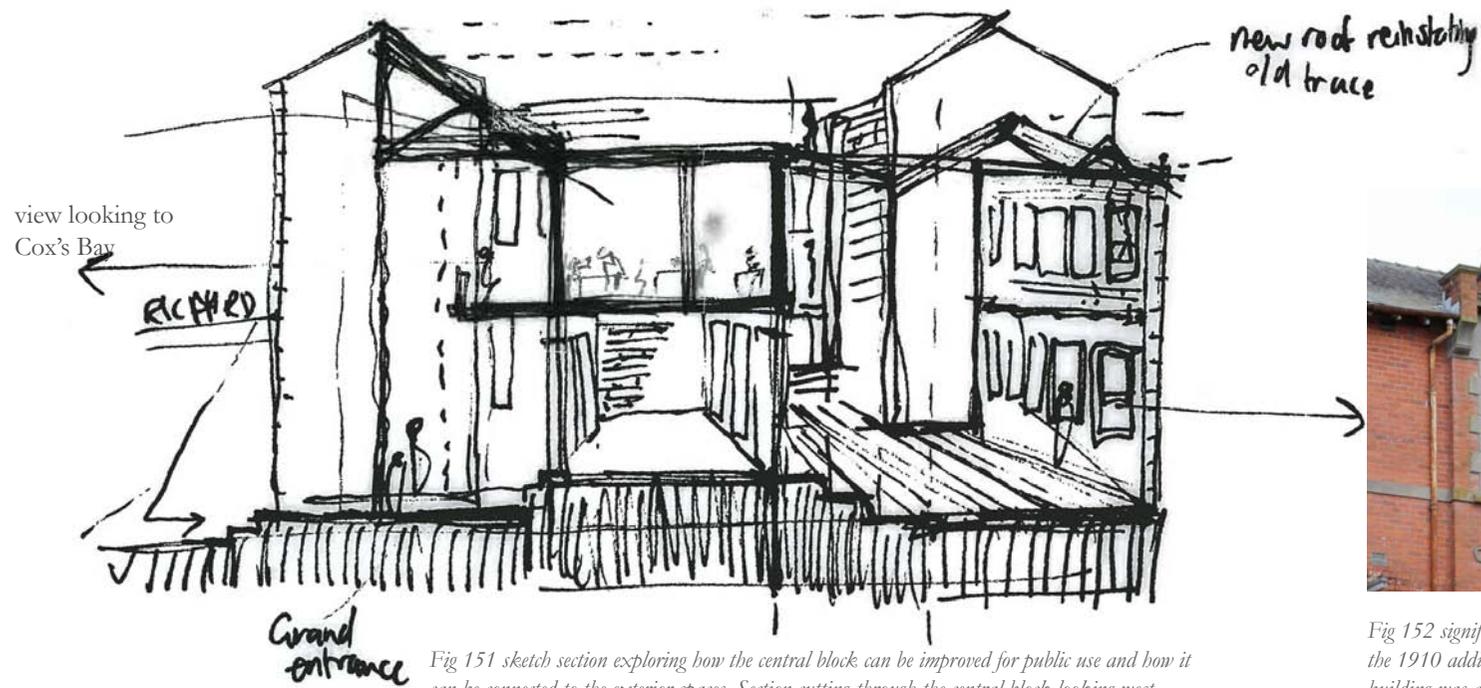


Fig 151 sketch section exploring how the central block can be improved for public use and how it can be connected to the exterior spaces. Section cutting through the central block looking west



Fig 152 significant pediment and trace of the 1910 addition marking the period the building was a Children's Home

## 5.4 Response to the Programme

In order to adaptively re-use the Carlile building, the new function should have similar attributes to what the building was originally intended for. The approach to finding a suitable function was investigated by analysing the past functions of the building (*fig150*).

A type of learning or educational programme was decided as the driver for a function, based on the past functions and the needs of the community. Learning or education has been a major part of the building's life and specifically, the original intention this building was designed for.

An understanding of the current suburban community of GreyLynn and Ponsonby allowed the selection of a suitable function to become more directed. An aim of this re-use is to reactive the connection the Carlile Building once had with the Richmond Road Primary School (*pp 75*). After gaining a brief understanding of the school, its programmes and lack of space, an approach that would provide a function to the school became a generator for the Carlile building's re-use.

A report published about the New Zealand curriculum outlines the need for a stronger music education in schools, particularly primary. In 2004, a number of related issues caused a reduction for music education in schools. In order to provide music lessons effectively in schools, a suitable environment needs to be available. A survey of 31 schools in Auckland showed that only 9 schools have suitable music rooms, while others make do with spaces inadequate for musical purposes<sup>93</sup>. Adding to this, many schools, particularly those built prior to 1990 do not have extra space for the delivery of music curriculum or for special programmes, individual or small group tuition, or resources and equipment storage.

The benefit for music education in primary schools would improve children's concentration, memory and general learning behaviour.

<sup>93</sup> Christine Wargent, "Music in Auckland state primary schools (Years 1-6), Primary Principals' *Sabbatical Leave Report May, June, July 2009*, July 27, 2010, 16

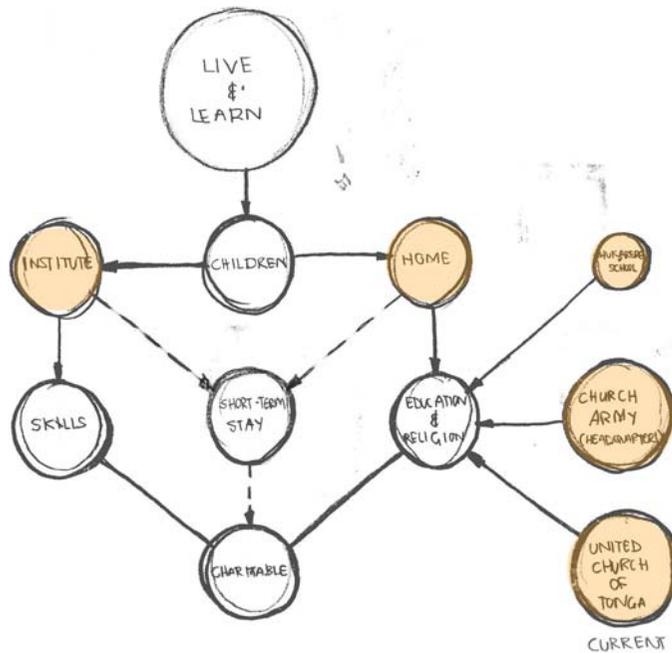


Fig 150 existing functions of the Carlile building and associated characteristics

Most secondary schools in Auckland have a music department or at least offer music facilities for students. The issue with secondary school music education is it fails to deliver the challenges and for students that are at an advanced level of music. Often, these students are engaged with private tuition to further advance their learning.

A solution to solve some of these issues is to create a music centre. The re-use of the Carlile building to become a music centre will create a model and a solution to the issues of music education in New Zealand. This centre will be open to the local community, but is mainly for school children/students in the Ponsonby and Grey Lynn area.

Changing the Training Institute to a Music School isn't mimetic of the historical uses but does reference the important concept of teaching. The building is about sharing and passing on skills and knowledge to its users.

*As students learn to communicate musically with increasing sophistication, they lay a foundation for lifelong enjoyment of and participation in music.<sup>94</sup>*

Historically, the users of this building (Costley Training Insitute and the Children's Home) would attend Richmond Road Primary during the day, and return later for further evening classes/religious prayers. The music centre will finally reciprocate this relationship, allowing the children from Richmond Road Primary to come to the Carlile building for music lessons.

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<sup>94</sup> Christine Wargent, "Music in Auckland State Primary Schools (Years 1-6)," (2009). 1

During school hours, the music centre will provide music tuition classes for primary school children. The centre can hold a maximum of 100 students at one time for classroom musical learning lessons. Class sizes range from 6-8 students per classroom. This size responds to the existing room sizes within the Carlile House, historically being the size of a two-person bedroom. Secondary School students can utilise the centre after school hours. The centre aims to accommodate students who excel in musical proficiency and require advanced lessons that schools can not provide. Facilities that the centre can provide students are individual practice spaces and tuition rooms; advanced group music lessons; areas for composing, studying and researching; and opportunities to sit theoretical and practical musical examinations.

Schools that will benefit from the music centre are

Primary Schools:

- Richmond Road Primary School (113 Richmond Rd)
- Marist School (82 Kelmarna Ave)
- Westmere School (Larchwood Avenue)
- St Joseph's School (456 Great North Rd)

Secondary Schools:

- St Paul's College (183 Richmond Rd)
- Western Springs College (100 Motions Rd)
- Auckland Girls Grammar (16 Howe St)

The Tongan Church neighbouring the Carlile building will also have the opportunity to utilise the Music centre. The church could use the centre as extra spaces required for choir practice, meetings and Sunday school.



