POINT BRITOMART MUSEUM

Auckland Waterfront Development

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ABSTRACT

Point Britomart of Auckland city has not existed since it was demolished in 1880's. Instead, the place is occupied by commercial office buildings and apartments, which is the reflection of contemporary society. It is to be regretted that the identity and public memory of point Britomart is fading away. The purpose of this research is to investigate the possibility to restore the original identity of point Britomart and improve Auckland waterfront environment as a public space. A study of city’s growth pattern can make a useful contribution to understand the sense of place as a city. Particularly, in regard to the continuation and reinforcement of Auckland’s identity, the study of the shoreline transition will help us to think architecture as comprising an articulation with the past, the site and contemporary social politic.

METHODOLOGICAL APPROACH OF THE PROJECT

History Document

The existing shoreline of Auckland waterfront at Britomart is the result of last 100 year’s land reclamation. The shoreline and land form has been changed by the ambitions of a changing society. The history document of Auckland waterfront will be constructed based on two different graphical references, which explain how much land has been reclaimed and changed from original shoreline. The title of the base map is ‘Plan of north shore’ which was drawn in 1866. These maps were collected from the ‘special collection’ in the Auckland city library and shows the original shorelines and land divisions around Auckland Waitemata harbors.

Urban acupuncture

Acupuncture- the treating of disorders by inserting needles into the skin at points where the flow of energy is thought to be blocked. The identifying the points involves deep understanding of the city environment. The urban acupuncture analysis will help us to develop deeper side of the Auckland city.

PROJECT DEVELOPMENT

The fragmentary forms of Point Britomart will be restored and developed. The design process is experimental at the early stage. Different ideas and forms are to be tested on physical and virtual model.

Restoring the visual memory of Point Britomart as an architectural idea will be the key element of this project. This project will restore such elements of Point Britomart:
1) Exposed earth layers
2) Panoramic harbour view
3) Elevations from the commercial
4) Relationship between land and water
Auckland’s waterfront is where Auckland begins. It is the gateway for trade, to the world, an area steeped in maritime history, and a stepping off point between the city, Hauraki Gulf and the Pacific Ocean beyond. It is the place where many of New Zealander’s ancestors first set foot in New Zealand.

Over the past 150 years, the waterfront has undergone dynamic and almost continuous change. What we know is that it will continue to be an ever-changing part of the city. The waterfront is one of the Auckland region’s much loved treasures, and is of vital economic importance to the city, the region and to New Zealand.

This research should be considered as an exploration into the history of Auckland’s waterfront and a speculation as to a possible future for this vital element of this water city. In particular, this project looks to design for the future through a close investigation of the past. Point Britomart now present only in 19th century maps and drawings is the starting point for a design project that looks to connect Auckland to its history.
# TABLE OF CONTENTS

1 HISTORY OF POINT BRITOMART
   1.1 The original Shorelines
   1.2 Point Britomart
   1.3 The Britomart Name
   1.4 The History of shoreline transition
      1.4.1 Pre 1840
      1.4.2 1840-1870
      1.4.3 Fort Britomart
      1.4.4. 1870-1915
      1.4.5 Point Britomart 2009
   1.5 Chronology of Britomart
2. 'Sense of place'
3. Urban Acupuncture
4. Methodology
5. Project Developments
   5.1 Motivation for the project
   5.2 'Sense of place'
   5.3 Research Start
   5.4 Historical document
      5.4.1. Producing existing aerial map
      5.4.2 Resize and alter the original shoreline map.
      5.4.3 Constructing the History document
         of the Auckland waterfront
6. Conceptual Ideas: Development
   6.1 Possible idea development
   6.2 Site: finding accurate position of Point Britomart.
   6.3 Proposed site
   6.4 Site analysis
   6.5 Finding out the highest pressure point of the site
   6.6 Constructing the profile of the site.
   6.7 Making site models
   6.8 Testing Sculptures on Site
   6.9 Making physical model with laser cutting
   6.10 Preliminary proposal-
        Auckland Waterfront Museum.
   6.11 Finding good composition of the fragment
7. Going back to the first idea.
   7.1 Design proposal
   7.2 Design proposal
   7.3 Program of Auckland waterfront museum
      7.3.1 PRELIMINARY PROGRAM
      7.3.2 SPACE REQUIREMENT
      7.3.3 PROPOSED PROGRAM OF MUSEUM
8. Thought
9. Conclusion
1 HISTORY OF POINT BRITOMART

1.1 The original Shorelines

The existing shoreline of Auckland waterfront at Britomart is the result of last 100 year’s land reclamation. The shoreline and land form has been changed by the ambitions of a changing society. The history map of next page consists of two different images, which explains how much land has been reclaimed and changed.

The title of the base map is ‘Plan of North Shore’ which was drawn in 1866. This map was collected from the ‘The Sir George Grey Special Collections’ in the Auckland City Library and it shows the original shoreline and land divisions around Auckland Waitemata harbour.

Figure 1.1 Plan of North Shore, 1866; the Sir George Grey Special Collections in the Auckland City Library
1.2 Point Britomart

Point Britomart is a former headland in the Waitemata Harbour, Auckland, New Zealand, which was located between Commercial Bay and Official Bay. Auckland's foreshore continued along today's Britomart Place, Fort Street and Fanshaw Street. The most prominent coastal feature on the site was Point Britomart, which reached far out into the harbour along what is now Britomart Place.