.....Glenfield Music Centre (Intermediatte School)  
 - weekdays during and after school, and Saturdays  
 - Children aged 7 -12/13

.....Kids Music Company  
 - weekdays during and after school, and Saturdays  
 - Children aged 2-7

.....Music education Centre (Ponsonby Intermediate)  
 - children - adult classes  
 note that this is not a music centre, solely a venue that this  
 company gives their classes at

.....Music School Auckland University  
 - tertiary ages students studying music as a career path

.....Lewis Eady Music School (Remuera)  
 - pre-school music classes  
 - lessons at school (teachers go to schools)  
 - lessons after school and on weekends  
 - holiday music programmes

music centres

primary schools

secondary schools

Fig 153 Map showing the current music schools in Auckland, and the Primary and the Secondary schools in the vicinity of the Carlile Building

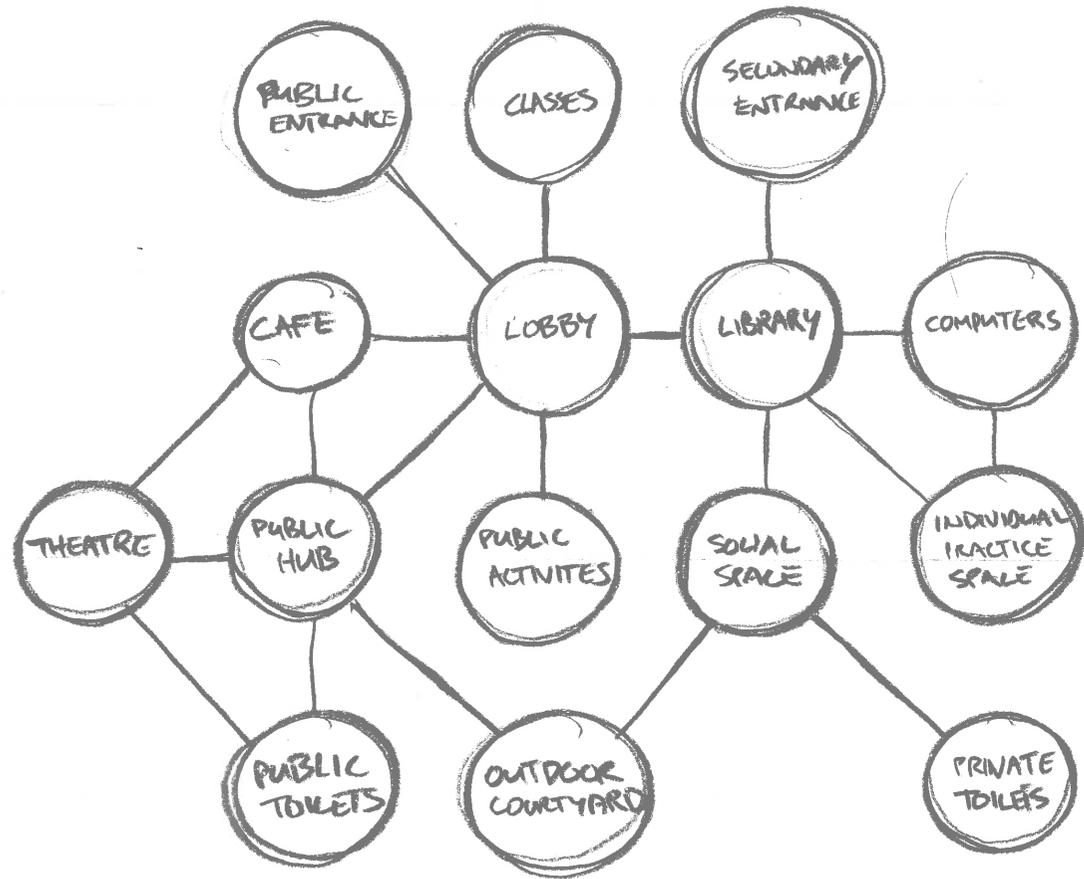


Fig 154 Relationship between programme spaces

The programme requirements that will cause existing spaces to be re-used, altered, and new elements added are:

1. Auditorium (central space)
  - (Flexibility of this space will allow for multi use requirements such as performances, large rehearsal space (to fit orchestra size assortment), music exam space etc).
  - Acoustic design
  - Public entry, and circulation
  - Stage, lighting and sound spaces
  - Musical performers backstage entry, including:
    - backstage
    - prop area and dock
    - warm up instrumental areas pre performance for musicians
2. commodious foyer, including:
  - public interactive centre
  - bar/café/food for visitors to the site to see the performance
  - information/reception
  - public bathrooms
3. Practice studios (individual rooms)/composing/study purposes
4. Classroom studios for teaching small sized classes
5. Library for musical students
6. Computer spaces for study and composing
7. Outdoor auditorium for larger performances
  - Lighting
  - Backstage
  - Performers access
  - Public access
  - Public bathrooms
  - Bar/café/food (perhaps accessed by all areas of site)

## 5.5 D esign Response

### 5.5.1 Design Exploration 1



Fig 155 The hearth

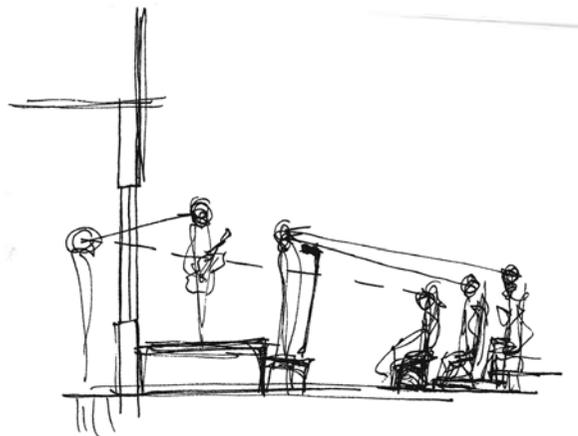


Fig 156 internal windows play juxtaposition to who is on exhibition

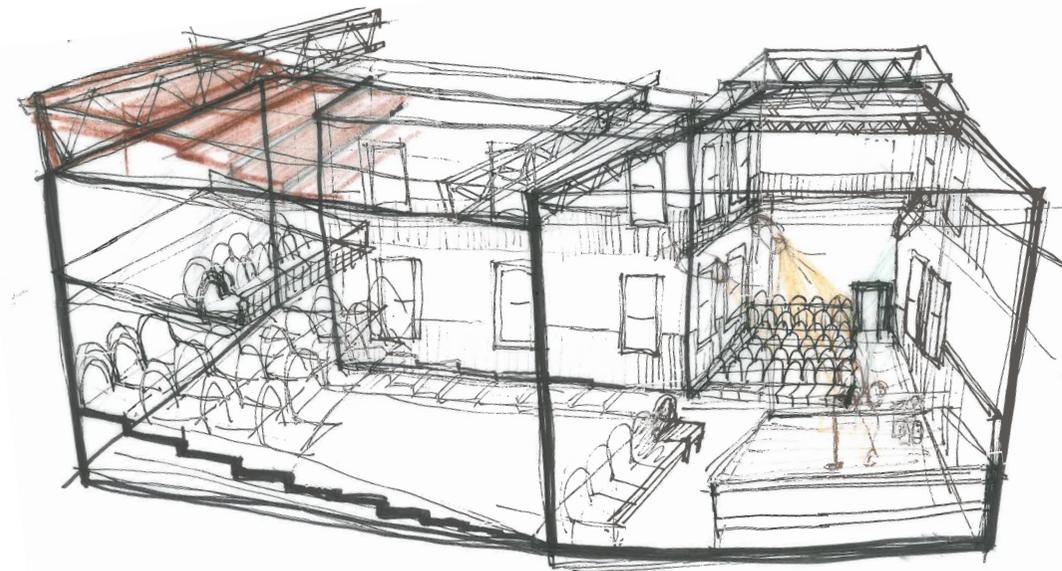


Fig 157 Carlile building re-used as a small theatre

## 1886 Carlile Building

This investigation began with searching for a way to integrate a theatre within the existing spaces on the building. This proved most challenging due to the existing spaces in the Carlile Building being small and intimate ‘rooms’, contrary to the sizes required of the theatre.

This exploration utilises the ‘hearth’ of the Carlile building and the central wing (former utilities block), to become the theatre space. This design approach would re-use and alter the existing spaces, while referencing the organisational values (the ‘hearth’) the building has.

Figure 155 illustrates the removing of the walls that dissected the central block, as well as the upper floor, to create one long, double height space. This would provide seating for the audience and a possible mezzanine level above. The central hearth of the Carlile Building would provide the stage area and further seating for the audience. The upper floor to this hearth would also be removed to meet acoustic (direct and reverberation sound) requirements for a theatre. The detailing and décor from the existing upper spaces, such as the wallboard lining would remain as a trace and a reference to what existed.

Figure 156 shows the approach to the deteriorated and leaking roofs by removing the existing roof covering the the central block and replacing it with a light, contemporary roof. The added roof structure would support the hung acoustic panels. The exterior form would follow the historic pitch of the existing roof.

The design references the current elements of Carlile building that portray ideas of intentional and unintentional exhibition of its users. The existing windows on the walls that segregate the north-south (corridor) axis from the hearth allow occupants to view into the hearth from the corridor. This puts the users within the hearth unintentionally on display to these viewers. (fig 154). Re-using the hearth as a theatre builds on these ideas of exhibition.

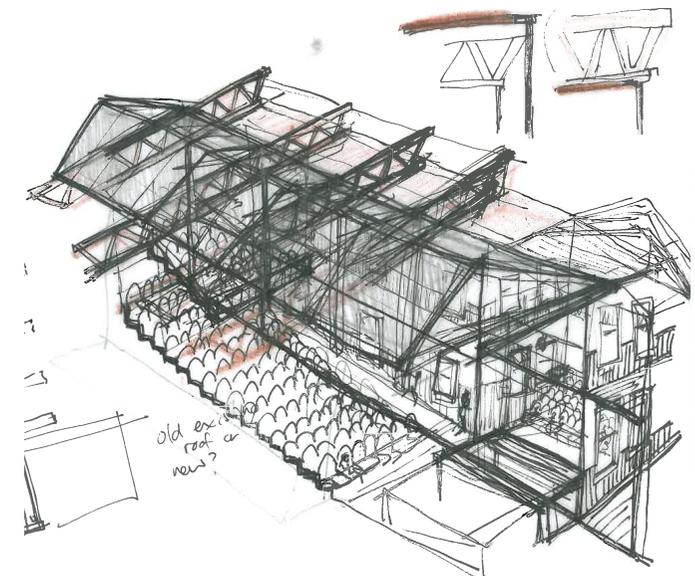


Fig 158 sketch illustrates a further progression of the theatre re-using the hearth. A new roof is added to the space.

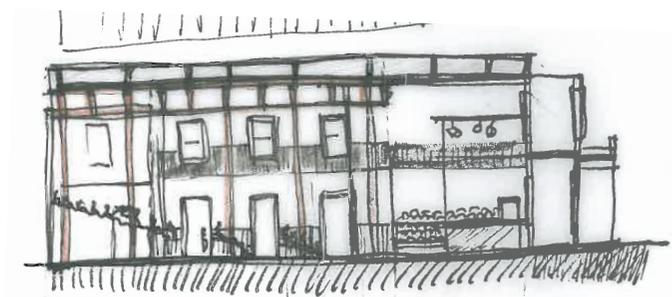
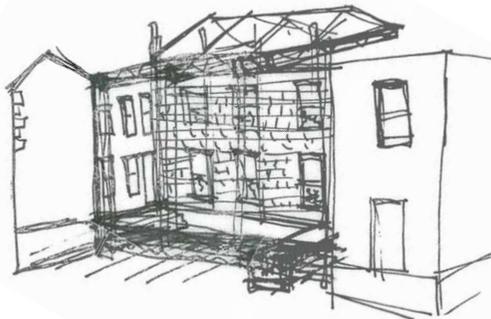


Fig 159 sketch cutting through the central block and hearth of the Carlile building illustrating how the theatre re-uses the space horizontally and vertically



*Fig 160 sketch explores the initial stages of developing a public hub of the centre as an extension to the existing verandah. Behind the central block facade, the theatre is located, with a new roof.*



The design uses these existing windows to create a juxtaposition between the musical performers, that and the audience. The performers are intentionally on exhibition, while the audience is unintentionally on exhibition to the musical students of the building.

### Public Hub

This public area is an extension of the existing verandah to the North, directly located outside the theatre. This space provides visitors a place to socialise, before and after music performances. Entrances to the theatre are located off this public space, and pathways beyond the hub invite visitors to explore the centre.

### 1910 Addition

The approach to the 1910 addition is a result of understanding of its value and its devaluing effect it has on the Carlile building. The southern façade that can be seen from Dickens Street has decorative aspects in attempt to cohesively merge the façade with the Carlile building facades. In contrast to the southern façade, the northern façade is constructed with no decoration and of a different, presumably cheaper brick material. The northern facade was foreseen less important on its construction, and is the cause of the negative effects the addition has on the Carlile building. The result of this is explored in this design by removing portions of the northern façade and its space within, to expose the existing exterior end wing of the Carlile building, and open up the compact space between the addition and the Carlile building's central block (image... shows).

'Exhibition boxes' are explored as spaces that individual music students can use for practice. Allowing for the public to view into these boxes, putting the music students on exhibition. The southern facade can be viewed from these boxes. This ensures people see this wall for acknowledgement of its significance.



Fig 161 ground floor plan of Design Exploration 1

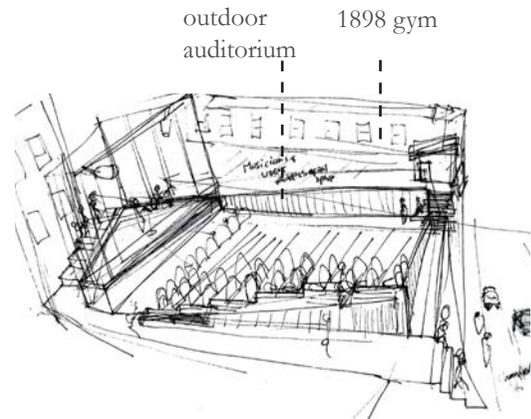


Fig 162 sketch of the outdoor theatre

outdoor  
auditorium

1898 gym



### 1944 Shed

A café/bar re-uses the 1944 shed and serves the public hub. The 1944 shed acts as an enclosure to the public area that segregates the musical centre users from the public.



### 1898 Gymnasium

The existing, long gymnasium structure is re-used as spaces for music classes and additional practice rooms. The design for a communal social space for students is located in the centre of this building. The exterior space to the north of the building is an extension to the social area within.



Chamberlain  
street access

### Unused space

The unused space to the west of the site is explored as an outdoor auditorium with a second entrance accessing the auditorium from Chamberlain Street. The small size provides the local community with outdoor entertainment during the summer months. It may be used for formal performances, pre-show entertainment, informal 'street theatre' and cinema screenings.

### The Tongan Church



A constraint outlined in the building analysis, is a result of the 1979 alteration made to the historic chapel belonging to the Carlile building, now a large Church for the Tongan Community. The church addition has destroyed the spatial organisation of the Carlile Building, and interferes with the aesthetic and cultural values that the Carlile building holds. However, demolishing this church, although an obvious response, is not investigated in these design explorations. This project objects to the removal of the Tongan Church, arguing that it is more sustainable to keep it and that it is an example of the imperfections and 'bad moves' of Auckland city. Demolishing the

church would be a way to hide the history of the Carlile building, and this would be representative of the idea of sanitation, which the project disputes.

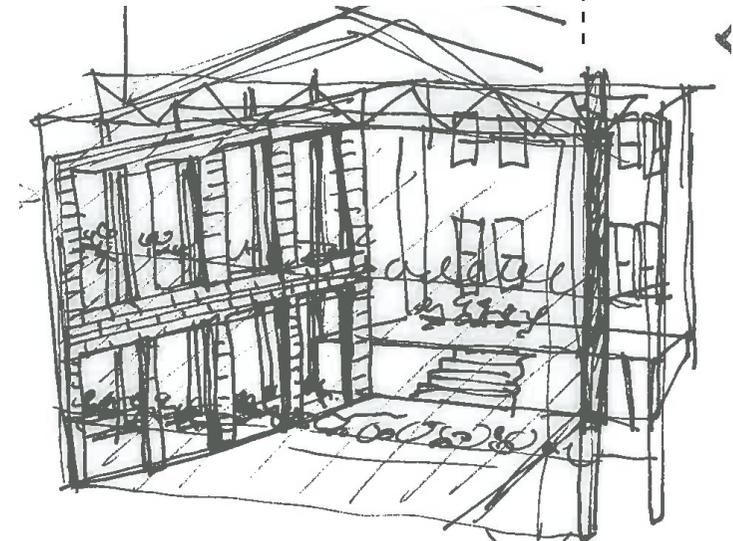
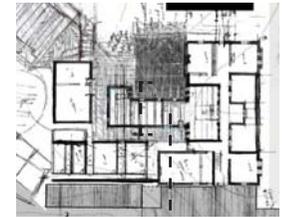
The approach to the church is to attempt to mitigate the problems caused by the addition, through finding ways to re-establish the connection between the Carlile building and the church. Initial reactions were to cut the wall that segregates the church and the southern subsidiary entrance to the Carlile building to create an opening between the church and the Carlile Building.

#### Issues with Design Response 1

The major issue with this design is the theatre. Although the theatre seemed to fit well in the centre of the site, the existing spaces were too small. The design was distorted to fit the spatial requirements for a theatre. A few explorations determined that the theatre was too large to fit without making drastic demolitions to the historic fabric of the central block exterior walls. A new response to the theatre requirement for the programme had to be reassessed.

Other issues:

- The significance of the main entrance was not successful in its explored re-use as a window.
- The damaged stairs to the north should not be removed without replacement as it destroys the original circulation the building was designed with, and hinders rather than adds value to the building.
- The design exploration doesn't allow the visitors or public to explore the historic Carlile building, and is not the correct response for such a public landmark.



*Fig 163 sketch explores ways to extend seating space by creating a series of protrusions within the exterior wall of the central block. These act as view holes to the stage but this would be unpractical and problematic*

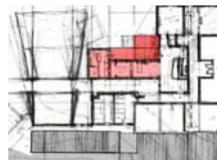
## 1886 Carlile Building



Fig 164 removed floor of the hearth to create a double height space

This exploration began with investigating a new solution to the issue of the theatre space that was found in exploration 1. This exploration re-uses the hearth of the Carlile building as an information hub for the site. This space would provide information to the users of the music centre, and the centres visitors. As a lobby space, the hearth remains important to the Carlile building, and plays a vital role for the successful functioning of the centre. Removing the floor to establish a double height space adds to the importance of the space, and amalgamates the separated hearths together, to become the centralised space for the Carlile building (*fig 164*). The public use the existing main entrance and is split into two different directions to then accumulate into the lobby. This references the spatial value the building once had from the entrance to the hearth. The unusual existing interior exterior windows offer the visitors views into the lobby before entering. A public interactive space re-uses an existing room to the north of the building. It is connected to the lobby by removing a portion of the wall that previously segregated the space between the central hearth and the bathroom.

## Public Hub



The problem with the narrow and small spaces within the central block of the Carlile building has been attempted to be resolved to improve the spaces through altering the exterior fabric. The approach has been to modify existing windows, to create doors, allowing physical connections to the exterior. The section of the central block that is connected directly to the lobby space is used as a café, and links the exterior public space, and the existing alley space which will become the circulation 'spine' for the site. The 1892 addition to the rear of the central block has been altered by adding openings to the east to link to the northern verandah; and to the south to connect to the circulation 'spine'. This space is re-used as a coatroom for visitors, which can be directly accessed from the public space.