The precinct hosts numerous Maori heritage sites that date to the 17th and 18th century. The Britomart site was an abundant resource for the Auckland isthmus and many battles were waged for its control. A Maori Pa (meeting house) once stood on Britomart Point and overlooked the harbour. Te Rerenga Ora Iti (Leap Of The Few Survivors) is one such name that commemorates 2 battles fought between Ngati Whatua and others in both the 17th and 18th centuries, the most recent being 1822. Te Rou Kai (The Food Gathering) refers to a pipi bank formerly located between Point Britomart and the mouth of the Wai Horotiu stream, which sustained the nearby Horotiu Papakainga or village.

1.3 The name of Britomart

Britomart is a word that is woven into British history and early New Zealand colonialism.

HMS BRITOMART was a brig-sloop, one of 101 vessels of the Cherokee class, built at Portsmouth in 1820. The ship was 237 tons, armed with 10 guns and was sold in Singapore in 1843. Britomart was the name given to the daughter of King Ryence of Wales and she has been described as the impersonation of saintly chastity and purity of mind (1500). The word Britomart comes from a mythological Cretan Goddess Britomartis.

In command of HMS BRITOMART in 1840 was Commander Owen Stanley, the eldest son of the Bishop of Norwich. Born in 1811, he had entered the Royal Navy in August 1824 and with the rank of Lieutenant was appointed in command of the vessel on 21 December 1837, relinquishing command on 27 April 1843. He was promoted to the rank of Commander in 1839 and died in Australia, while in command of another surveying vessel, HMS RATTLESNAKE, in 1850.

HMS BRITOMART was one of several ships engaged in a major hydrographical survey project directed by the Admiralty. In June 1840 the ship departed Sydney, arriving in the Bay of Islands on 2 July. Some surveying was carried out at the entrance to the Bay before Commander Stanley was dispatched to Akaroa in order to forestall any potential disturbances consequent upon the arrival of French colonists. Having sailed
from the Bay of Islands on 23 July, bad weather lengthened the voyage south and it was not until 10 August that HMS BRITOMART arrived at Akaroa. After an uneventful stay the ship returned to the North Island.

After signing of the Treaty of Waitangi Governor Hobson began the search for a suitable site for the capital of the new colony and in March decided that the southern side of the Waitemata Harbour was the best available. HMS HERALD completed the first survey of Auckland Harbour in February 1840, establishing many of Auckland’s harbour names. This chart named one of the points on the northern shore “Observation Point”, however this was later changed to “Stanley Point” by the Hobson’s Surveyor General, Felton Mathew, after the Captain of HMS BRITOMART.

On 18 September 1840 Captain Hobson and his party landed at Britomart Point, where the British Flag was raised and a gun salute fired. HMS BRITOMART arrived in October and the officers were employed on a detailed survey of the Waitemata. It was from this survey that the ship’s name was bestowed on Britomart Point. In respect of what is now Stanley Point, Captain Stanley simply annotated it “Second Point”.

In 1841 Auckland was chosen as the Capital of New Zealand, its status as capital, together with its natural physical amenities, undoubtedly helped the city grow in trade, shipping, population and commercial influence, and added to its importance as a major New Zealand city.
1.4 The History of shoreline transition

1.4.1 Pre 1840

In September 1840 Captain Hobson arrived at Point Britomart, heading off a rumoured landing by the French and establishing a British colonial presence. Britomart Point was a natural outcrop of land where a Maori pa had long been established. This vantage point was immediately exploited by the British who built a fort which would hold 10,000 troops during the New Zealand Wars.

Figure 1.2 1840-1846  Looking south-west from the water, showing Mechanics Bay (left) Official Bay (left) Point Britomart (right of centre) Commercial Bay (right); the Sir George Grey Special Collections in the Auckland City Library
In this era, St Paul’s Anglican Church was one of the most noteworthy buildings on the early Auckland skyline at Britomart. The church stood high on point Britomart overlooking the lower, dark stone buildings of the fort. The defensive and administrative core of the settlement on the Britomart promontory naturally includes a number of important and distinctive public buildings. To the north at the end of the promontory was Fort Britomart with accommodation for 200 men, fortress guns, magazine, guardhouse, loopholed wall and ditches. To the south of St. Paul’s along Princess Street were government offices, residences, the grounds of government house and, later in the period, the Albert barracks. In this area the post office, the magistrate’s court and various other administrative buildings were located, together with Auckland’s first banks. The importance of the government and defense establishments on the Britomart ridge was emphasized in this era.

*Figure 1.4 Contour model of Auckland waterfront- 1840-1870; Auckland historical background, P 60*
1.4.3 Fort Britomart

Situated on Point Britomart, and using the defenses of an earlier pa, Fort Britomart was built as an army barracks and defendable fort. The British flag was first unfurled on the headland on 16 September 1840. The initial building was completed in 1841, and other buildings were added in response to external and local threats in subsequent decades. The fort closed in the early 1870s and operations were transferred to the nearby Albert barracks. Point Britomart was then excavated to provide fill for waterfront reclamations. The painting below by Sam Stuart shows the fort in 1869.

Figure 1.4 A 1869, an artists impression of Fort Britomart, with the ships H.M.S.; the Sir George Grey Special Collections in the Auckland City Library

Figure 1.5 A Scene at Fort Britomart, Auckland, 1860s. Shows soldiers from the Imperial; the Sir George Grey Special Collections in the Auckland City Library
1.4.4. 1870-1915

The Auckland Harbour Board was established to administer the Port by an Act of Parliament in 1871.[1] One of the most immediate effects of this authority was the steadily increasing trade in this area. Until the late 1860’s the only harbour reclamation that had taken place was restricted to the area in Commercial Bay to the south of Custom Street. By 1879, however, a total of 67 acres of the Waitemata foreshore had been reclaimed in a strip extending from Freeman’s Bay to Mechanic’s bay. But these works were only a prelude to the massive earthworks that followed in the 1880’s. In the era, the point Britomart, fort Britomart and St. Paul’s church were reduced to rubble and pushed into commercial and mechanics bays to create new flat land. Between1870-1890, the character of the Britomart ridge substantially changed. The most devastating change was the demolition of the point Britomart, which had been a historic vantage point and a natural feature of considerable importance. In figure 1.7, the photo is showing Point Britomart being demolished as far as Emily Place, Saint Paul’s Church (centre) Princess Street with the Northern Club (to the right) with premises of A.Hines and Co, Kaurigum merchants, and Reid & Gray agricultural implement manufacturers.