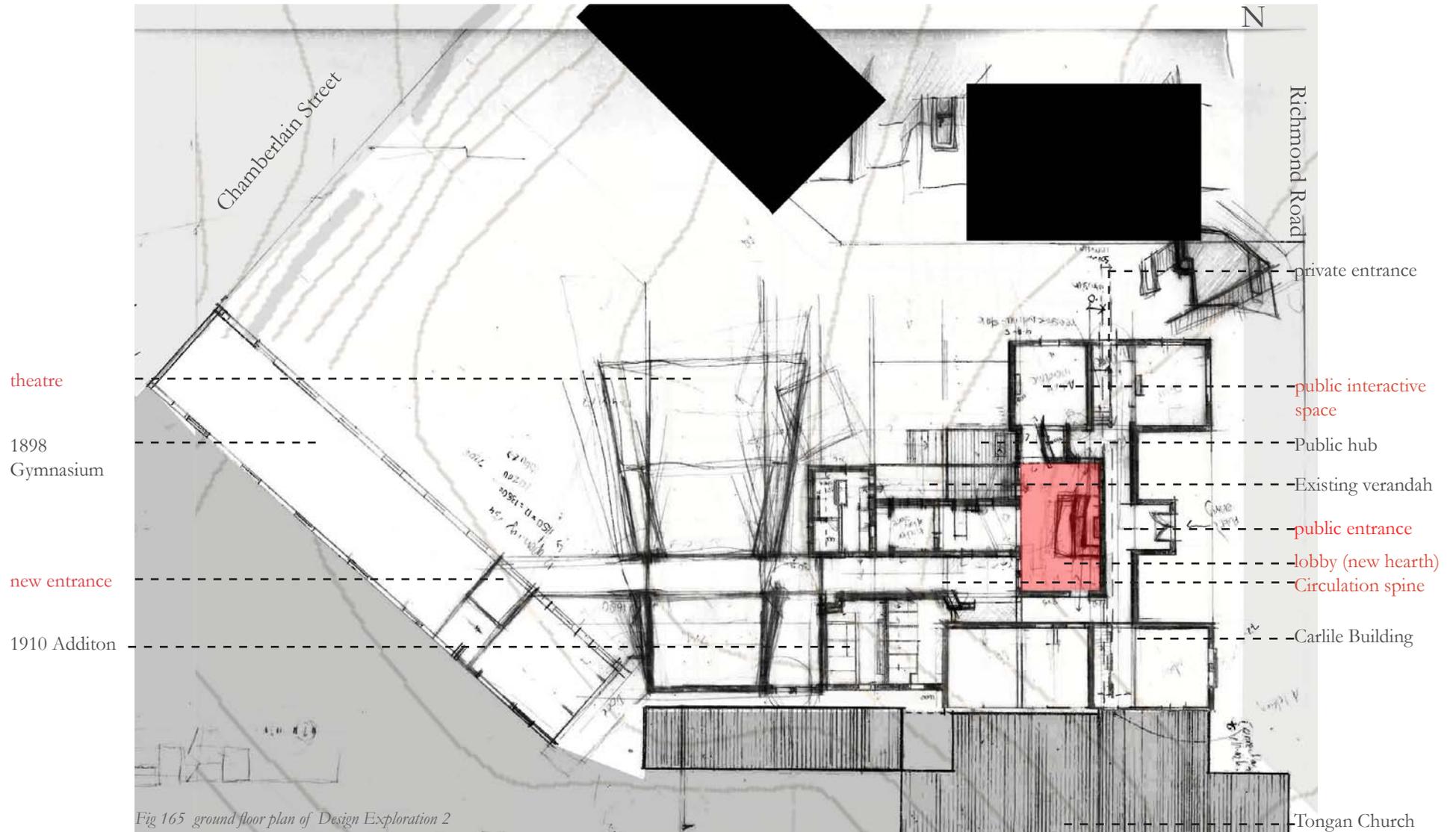


Fig 165 ground floor plan of Design Exploration 2

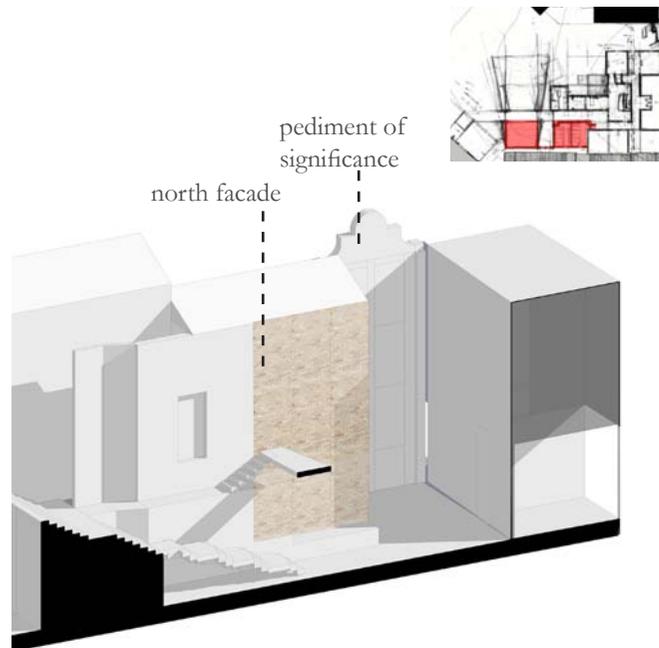


Fig 166 shows a section cutting through the circulation spine, revealing the 1910 addition and the cuts made in the northern facade



### 1910 Addition

This exploration dissects the spaces through the cuts made in the north façade. The south wall remains untouched, maintaining an acknowledgement of the existing mass. The initial response to the pediment (*pp 108*) has been to draw public awareness to the chapter of the building's life through creating a vacant space in front of this important space. The rear of this addition has been incorporated to become a part of the new theatre space addition. The opportunities for this theatre arrangement are:

- To provide enough space to meet the requirements to seat circa 200 people;
- The placement and form providing an enclosure to the public space;
- The use of the 1910 addition as the stage space of the theatre

### 1944 Shed

As a consequence, the 1944 brick shed has been removed. The intention initially was to retain the shed (as seen in exploration 1), but its location in the centre of the site proved difficult to design with and incorporate into the centre. It prevented a cohesive arrangement of the site, as it does not acknowledge the change in orientation of the site. By replacing the shed with the theatre, value can be added that can contribute to the building's heritage value. The theatre contributes to the value of continual development, inscribing the site with a new use that can add to the existing layers of uses and development.

A circulation 'spine' is introduced to respond to the awkward and unusable space that resulted from the 1910 addition. This spine begins where the alley previously exists between the central block of the Carlile building and the 1910 addition, and will be used as the main route for users and visitors to pass through the site. This design exploration aims to extend this space beyond to help connect the western space and the gymnasium building with the Carlile building. Consequently, the placement of the theatre, intersecting with the circulation 'spine', became an opportunity and a constraint to the design. Explorations were investigated as to whether to continue the 'spine' under or dissect through the theatre to connect the western area of the site to the eastern. This led to the realisation that the theatre needed to become the new central point to the site and a method to compose the auxiliary buildings and subsidiary spaces together.



circulation 'spine'

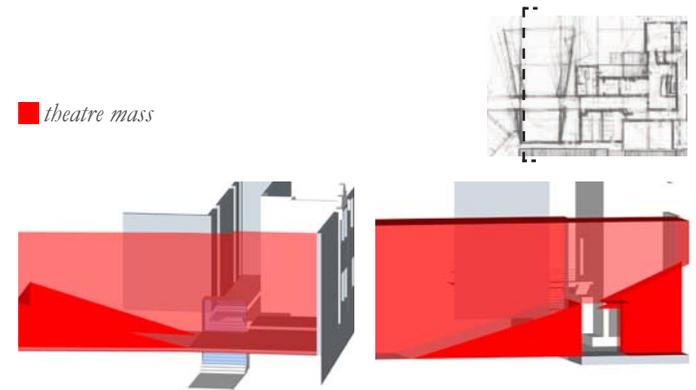
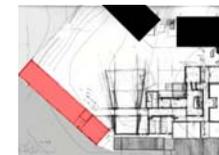


Fig 167 circulation spine continued under the theatre

Fig 168 circulation spine continued by dissecting through the theatre spaced

### 1898 Gymnasium

Adding to the exploration of this building in exploration 1(pp) a formal entrance to this building is incorporated. The entrance is positioned in line with the circulation spine, aiming to reconnect the isolated building with the Carlile building.





### The Tongan Church

Allocating existing spaces in the Carlile building to be flexible spaces for the music centre, and for the Tongan Church to utilise, begins to create an interconnected relationship between the buildings. These spaces are located near the southern entry connection from the Carlile Building to the church.

### Issues with Design Response 2

- The theatre and its placement was found not to be the suitable response for the site..
- The of the theatre blocks natural light to the south-eastern area of the site, particularly blocking light from the circulation spine. The placement of the theatre also negatively affects the composition of the site as it splits the site, rather than establishing continuity with all spaces.
- The circulation spine is not cohesively connecting all spaces to the site together. It needs to address the western side to the site to tie the spaces together.
- The entrance to the 1898 gymnasium building is too small, and does not correlate to the 'spine' successfully.

### 5.5.3 Design Response 3

#### 1886 Carlile Building

Further developments leading from design exploration 2 aims to mitigate the issue of blocked lighting due to the positioning of the Tongan Church. Rooms that are directly affected are the south eastern ground floor wing has natural lighting or ventilation. This design exploration investigates how these issues can be resolved by removing the floor that separates the ground and first floor in these spaces. This intervention allows light and ventilation to enter through the upper window and diffuse to the lower spaces. The plan (*fig 166*) illustrates the re-use of these spaces by creating a music library on the ground floor (a function that requires indirect sunlight), and the mezzanine floor directly above, that can be used as a computer lab for research and composing.