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1 Port of Auckland history; [http://www.poal.co.nz/about_us/history_auckland.htm](http://www.poal.co.nz/about_us/history_auckland.htm)

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The fifty years since World War I, the form of urban Auckland has massively changed. This period has been marked by a rapid increase in motor transport, a massive expansion of suburban population and a dispersal of industrial growth to the peripheral of the city.

The rise in private motor transport has been accompanied since 1945 by a steady decrease in the numbers of public transport passengers. Thus, in many respects, there has been either a reversal or a substantial weakening of the trends that were apparent in the Victorian-Edwardian era. Expansion of the city occurred to a large degree through a widening of Auckland’s trading area. Increased industrial and trading activity was parallel by an expansion of population.

Figure 1.8 Contour model of Auckland waterfront- 1870-1915;
Auckland historical background
1.4.5 Point Britomart 2009

The original point Britomart is not existed anymore since it was demolished in 1880’s. Instead, the place is occupied by apartments and commercial office buildings, which is also the reflection of the contemporary society. It is to be regretted that the identity and public memory of point Britomart is fading away.

Figure 1.9 A photo from the Custom St looking toward Beach Rd and Emily Place. This is where the Point Britomart used to be located.
# 1.5 Chronology of Britomart

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1700 - 1800</td>
<td>Maori occupation before reclamation.</td>
</tr>
<tr>
<td>1840</td>
<td>Admiralty charter of the Waitemata Harbour.</td>
</tr>
<tr>
<td>1840s</td>
<td>Fort Britomart established.</td>
</tr>
<tr>
<td>1860s</td>
<td>Britomart Point demolished, filling used to reclaim the Britomart area.</td>
</tr>
<tr>
<td>1882</td>
<td>Reclaimed land for sale.</td>
</tr>
<tr>
<td>1883</td>
<td>Reclamation completed.</td>
</tr>
<tr>
<td>1885</td>
<td>Queen St station open on the Britomart site.</td>
</tr>
<tr>
<td>1909</td>
<td>CPO construction starts.</td>
</tr>
<tr>
<td>1912</td>
<td>CPO officially opened.</td>
</tr>
<tr>
<td>1913</td>
<td>Waterfront strike.</td>
</tr>
<tr>
<td>1914</td>
<td>First bus service to CPO.</td>
</tr>
<tr>
<td>1920</td>
<td>Prince of Wales visits.</td>
</tr>
<tr>
<td>1930</td>
<td>Auckland Railway Station opens on Beach Rd.</td>
</tr>
<tr>
<td>1937</td>
<td>Britomart bus terminal opens.</td>
</tr>
<tr>
<td>1958</td>
<td>Britomart carpark opens.</td>
</tr>
<tr>
<td>1959</td>
<td>Harbour Bridge opens.</td>
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<tr>
<td>1973</td>
<td>Britomart underground station proposed.</td>
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<tr>
<td>1976</td>
<td>Britomart underground station cancelled.</td>
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<tr>
<td>1980</td>
<td>Queen Elizabeth Square opens.</td>
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<tr>
<td>1980s</td>
<td>Deregulation of Auckland Harbour Board and Railways Department.</td>
</tr>
<tr>
<td>1987</td>
<td>Britomart Development proposed.</td>
</tr>
<tr>
<td>1987</td>
<td>Britomart Development cancelled with stock market crash.</td>
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<tr>
<td>1988</td>
<td>CPO closed.</td>
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<tr>
<td>1994</td>
<td>Auckland City purchases all Britomart properties.</td>
</tr>
<tr>
<td>1995</td>
<td>Auckland City purchases CPO.</td>
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<tr>
<td>1997</td>
<td>Auckland City proposes the Britomart project.</td>
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<tr>
<td>1998</td>
<td>CPO ground floor opens as Britomart display centre.</td>
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<tr>
<td>1999</td>
<td>Britomart project rethink.</td>
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<tr>
<td>2000</td>
<td>Public consultation.</td>
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<tr>
<td>2001</td>
<td>Rail tunnel completed.</td>
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<tr>
<td>2001</td>
<td>Design competition.</td>
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<tr>
<td>2001</td>
<td>Station resource consent granted.</td>
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<tr>
<td>2001</td>
<td>Stormwater project.</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
</tr>
<tr>
<td>------</td>
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<tr>
<td>2003</td>
<td>Britomart Transport Centre completed.</td>
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<tr>
<td>2004</td>
<td>Britomart Precinct development plans launched by council and Bluewater Consortium.</td>
</tr>
<tr>
<td>2005</td>
<td>Bluewater completes restoration of the Maritime building and general precinct upgrades</td>
</tr>
<tr>
<td>2006</td>
<td>Bluewater completes restoration of the CPO, Levy and Northern Steamship buildings.</td>
</tr>
</tbody>
</table>
2. ‘Sense of place’

Why certain places hold special meaning to particular people or public?