### 1910 Addition

The aim for the 1910 addition in this exploration was to strengthen the circulation spine for greater site cohesion, and improve the space between the central block and the 1910 addition. Successfully achieving this will create a pleasant exterior space that can be used as an extension to the public hub. The approach taken was to pull the public bathrooms back from the north façade. Cuts were made in the north façade to complement this approach, by creating a permeable walkway. The upper level of the 1910 addition retains its existing width, which creates a covered protection to the walkway below. The walkway is both segregated and integrated with the circulation 'spine'. It plays on the juxtaposition between what is the interior and exterior, and who is on exhibition, through the cuts and windows within the façade.

### Theatre

The new placement of the theatre in the centre of the site provides a pivot for the additions to be organised around. Furthermore, the spatial arrangement of the theatre cohesively addresses the angle change that the site holds.

The theatre links the circulation 'spine' to the western side of the site in order to unite the site spaces.

### 1898 Gymnasium

The entrance to this building has been altered to create a large enough entry point for the music students, while also connecting the building with the circulation 'spine'.

The circulation 'spine' is strengthened in this exploration predominantly through the form of the theatre, as it guides the change in angle of the 'spine'. This allows the 'spine' to continue to the western side of the site, diminishing at the open courtyard space. The spine encourages and directs the public to engage and explore the music centre.

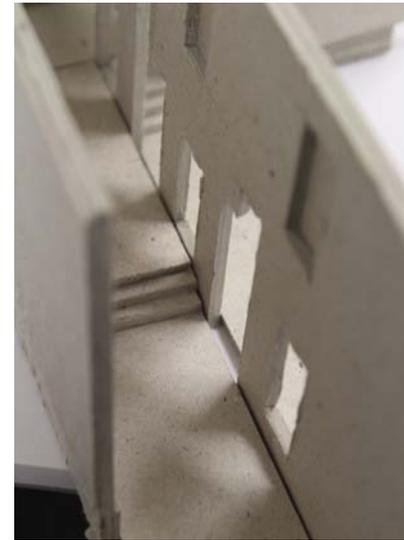


Fig 170 Model showing the north facade of the 1910 wall modified



Circulation 'Spine'



Theatre

### Unused space (outdoor auditorium)

Changing the direction of the seating and stage further develops this outdoor performance space. This allows for a flexible outdoor theatre that can also be a part of the larger courtyard space. These ideas are explored through utilising the natural slope of the site to create concrete seating which is shaped by the landscape. This space can be used by both the public and users.



Fig 171 Outdoor Theatre that becomes a extension to the pubic courtyard when unused



## 6 Design Outcome



The outcome to revitalize this building has been adaptive re-use as a Music Centre.

This function has required an adaptation of the building to fit the requirements for the programme, and provides a result to the theoretical outcome that heritage buildings should be in continual development that adapt to society requirements.

The design outcome is a series of interventions that aim to add value to the building, and mitigate previously unsuccessful spaces resulting from the building's growth and additions.

#### The 1886 Carlile Building

A sensitive approach as been applied to the re-use of the existing Carlile building. Areas that are kept well in accord with its historic construction, such as the east facing rooms at the front of the building, have been respected. The central block has had intervention, aiming to improve the narrow spaces within by creating a strong connection to the exterior spaces (north and south of the block).

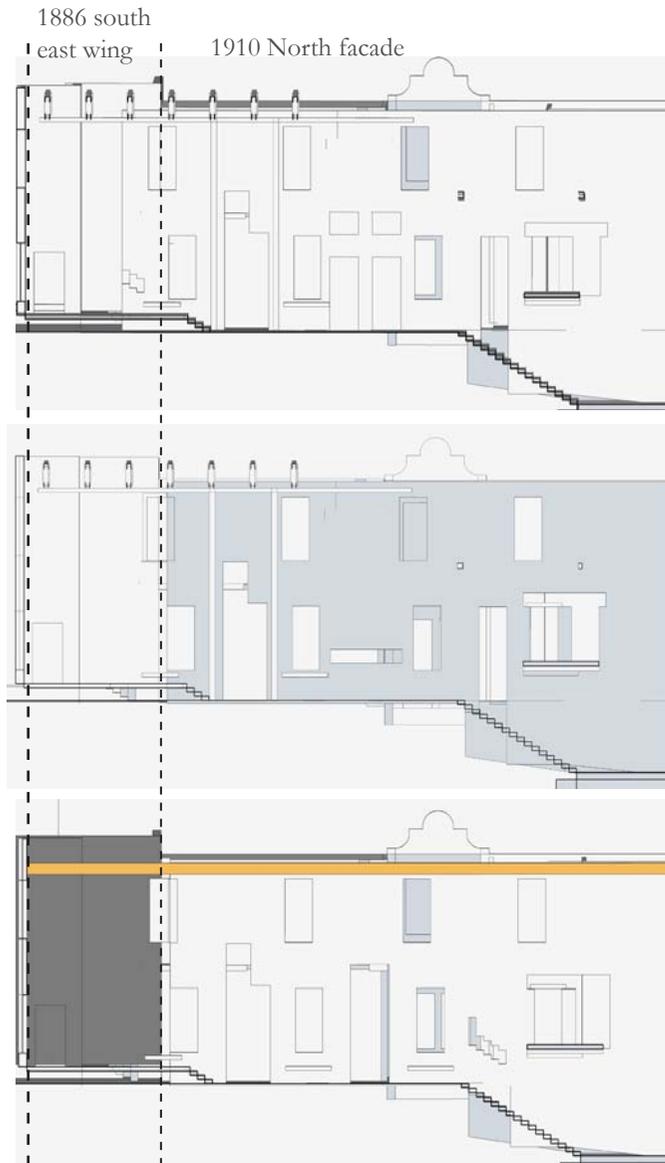


Fig 172 Explorations in to the ways the North facade modifications can be made.

### 1910 Addition & the circulation 'spine'

The 1910 addition marks a period of re-use for the Carlile building, but also devalues its significance. Intervention strategies aim to mitigate these issues through creating openings in the north façade, aiming to break up the volume and detrimental characteristics it has on the Carlile building. By retaining sections of the façade, rather demolishing it or the addition, acknowledges its physical presence as a layer of the building's cultural significance.

Fig169 shows explorations into the different ways this intervention can be executed has been investigated and further development is required to resolve this design intervention successfully. In addition, a lightweight roof canopy spanning the circulation spine between the buildings is an intervention that will place a contemporary reinterpretation of this space in the building's history. It will require further design development to ensure the structure fits sensitively with the building. This structure aims to provide shelter and light to the space, improving the current dimly lit 'alley' space.

The southern façade is considered of most value to this addition, for its iconic representation of the building's historic use as a children's home. In particular, the significant pediment that marks a protruded section of this façade has been highlighted as an area of importance to the design. A void created in front aims to draw awareness to this layer of significance in the building's development.



*Fig 173 Circulation 'spine' space with the openings in the north facade of the 1910 addition*

## The 1898 Gymnasium Building

The form of the existing gymnasium building has been retained. The design interventions aim to connecting the building cohesively with the Carlile building and theatre. A portion of the façade is cut to create a transition and entrance to the building. This intervention occurs on the circulation 'spine', at the point where the pathway changes direction as a response to the site orientation. The building has been re-used, and acoustic panels fitted to divide the existing open space for music classrooms and individual music studios.

Exploring ways this building can interact and connect to the public courtyard to the north of this building is a further development to be investigated. Insertions in the façade of the building are an initial response to this aim that provides seating to the courtyard.



*Fig 174 Exploration into how the Gymnasium exterior wall can connect with the courtyard space*

## The Theatre

The plan of the theatre was generated as a response to the site angles, and the aim for the theatre to cohesively link the auxiliary buildings on the site together. The theatre has become the central point on the site, and a pivot to the circulation 'spine'. The entry to the theatre is located on the new 'spine'. Access to the mezzanine floor provides a threshold experience, transitioning from a historic fragment of the existing 1910 addition to the newly added space of the theatre.

The height of the theatre is a reaction to the residential villas on the northern boundary of the site, responding by a low roofline. This ties in with the existing single-storey height of the villas, and creates a comfortable backstage area for performers.

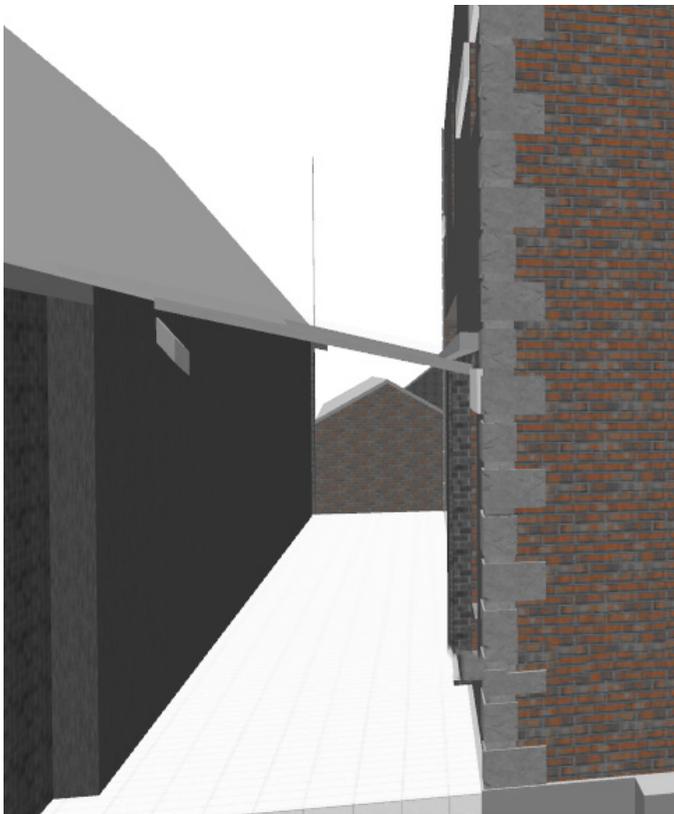
The form ensures natural light is not blocked from surrounding spaces. Lowering the theatre into the ground responds to the natural slope and level drop between Richmond Road and Chamberlain Street, and gives a sense of permanence for this new addition to the site.



*Fig 175 Section through the Theatre*

## The Tongan Church

The outcome of the Church and how to respond to the direct attachment it has to the Carlile building has been a difficult issue. Although the church devalues the Carlile building significantly, the project approaches this by acknowledging that it is a layer of history for the Carlile building and the suburban area. It is an unsuccessful alteration to the former chapel and does not apply sensitivity towards the Carlile building. This approach has translated to design by aiming to mitigate the issues caused by the church through re-establishing a connection between the two buildings. The approach to [re] create a connection has been to remove the interior aisle space of the church attached to the Carlile building. Retaining the roof and rafters of the structure, the aisle space becomes an exterior walkway and transition between the buildings. This reinstates the spatial significance of the design of the former Costley Training Institute. It also alleviates light problems formally caused by the church blocking light into the south-eastern openings of the Carlile building. This will provide the option for the users of the Carlile building to re-utilise church facilities also; when/if the church is no longer required for religious services.



*Fig 176 The connection between the Tongan Church and the Carlile building recreated*

## 7 Conclusion

*First we shape our buildings, then they shape us, then we shape them again-ad infinitum*<sup>95</sup>

‘Cities are documents’ that are infinite and incomplete. Buildings are a medium that should express a city’s change over its lifetime.

The process of construction is never complete. In the past, buildings have undergone constant additions and changes, reflecting the alternating uses and demands of society. Heritage buildings were once considered to be a work-in-progress.

This research project challenges the current protective measures around heritage buildings. The design aims to illustrate that heritage buildings can remain a work-in-progress. Knowledge of European ideas and practices of conservation and adaptive-reuse has been evaluated. The project examined the 19th Century theories and the resultant charters regarding conservation of heritage buildings; as well as a practical analysis of building adaptation. The practical analysis has been important to understand the a-priori approach for re-using historic buildings; ranging from the radical Scarpa who doesn’t have much concern for rules; to Chipperfield, who remains sensitive to the existing fragments.

Europe’s long tradition for conservation brought a contrast when analysing New Zealand practices. New Zealand’s sanitised approach to heritage conservation covers the imperfections and distorts the history our heritage buildings speak of. The recent Imperial Building re-use illustrates a departure from previous practices. It celebrates the present layers in the building and adds a contemporary intervention to the heritage building’s timeline.

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95 S. Brand, *How Buildings Learn: What happens after they’re Built* (New York: Penguin Books, 1995). 2-11

A thorough understanding of the Carlile building from the building analysis proved beneficial to the selection of an appropriate programme, and approaches to intervention. The analysis also proves that there will always be more to know about a heritage building. It is through on-going analysis that accurate and sensitive reinterpretations and interventions can be successfully achieved. In particular, a greater understanding of the gymnasium structure and how the overall site was utilised before the church cross-leased and expanded, would benefit proposals for the re-use of the buildings.

This project can be used as a model to generate greater awareness in New Zealand for our heritage buildings and the importance of its continual life. The project offers a flexible solution to the integration of the Tongan Church and the Carlile building. The future directions for adaptive re-use of the Carlile building could be to incorporate the church building and re-use it as a part of the building's function, to strengthening the connection and add value. There are many ways the church can be dealt with and this is one option.

It is a challenge to design the re-use of heritage buildings, as it requires a delicate balance between being too sensitive and not being sensitive enough. Due to society's intangible investments in [historic] buildings, intervening is controversial as public interpretation of what conservation buildings means to society varies.

This design creates a platform of discussion that heritage buildings can be a work-in-progress that ensures the building's legacy lives on in memory and physical traces through new uses.

Heritage represents the past culture of our cities and countries. Heritage buildings do need to be protected, but in a way that ensures these buildings remain occupied and re-used. The importance of the present needs to be acknowledged through new permanent marks and inscriptions, adding to the building's longevity by keeping it a work-in-progress.

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## 10 Appendix 1

## 10.1 Pietro Edwards

An early contributor to the development of conservation was Italian artist Pietro Edwards (1744-1821) It is debated whether he was a ‘pioneer or an exception’<sup>1</sup>, but nevertheless wrote the ‘*Capitolato*’<sup>2</sup>, which was concerned with conservation of Venetian artworks. Many of his ideas became and remain fragmented views of conservation today, such as the use of non-corrosive materials. Although the *Capitolato* may not have gained much traction and remained an isolated case for some time, it triggered a shift in ideas towards the second half of the 18th Century. These ideas brought a special status for art and objects, illustrating a new type of appreciation of value for existing historic objects<sup>3</sup>.

## 10.2 The Charters

### 10.2.1 The Athens Charter

The Athens Charter 1933

This charter was the result of the first ‘International Congress of Architects and Technicians of Historic Monuments 1931’, and was an addition to the discussion of modernist architecture.<sup>4</sup>

The Charter reflects the forthcoming ideas of ‘cultural internationalism’<sup>5</sup> and represents a major step in the evolution of ideas and the growing interest for international heritage among specialists around the world. It acknowledged that historic buildings embodied both human memory

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1 Salvador Munoz-Vinas, *Contemporary Theory of Conservation* (London: Taylor & Francis, 2012), 3

2 The *Capitolato* was a set of norms to prevent excess restoration of Venetian paintings. It outlines ideas about the removal of old inpaintings, the use of ‘non-corrosive’ product, and stated that no new inpainting should extend beyond the lacuna it was intended to cover

Ibid., 2.

3 Jukka Jokilehto, *A History of Architectural Conservation* (Oxford: Elsevier Butterworth-Heinemann, 1999).

4 Ibid., 13.

5 Cultural Internationalism was an outcome of the first world war and following this the creation of the League of Nations ICOMOS International Council on Monuments and Sites, “About Icomos - History,”

<http://www.icomos.org/en/about-icomos/mission-and-vision/history>.

and identity<sup>6</sup>. This increased the national agendas and international concerns for architectural conservation.

The Charter sets forth established principles for maintenance and restoration work on historic buildings. It includes new ideas for incorporating modern techniques and materials into the works of restoration. The restoration principles specifically reference deterioration and the techniques of conservation.

A particularly interesting guideline of the Charter outlines the importance of protecting the area surrounding historic sites. This shifts previous beliefs of concentrating purely on the building or monument, and contributes to the awareness of sensitivity needed for historic places.

Other guidelines in this Charter have remained as the foundations for the Venice Charter. These ideas include:

- The encouragement and inclusion of public opinion when altering a historic building for the least possible opposition
- Buildings should be treated as specific cases in relation to assessment and methods for the repair and maintenance of deterioration
- Any maintenance or alterations made to historic buildings must be recorded and retained for future work
- Buildings or monuments should educate and generate interest in the protection and sensitive care needed for the present and future



Fig 177 Aerial View of Tempietta di Bramante

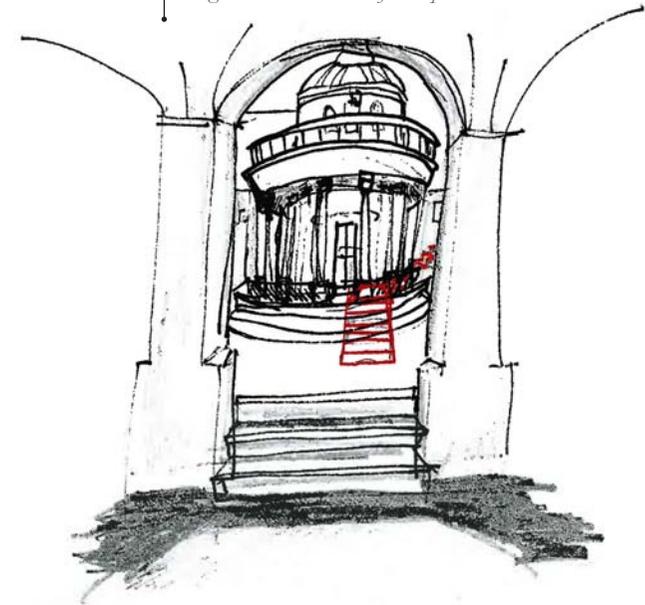


Fig 178 sketch of Tempietta di Bramante illustrating the context being of great importance to this monument. Adding an unsightly element such as a staircase, compromises the view and axial presence of the Tempietta

<sup>6</sup> John Stubbs and Emily Makas, *Architectural Conservation in Europe and the Americas*, (New Jersey, John Wiley & Sons Inc, 2011), 28

### 10.2.2 The Venice Charter

The Venice Charter 1964 was formed on the foundations of the Athens Charter, but strived to add a more modern approach to its imperative. The document resulted from the 2nd International Congress of Architects and Technicians of Historic Monuments. It has proven its success through forming the foundations of the ICOMOS society that was first adopted in Venice around the same time as the Venice Charter. The charter acts as the founding guidelines for all international ICOMOS<sup>7</sup> Charters. It has also become a historic document itself for preservation.

The Athens Charter failed due to vague guidelines. Even though the aim of the Venice Charter was to resolve this issue, it too has proven unsuccessful in translating theory into practice. The theoretical guidelines are difficult to convert to practical application in conservation maintenance.

Further failures in the Venice Charter include the many contradictions the Charter makes within the guidelines it sets. An example of this contradiction is in regards to the contemporary approach to conservation and how new interventions should relate to the old. In one instance the charter states *No new construction, demolition or modification which would alter the relations of the mass and colour...*, and in another instance states “essential new work must be distinct from the architectural composition, and must bear a contemporary stamp”<sup>8</sup>. The intention of a more modern charter is evident, but the execution and lack of clarity within the guidelines contribute to a problem of interpretation. This allows an open spectrum and variations of practical approach within restoration projects.