The term sense of place has been defined and used in different ways by different people. To some, it is a characteristic that some geographic places have and some do not, while to others it is a feeling or perception held by people. It is often used in relation to those characteristics that make a place special or unique, as well as to those that foster a sense of authentic human attachment and belonging.

To understand sense of place, the geographic concept of space needs first to be defined. Any time a location is identified or given a name, it is separated from the undefined space that surrounds it. Some places, however, have been given stronger meanings, names or definitions by society than others. These are the places that are said to have a strong "Sense of Place."

Analysing the content of people's remembrances for significant and recurring themes about place yields insights into fundamental life themes of sense of place, environmental mastery, privacy and autonomy. [2]

- loss of place--humiliation--losing one's past, present, and future sense of place
- Placelessness--distress--attaining a sense of place
- Rootlessness--alienation--continuity and change in the sense of place

An understanding of ‘sense of place’ for which places are not merely objects, but objects for subjects, is needed. The sense of place can most usefully be conceptualized in terms of the structure of feeling.

‘Sense of place’ is one of the primary social functions of residential differentiation for most people in modern societies. Sense of place helps to protect the region's cultural heritage and promote cultural awareness and strong kinship ties.

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3. URBAN ACUPUNCTURE

“'No one owns the city, not you, not me, not the mayor, not the architect, not the planner. We belong to the city by way of living in it, in an extremely similar way we do not own life, we live it! The beauty and power of life is how you organize it, reorganize it and disorganize it, so to maximize its vitality. This is the curatorial meaning of life. The same applies to the city”

- Qingyun Ma

Acupuncture- the treating of disorders by inserting needles into the skin at points where the flow of energy is thought to be blocked. Chinese medicine is based on a pre-scientific paradigm of medicine that developed over several thousand years. Its theory holds the following explanation of acupuncture. Traditional Chinese medicine treats the human body as a whole that involves several “systems of function” generally named after anatomical organs but not directly associated with them. The Chinese term for these systems is Zang fu, where Zang is translated as “viscera” or solid organs and fu is translated as “bowels” or hollow organs. In order to distinguish systems of function from physical

Figure 3.1 Urban analyses; Diagram showing different type of urban pressures
3. URBAN ACUPUNCTURE

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organs, Zang fu are capitalized in English, thus Lung, Heart, Kidney etc. Disease is understood as a loss of balance of yin, yang, qi and blood (which bears some resemblance of homeostasis). Treatment of disease is attempted by modifying the activity of one or more systems of function through the activity of needles, “acupuncture points” in English, or “xue” in Chinese. This is referred to in Traditional Chinese medicine as treating “patterns of disharmony.”

‘Urban acupuncture’ as the name suggests, involves pinpointed interventions that can be accomplished quickly to release energy and create a positive ripple effect. Where are the points of highest or lowest pressure? What causes the pressure?

‘Vision of our urban future can be insightful, dark, challenging, confronting, reassuring, measured, revelatory or all of these. They may be provoking and disturbing or give us clarity and hope. They may take the form of specific catalytic insertions and interventions, broad visions of extended scope or a reinterpretation of the networks and systems that structure our cities and suburbs. The identification out of the points involves deep understanding of the city environment. The urban acupuncture analysis helps the project to have deeper understanding of the Auckland waterfront.
4. Methodology

1. Mapping a history
2. Physical vs. Digital

1. Mapping a history

From the research, I realized that huge amounts of Auckland waterfront have been removed or reclaimed. This is an extraordinary historical fact. I believe this story of Auckland waterfront is an interesting issue for New Zealanders, because it is about identity of the land we walk on or drive through every day. Therefore, I felt that it would be very good start for the project to construct a history map which shows the layers of different eras.

Mapping is one of the ways for research to illustrate the geographical condition of a site. Each layer reflects the result of different enquiries, and it is finally into one single map of document. However, by putting many layers of research together in one document, we end up with a document that shows both change over time, as well as consistent themes of changes. Some New Zealanders already knows about the reclamation of the waterfront, but not many know the accurate geographical changes of the reclamations. I even found a map in the Auckland City Council which portrayed the wrong information. This research will trace the accurate position of the original shoreline and profile of Point Britomart, and it will be illustrated in the summary map or document.

This history document itself will explain the summary of my research and show the reason why I should do this project. It is a good and efficient way to show research result in one single map.

In this map, I have overlaid perspective and traditional topographical painting to record the views that were once possible from the headland of Pt Britomart as well as view from boats looking towards the shore.

However, one thing we should remember is that people tend to show interests when they see the information at once. Therefore, the mapping is one of the most effective ways to present our research.
2. Physical vs. Digital

For the design development, I will produce the physical and digital models for concept development and presentation. Making models is a useful tool for understanding the complexity of spatial relationship and developing architectural ideas; I believe the quality 3D physical presentation can not be replaced by any other method. In many cases, model outperforms drawings.\(^3\) Therefore, it would be critical to make a good 3D model to develop ideas successfully.

Physical modeling gives us a sense of forms and space. In the conceptual design stage, it provides us with great opportunities to explore and overlap ideas. Furthermore, during the recent year, digital modeling is becoming more popular and advanced, so it opens up the way for our ideas to be better developed and represented. There is no doubt that the well presented model is also great method for presenting architectural idea. But computer 3D software also keeps evolving and providing more advanced solutions for modeling.

The 3D software I use is ‘Google Sketch Up’, which is very good design and presentation tool. Unlike other complicated software, Sketch up is relatively simple but very handy and useful. One of the best aspects of Sketch up is that it provides very good sense of space and form like a physical model does. It creates forms and spaces with minimum possible efforts in user friendly interface.

However, despite all of some benefits of digital modeling, some say that it limits the creativity. It has been said digital modeling can lead too quickly into production mode and consequently spend too much time modeling rather than designing by hand. I also agree with that thought. Complete 3D modeling provides the production quality from the first stage, which easily limits the possibilities to be developed into other experimental ideas.

Personally, I don’t have any specific preference in making model for design development. But I believe each method definitely have different aspects. Therefore, in early stage of design, I will make both digital and physical models to test my ideas. This project will be a good chance to test each modeling method. In the end, I believe that the understanding the advantage of each method itself is the best tool for design.

\(^3\) Tom porter & john neale : Architectural supermodels. Oxford: Reed

Educational and professional Publishing, P19
5. PROJECT DEVELOPMENTS

5.1 Motivation for the project

Last year, I was involved in an urban design project and I had a chance to analyse the urban environment of the Auckland's Waterfront. In the research, I found an interesting historical fact about the Auckland waterfront; a large part of land was reclaimed or removed progressively for last 100 years. When I understand the changes, I became attracted to investigate this matter. Therefore, I decided to proposed the Auckland waterfront development in Britomart as my research project.
5.2 ‘Sense of place’

What do we observe in this photo?
Can we imagine the room holder?
Knowing about the room holder, does it help our imagination?

The term ‘place’ is the common word we use in every daily’s life. Even though the word is not a specialized piece of academic terminology, it’s wrapped in many different aspects like geography, history or sociological aspects. In that reason, when we are confronted with a place, we realize each location have a unique sense of place.

Figure 5.2 is a photo from Custom Street in the Auckland CBD. From this photo, I could observe ‘layers of time.’ of the Auckland CBD. In this scene of the Custom Street, we can observe the mix of different styles and eras, which are the heritage buildings, apartments and contemporary offices.

Figure 5.1 A room of school dormitory.

Figure 5.2 Custom St in the Auckland CBD
5.3 RESEARCH START

First of all, I decided to get a heritage map and some images of Point Britomart from any of these sources;

1. Auckland City Council
2. Auckland War Museum library
3. Auckland City Library- The Sir George Grey Special Collections
4. Unitec library
5. Auckland University library
6. Internet (Google, paper past)

I spent about 2 weeks collecting relevant images from different libraries. Most of useful images and maps were preserved in the Sir George Grey Special Collection in the Auckland City Library. I selected maps and images from the list of thumbnails and ordered a CD with copies of the original maps.

The Sir George Grey Special Collections: (previously known as 'Heritage Collections: Te Taumata o ngā Taonga Tuku Iho') were made accessible to the public in 1997, and are currently housed on the second floor of the Central City Library.

Materials in the collections consist of:

- Rare books
- Photographs
- Ephemera
- Manuscripts
- Historic and rare maps
- Heritage music materials
- Oral history
5.4 Historical document

5.4.1. Producing existing aerial map of the Auckland waterfront

I collected the aerial photos of Auckland harbour from Google Earth to construct the existing waterfront map. I had to put all the pieces of photo together to make a high resolution image. The resolution of the map is 6200x3500 / 200 pixels which is enough to print as A0 size.

5.4.2 Resize and alter the original shoreline map.

The original resolution of the image is 3100 x 2700 pixels / 200dpi. To make the image clearer, the contrast and colour balance was adjusted.
5.4.3 Constructing the History document

In the map showing the original shoreline, the Waitemata harbour was cut off and layered onto the top of the existing aerial photo, so that we can see how much land has been reclaimed and developed. In this constructed document, the heritage drawings were placed in the middle of the document to show where the image was drawn from. Therefore, this historical map helps us to see the topographical changes and historical facts of Auckland waterfront of the past.

Constructing of this history document was a valuable process. I was satisfied with the result and I understood that the change of shoreline was a significant history to Auckland. It actually was significant historical issue. It was clearly revealed in the map and I felt myself becoming more motivated to develop an architectural thesis with this information.

Figure 5.6 Plan of North Shore, 1866; the Sir George Grey Special Collections in the Auckland City Library
6. Conceptual Ideas: Development

How could I develop architectural ideas from this research?
I thought that a museum for the waterfront would be appropriate proposal for the project. First of all, the conceptual idea needed be developed. The restoration of Point Britomart was the clearest idea that came to mind. For the conceptual ideas development, I needed to explore of these questions.

- How can I restore the Point Britomart which was the land removed more than 100 years ago?
- Should it be literal or figurative?

I considered some different methods of restoring Point Britomart and more research will help me to decide the method.

6.1 Possible idea development method – Restoration of P.B

1) Restoring the whole mass
2) Constructing the fragment
3) Recreating the views, memories and experiences.
4) Constructing the negative form of original structure

1) Restoring the whole mass of point Britomart
While attractive at a conceptual level, this proposal needs to be more sophisticated and take modern context into account.

2) Constructing fragments of the original

This approach seems to be a good way of restoring Point Britomart. This method can be developed in either abstract or figurative interpretation.

3) Recreating the views, memories and experiences
This is rather a figurative approach. It would be a good solution to identify of the profile of the point and recompose it into fragments of Point Britomart. If the fragments are liked by a similar appearance, the visual combination of the fragments would reform the point.

4) Constructing the negative structure
This method is like a making the form of the molding. It's a reversal of form and space. This idea can be a very interesting approach to get good architectural forms.
6.2 Site: finding accurate position of Point Britomart.

One of the essential research tasks was to figure out the accurate position of Point Britomart. While I was constructing the history map, I could pick up a rough idea about the location of the Point Britomart from the constructed history document. (Fig 6.) However, I am not sure about the accuracy of the constructed map by just layering the images each other. Therefore, I researched another sources to find reliable information about the position of Point Britomart.