### 10.2.3 The Burra Charter

The Burra Charter, drafted in 1979, has been very successful worldwide. It represents the Australian guidelines of conservation (and the ICOMOS organisation), which is influenced by the Venice Charter. It has been internationally successful through providing the framework for internationally and has reinforcing public importance and community participation in heritage

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<sup>7</sup> Ibid.section II

<sup>8</sup> Monuments and Sites, *Icomos Charter for the Conservation and Restoration of Historic Towns and Urban Areas*.

conservation projects.

The Burra Charter was the first to create awareness of ‘cultural significance’ to determine the appropriate approach to cultural heritage. It also specifies the requirement of a written statement to define the cultural heritage significance and conservation policy of a historic place<sup>9</sup>.

#### ICOMOS New Zealand Charter

#### 10.2.4 The ICOMOS NZ Charter

In New Zealand ICOMOS Charter, there is not as much thought given to other significant values that are not ‘age-based’.

Two specific problems that arise from this are:

The inequality of heritage values, notably when age is prioritised over other practice values

The attitude that our heritage must be ‘restored’ to appear clean and pristine, to a ‘finished’ state that is perceived to be the ‘right’ way

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<sup>9</sup> M. Walker, Australia/ICOMOS, and National Trust of Australia, *Understanding the Burra Charter: A Simple Guide to the Principles of Heritage Conservation in Australia* (Australia ICOMOS Incorporated., 1996).

### 10.3 Site Selection

Of particular interest was an understanding how each building has developed through its lifetime, and all its periods of construction, additions, re-use, maintenance and disuse.

The selected sites were:

1. **Carlile House, formerly Costley Training Institute** - 86 Richmond Road, Ponsonby  
First built in 1886, architect Robert J. Roberts  
Current state: Abandoned (owned by the United Church of Tonga)  
This building, mainly due to its derelict state and being a iconic landmark to Auckland, this building was selected as the building for adaptive re-use for this project.
2. **Former Auckland Mental Hospital** - Carrington Road, Mt Albert  
First built in 1867, appointed architect James Wrigley  
Current state: functions as Unitec Architecture School  
This building proved useful in a further analysis of understanding how a building can be read. However, it was not chosen due to its fairly successful re-use as an Architecture, Landscape and Design School. Modifications can be made to create better spaces for uses required of the school, but these would only be minor interventions.

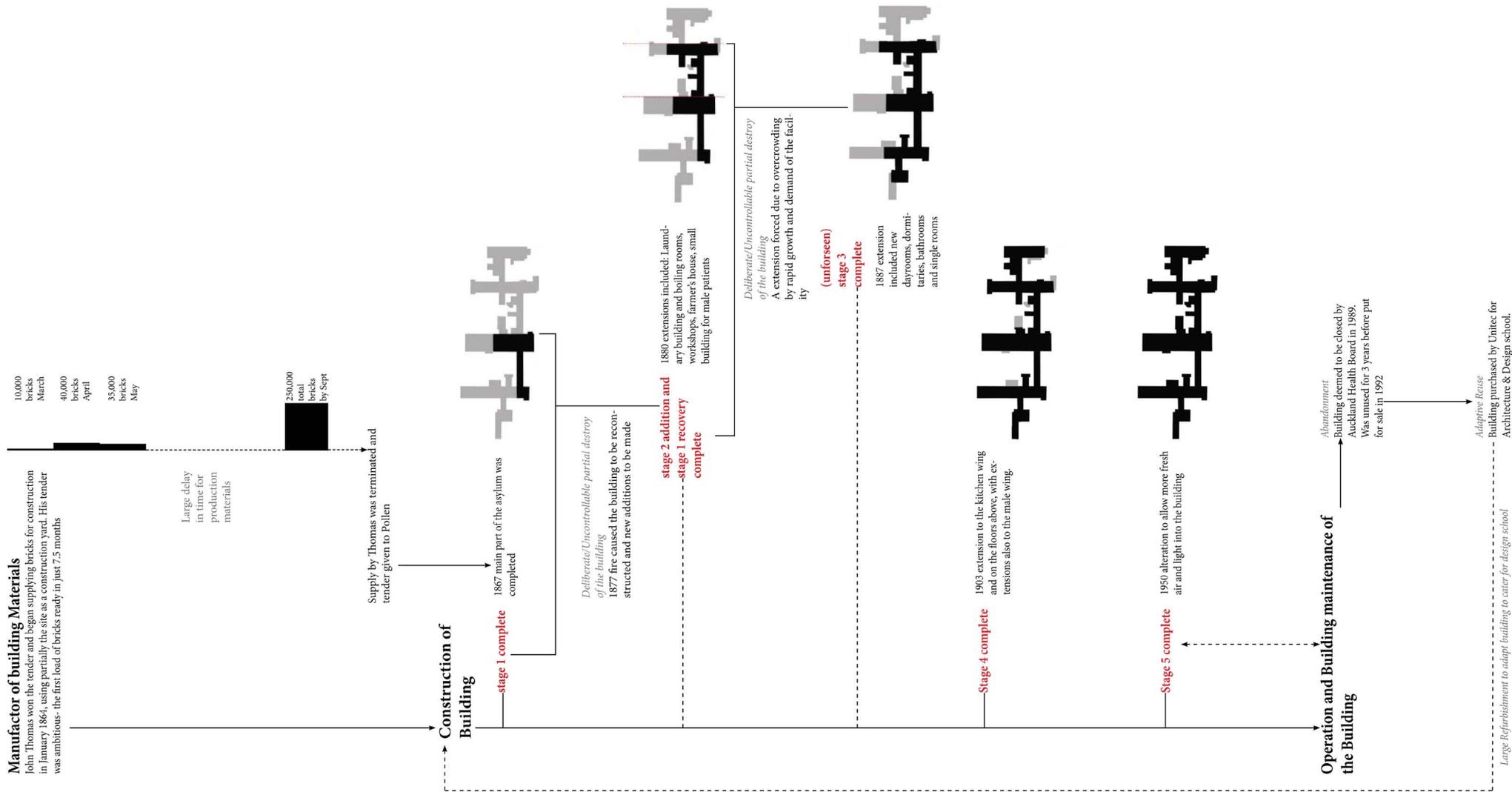


Fig 179 building development diagram of the former Auckland Mental Hospital

3. **Former Christchurch Cathedral**, - Christchurch Central, Christchurch

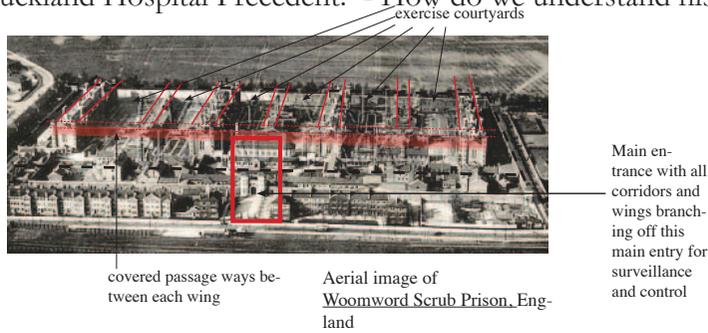
First built in 1864, architect George Gilbert Scott

Current state: Abandoned

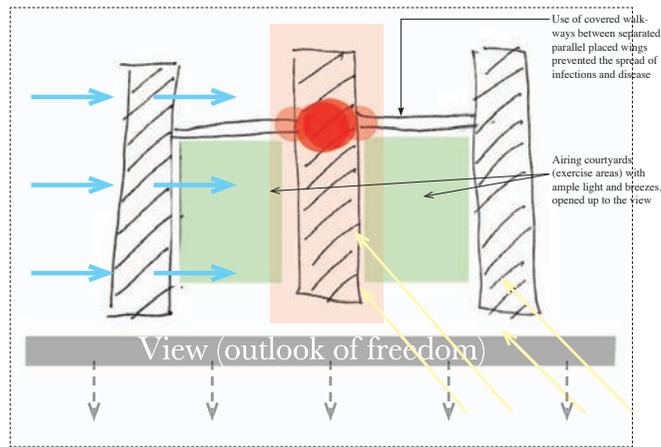
This is an interesting building and initially was selected to become the site for this project's re-use. However, a greater understanding of the monumental value the building holds, it was felt it would be too controversial to be adaptively re-used, and would require a thorough understanding of the style the church was built in before any intervention could be designed.



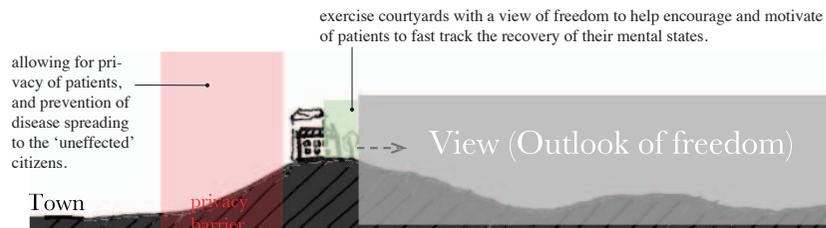
10.2.2 Former Auckland Hospital Precedent: - How do we understand historic buildings



According to the 1842 Lunatic Asylums Act: "Site of the Asylum should be perfectly healthy character, and away from any nuisances such as steam engines, shafts of mines and offensive manufactures, nor should it be overlooked by public roads or footpaths. The land must be of practicable proportion in order for ample agricultural employment, exercise and recreation. The site of the building should be elevated as respecting its surrounding country, and having a fall to the south to allow as much northern light and a southern aspect (view)".