Fig 6-2 is an image captured from a brochure ‘Auckland waterfront vision 2040’. In this photo, we can see the original shoreline clearly marked. But the problem was that the marked footprint was different between Fig x-x and figure 6-2. It was critical to have accuracy on the footprint of the shoreline. The information will be the mildstone of the project.
To collect more accurate information, I visited the Auckland City Library website to see the thumbnails of heritage images, and I found a decisive reference image which is showing the position of Point Britomart. The title of the drawing is ‘Plan showing the position of Fort Britomart with relation to the street system existing in 1937’. The image clearly shows the boundary of the point Britomart related to the existing context, which almost matches with the constructed history documents. And we can also observe the layout of the Fort Britomart.

Figure 6.3 Footprint of original shoreline, Auckland waterfront vision 2040
6.3 Proposed site

Aerial photos of the site: the proposed site is colored in green, between Quay and Beach Road at Auckland CBD. Scene apartments are placed in the middle of the proposed site.
6.4 Site analysis

This project will have to confront the urban design issues at some stage, therefore the design should be based on the understanding of the urban context. Figuring out the pressure of urban environment is an important part of urban analysis. Fig6-7 is diagram which illustrates the urban pressure around the site. The red part is showing the pedestrian pressure which is coming down from the queen St. Most of the CBD area is consisted of commercial offices and retail shops but the east side of the site (marked green) is almost occupied as residential area. Dotted lines illustrate the path way between the train station and stadium.

There is no connection between the harbour and Auckland CBD even though the street is near the waterfront. Figure 6-6 is the view from the Custom Street looking at the Emily place. Can you feel the ‘sense of place’ as waterfront area?
To see the view of the original Britomart, I claimed on the 8th floor of the building at the site to feel the height of the original P.B. Fig 6-8 is the view to the harbour. When I claimed up on the 8th floor, I could feel more connected to both the urban and harbour, which I didn’t have from the ground level. I could see the traffic and pedestrian pressure from the urban core of Auckland CBD. The view of the waterfront has been pirated in this site.
I took some panoramic photos from the corner between Beach Road and Emily Place. The west sides are occupied by commercial building and the east side was occupied by residential apartments. Those two different pressures coincide at this spot. Do we need a separation or gateway between?

Figure 6.11 Panoramic photos from Emily place
6.5 Finding out the highest pressure point of the site

As the conclusion of this urban analysis, the red circled area in fig x-x is the spot where the highest urban pressures of Auckland CBD are acting on. This site has the highest impact on the Auckland waterfront as we can see from the photo (6-12). This site also has a visual connection to the Waitemata Harbour.

Fig 6.11 Diagram showing the point between harbour and urban context

Fig 6.12 View from the Custom St looking toward Emily and beach Rd
6.6 Constructing the profile of the site.

Bases on the heritage drawings, I constructed the profile of the original point Britomart. The site level at the top of the Emily place is about 8th floor on Beach Road, which I assume it's about 32-3 meters from the ground. Therefore, I reconstructed the profiles from the drawing and traced them on the existing sectional drawing. It was not really easy to construct the profile image, but I was able to do it by comparing and measuring many reference images. Constructing the profile of the P.B will be very useful process for design, because the profile is both a historical image and public memory. The profile of the form is closer to lived experience than the outline in plan. While I was constructing this image, I realize that a huge amount of land was removed from the original shorelines.

Fig 6.12 Constructed profile of Point Britomart
6.7 Making site models

I thought it was critical to have a site model at the early stage of the design. First of all, I decided to make the site virtual 3D model. The software I used is Google Sketch Up. First of all, I constructed all the building shapes to match the existing site, and then, I took photos of the each building around the site and attached it on the surface shapes. I constructed the whole site around Britomart and it took about a week to complete. This will be a useful tool to simulate different forms in a short time. One of the advantages of this digital model is that different materials and day lights can be tested easily in a short time. Changes of idea don't take a huge effort to test. It also provides a chance to make a movie animation.

Fig 6.13 Virtual 3D site model
6.8 Testing Sculptures on Site

I wanted to be more experimental on the site before I started designing a form. Therefore, I tested some different sculptural forms to see how they reacted with context and shape on site. I selected some images which I think might fit with my developing conceptual idea.

Critic of sculpture

1) Is any part of these forms beginning to represent the concept of restoring Point Britomart?
2) What is the most interesting part of this proposal?

1) This sculptural image has some vertical layers. This structure composes three masses which look like fragments of Point Britomart. The height of the bigger mass looks similar to the of the Original Point Britomart. But it’s hard to say this form has any quality to represent the original point Britomart.

2) The interesting part of this proposal is that it is like a gateway to the CBD. In the urban analysis, I researched the clear distinction between residential and commercial area. This is like a threshold between residential and commercial.

Figure 6.14 A sculptural form tested on site
In figure 6.14, the unstable looking structure doesn't seem to have any element to represent P.B. But this unstableness is probably unique enough to create some sort of tension around the site.

In figure 6.15, the sculptural structure is composed of the layers of many vertical elements. I think this proposal has some quality to represent P.B. The irregular arrangement of the vertical panel and the space between those elements can be developed into architectural ideas.
After I tested some ideas in my virtual model, I tried to think of some ideas with sketches. But, in that process, I found I didn't have accurate sense of scale about the site. Therefore, I decided to make a 1:500 physical site model using the laser cutter. For laser cutting, I had to draw non-separated plot lines in CAD and export it in PDF files so the machine can cut and engrave accurately. The laser cutter can cut and engrave on the surface. So when I prepare PDF, I prepared two different layers of cutting and engraving. The site boundaries and the footprint of the P.B were to be engraved on the base card board.

Having a physical model gave me a great sense space around the site. Since I made the physical model, I began to feel the scale of the site and it helped me to be more specific about my idea. By comparing the footprint with other buildings around, I realize the volume of the original P.B was very huge. At the early stage, I listed all possible ways for the development of ideas.
6.10 Preliminary proposal - Auckland waterfront museum.

This is one preliminary proposal of Auckland waterfront museum. As we discussed earlier, the PB is symbolic icon of the changes of Auckland waterfront, and I think it is appropriate to place waterfront museum at this site. This proposal composes 3 different blocks. In this proposal, the two different museums are connected by bridge building in the middle. The lower part of the block is arranged by city grid but as the building goes up, the form is following the historical reference; The footprint of the Point Britomart.
6.11 Finding good composition of the fragment

I tested many forms and masses as fragment and buildings on the physical site. I didn’t stick to any logical process. I just tried and tried different forms and masses until it feels right as the’ fragment of the Point Britomart.’ I tried to find the right composition and concentrated on the entire relationships between masses and the spaces created between the forms. While I was doing this experiment, I was able to understand the condition and character of the site. Even through I didn’t finalise specific form or ideas through this experiment; I was able to see the possibility of the site and ‘fragment of the P.B’ Therefore, through the virtual and physical experiments with forms and the context, I got the some confidence about the idea of ‘fragment’ and the proposal for a waterfront museum at Britomart. I personal felt it was an appropriate strategy.
7. Going back to the first idea.

As the project developed, it is easy to drift away from the original intention of the project. Therefore it is necessary to go back to the first ideas from time to time. The fig 7-1 is the image of the original P.B. How can we get to the architectural ideas from these heritage images of P.B? I personally believe that good architect should be able to disassemble something and reassemble it as architectural ideas.

It is interesting these all these images are the pictures of P.B but, it’s illustrating the different memories of the landmark. For instance, Fig 7-1 is the view from the Waitemata harbour in which the P.B is existing as a landmark of Auckland waterfront showing the exposed layers of the land. Fig7-2 is the panoramic view from the top of the cliff. The P.B was the best spot that has the panoramic view of Auckland harbour. Fig 7-4 is the view from the commercial bay. This is the elevation which most of public recognized from the waterfront. And one of the significant elements of P.B is the relationship between the water and land. As figure 7-3 shows, the experience of the P.B was different depend on the tidal condition. Restoring the visual memory of these elements as an architectural idea will be the key element of this project. I summarize the elements of the public memory of the Point Britomart.

1) Exposed earth layers
2) Panoramic harbour view

3) Elevations from the commercial
4) Relationship between land and water
7.3 1844, *Looking east from Point Britomart*, Auckland City Library special collection

7.4 Pictured (left): 1844. Looking east from Smales Point across Commercial Bay towards Point Britomart. Auckland City Library special collection
7.1 Design proposal

This is one of the design proposals which locate the building at the corner of Emily Place and Beach Rd. The building form has the irregular layered surface as a fragment of P.B. and the middle part of the form was sliced off by traffic. At a glance, it also looks like a gateway of the City area.

Fig 7-6 illustrates more sectional ideas. The proposal became more specific in this picture. The two main forms are connected with bridge and tunnel underneath. And another similar pattern of form repeat through the footprints of the Point Britomart.

7.5 A design proposal; Perspective sketch from Custom Street.

7.6 A design proposal; sectional idea.
This is a more developed version of the proposal. The bridge between the forms was developed, the spaces between forms is turning out as an interesting architectural elements. The profile of each form will restore the profile of the Point Britomart and also the roofs cape of the building will be connect to each other as a one single walkway, which will restore the view and the experience on the headland of Point Britomart. This proposal could make a big impact on view of the custom St.

Fig 7-8 is proposing an idea of landscape. The proposed idea is tide responsive water channel. At the high tide, the water level goes up high, so the channel is filled up with water. Every time people come to visit the museum, they experience different landscape image depending on the level of the channel. That was the part of the memory of P.B and this water feature will be one of the important parts of this project. This water channel will connect the each form as a fragment of Point Britomart.

7.7 a design proposal; Perspective from Custom Street.

7.8 a design proposal; Perspective from Custom Street.
7.2 Design proposal 2

Fig7-9 is the proposing a composition of Point Britomart. I located the museum at the upper part of the each mass to create rooftscape and restore the spatial experience of head land. A tourist information center and a hotel were proposed at the lower part for accessibility from the square. The museums at each fragment are all connected with bridges.
This is, I personally believe, one of the most exiting spaces in the proposed scheme. This public space is to be called as ‘Britomart Beach.’ The level of water changes depending on the tidal condition, which is representing the relationship between the cliff and water of the original Point Britomart. I tried to translate a memory of the original point Britomart into an architectural idea.

7.10 Britomart Beach; Tide responsive landscape.
7.3 Program of Auckland waterfront museum

*Museum Association (UK) 1984*

‘A museum is an institute which collects, documents, preserves exhibits and interprets material evidence and associated information for the public benefit.’

*International council of Museum (ICOM) 1974*

‘A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits for purposes of study, education and enjoyment, material evidence of man and his environment.’

All museums are concerning with collecting, documenting, preserving, researching, interpreting and exhibiting e form of material evidence and in doing so employ wide range of trained personnel. The problems of security, conservation, communication and display are generally of paramount importance in both the setting up and the running of a museum. Museums, collections are objectives are often established before their proper accommodation – the building comes later. The development of the program is usually carried out in progressive steps, in an increasing degree of detail. It is useful if this process is integrated simultaneously with the development of the building design so that there is interaction with the early design work. This will not only help to identify the problems but will also lead to the testing of initial thoughts and the questioning of any preconceived ideas.