Typical design of institutions based off Sir Edmund du Cane (designer of the English Wormwood Scrubs prison)



'View/Outlook of freedom' - Waitakere Rangers



Elaborate main entrance with main utilities situated. Acts as the core of the building



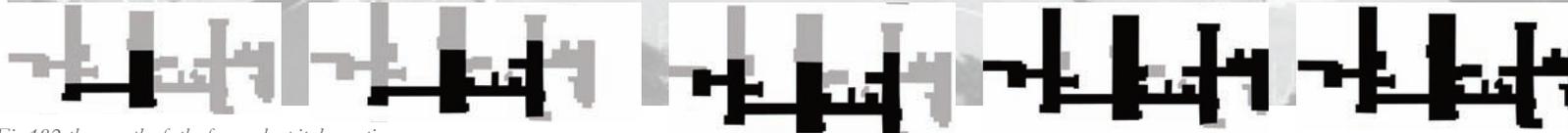
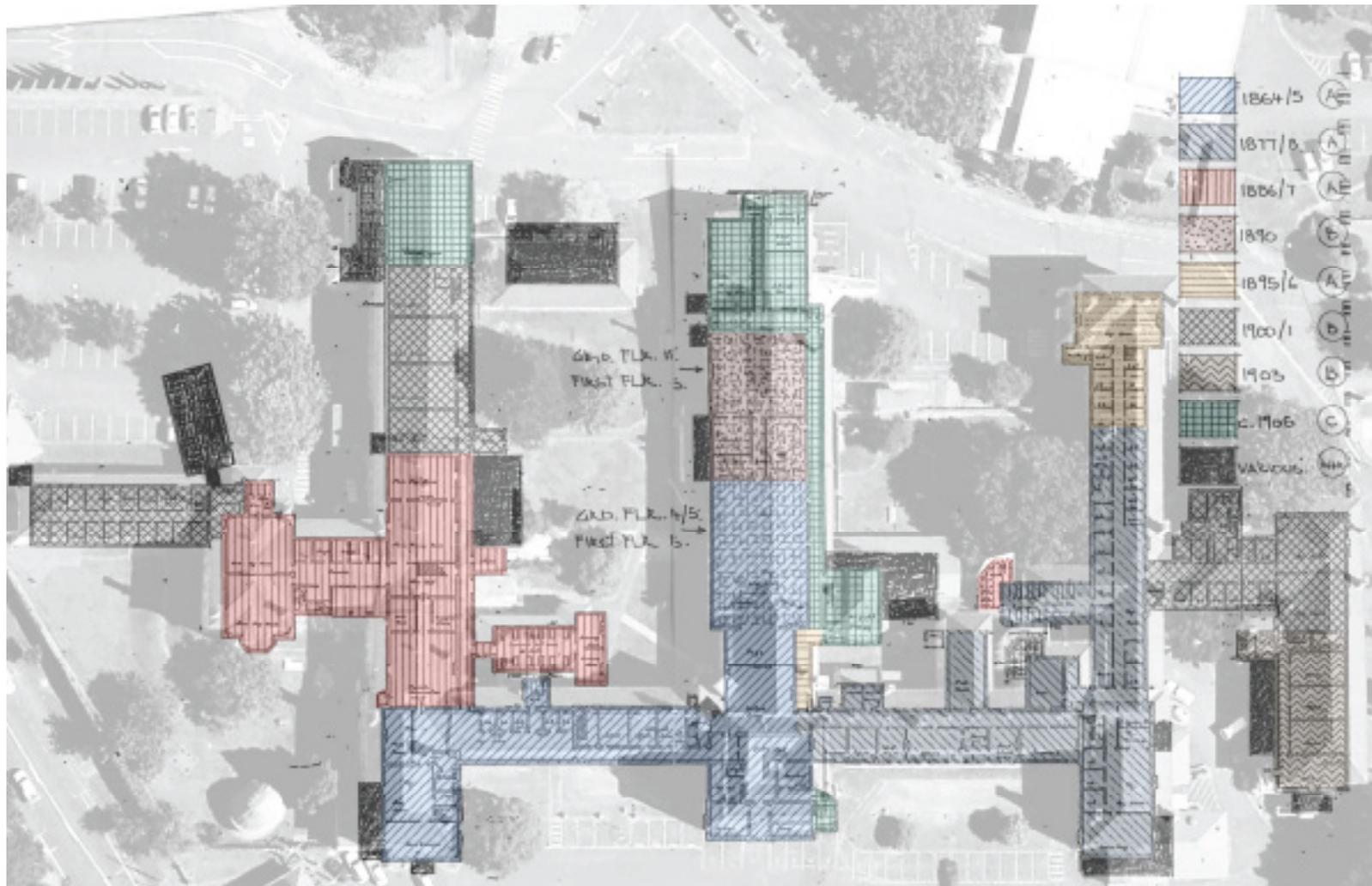


Fig 182 the growth of the former hospital over time



The placement and design of the windows of this historic building have allowed the windows to become predominately the most valuable object of the exterior. The windows show the buildings development, suggests to public that it is a important and significant building, and they break up the facade, helping the building to not look too overpowering and intrusively its landscape.

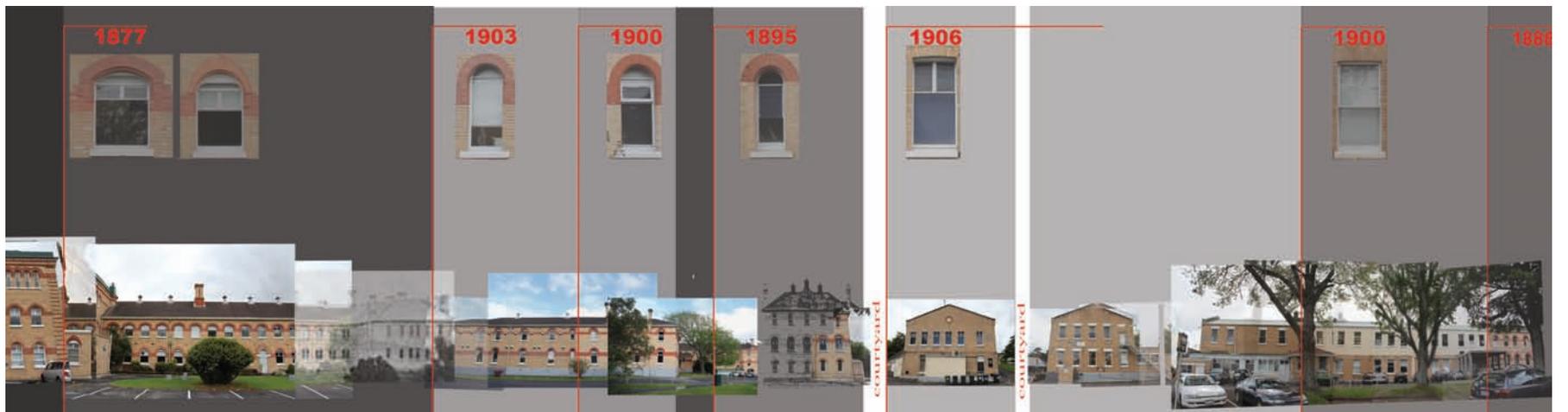
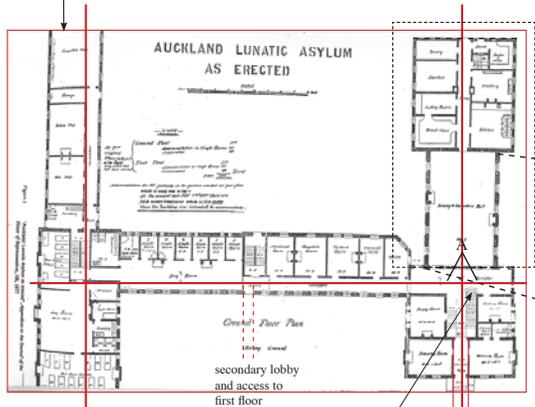
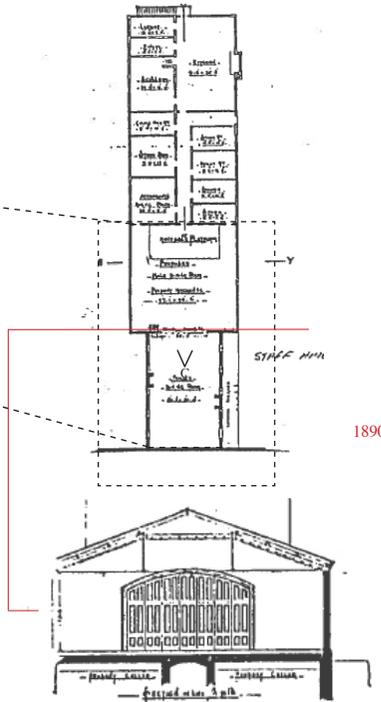


Fig 183 window forms have remained respectful of the original over the building's developments

abrupt ending in the plan signifies that this wing was unfinished and an addition was intended in the not too distant future.

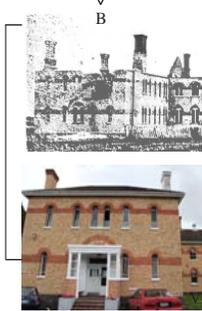


1864



1890

change of use of spaces due to building in constant construction. Block was extended, and the need for separate male and female dining rooms caused the initial utility spaces to be located in the extension, and the existing space transformed into another dining room. Architecturally, the spaces were able to be separated as two rooms, or connected as one room through folding doors linking the two.



View B



notable 'scar' - break in flooring filled in with concrete expressing the connection of the first riser of the existing stair case to the floor



View A



View C

Pilasters added to the 1881 kitchen block to support the 1890 first floor addition



### Main Entrance Block - The hearth of the building

Fig 184 scars and inscriptions left on the building from its previous use and changes