7.3.1 Preliminary program

Number of staffs


The number of total staff is; 54

7.3.2 Space Requirement

Entrance and public circulation

Establish how the public is to be managed, directly to exhibit areas and other facilities, informed, and supervised consider;

1. 2 entrance at each end.
2. Circulation through entrance hall and access to exhibit and other public areas on all levels.
3. Positions of main control points- reception/information desk, ticket issue, turnstile etc.
4. Direct access to other areas- cloaks, lavatories, orientation exhibits, library, refreshment areas.
5. Other amenities to be provided- windbreak, location maps/ building directory, seating, poster display, notice boards, publicity material, vending machines, public telephone, wheelchair depot.
Offices
- Executive administrative office
- Security office
- Library staff office
- Secretarial and clerical staff.
- Committee meeting space in offices.

Rest rooms
One-lounge-like space with facilities for tea/coffee making and simple food preparation
Separate spaces (each with kitchen facilities) for different groups-professional,

Cloakroom
Consider the necessity for a cloakroom in conjunction with security measures generally in the museum/art galley, that is, exclusion of bag, umbrellas and overcoats from exhibit areas, open-access storage and library. If a cloakroom is to be provided determine.
1. Type of facility – Attendant or self-service – and number to cater for.
2. Type of storage for both outdoor clothing and bags- coat tacks, lockers.

Public lavatories
1. Numbers – males and females, adults and children- for who provision must be made.
2. Location – within main circulation core so that visitors do not have to pass through exit controls; and or adjacent to entrance hall if refreshment and general public facilities are also to be served.
3. Special requirements for disabled persons and children – adjacent to education facilities and entrance hall.

Refreshment facilities
1. Coffee bar, cafeteria, restaurant and vending machine.
2. Number of seat required.
3. Hours of opening – will the facility need to be located so that it can operate when the museum is closed.
4. Accessibility from the museum itself- from the entrance lobby or from main area.

Plants room
1. Gas meter; oil storage tank; LPG installation
2. Boiler and other space-heating plant.
3. Ventilation and air treatment plant.
4. Electrical substation and emergency installation.
5. Water storage tank.
   Consider location of space.
   1. Basement
   2. Ground level
   3. Roof
CONTENT / EXHIBITION
- Historical imagines and photos
- Movies
- View and walk through
- Collections
- virtual and physical models

PROPOSED PROGRAM OF THE PROJECT
Auckland waterfront museum
  1. Point Britomart hotel
  2. Point Britomart tourist centre

7.3.3 PROPOSED PROGRAM OF MUSEUM

1- Auckland waterfront exhibition

**Exhibition 1. Pre 1804 Auckland**
# 150m2
# The Auckland’s original shoreline- physical models and images
# Maori pa- physical model and images
# Captain hopson’s arrival- images

**Exhibition 2. 1850-1870**
# St Paul’s Anglican Church-physical model and images
# FORT BRITOMART
# British army fort- physical model and images

**Exhibition 3.1870-1915**
# Harbour reclamations – physical model and images
# Fort Britomart and St. Paul’s church’s demolition
# Demolition of Point Britomart

**Exhibition 4. The motor age 1915-1969**
# Expansion of the city
# Industrial growth and rapid increase in motor transport

2-New Zealand tourism information centre
# Maps images and photography’s
# Movie theatre
# Physical models

3- Britomart hotel
4- Point Britomart (viewing tower)
# viewing tower
# Restaurant
# Commercial retails

5- Britomart square

Public service
# Information
# Education
# Research and library
# associated activities
8. Thought

This is a summary of conceptual idea development.

SCARS OF OLD pulmonary tuberculosis (T.B)

Some people have suffered tuberculosis sometime in the past and healed in spite of themselves. In that case, those people live a normal life without noticing that they have scar in their chest. However, at some point of their life, they might will find the scars in their chest by X-ray and then more examinations will be requires to make sure it's not the result of active tuberculosis. One of the methods of examination is the tracing the present X-ray over the old one to see volume loss or scars, and also the future development of the disease.

LOSS OF MEMORY

Last year, at South Korea where I came from, a huge historical calamity occurred to the greatest national treasure. Here is the summary of an article from BBC news about the calamity.

11 February 2008

FIRE RAVAGE SOUTH KOREA LANDMARK

Namdaemun, or the Great South Gate, was considered to be the country's greatest national treasure. More than 100 firefighters fought the blaze which broke out late on Sunday, but the wooden structure collapsed, leaving only the stone base intact. South Koreans were then shocked to see flames flare up at the building as they watched live images on national television. Officially called Sungnyemun or Gate of Exalted Ceremonies, the gate had served as the main entrance to the city when Seoul became Korea's capital more than 600 years ago. It was one of the few historic monuments in a thoroughly modernized city, which had survived both the 1910-1945 Japanese occupation and the Korean war of 1950-1953.
"It is heartbreaking," said Kim Duk-II, 40, a visitor from the southern city of Daegu, as the national icon was reduced to ashes. It remained okay even during the Korean War," Mr Kim told the AFP news agency, wiping away tears. "Our pride has fallen down." First constructed in 1398, rebuilt in 1447 and renovated several times since, Namdaemun was the oldest wooden building in Seoul. The two-storey structure had been given the status of "National Treasure number one" in 1962. Initial estimates say the gate will take three years to restore, at a cost of $21m. Authorities say they have detailed plans of the gate after measuring it in 2006. When this calamity was occurred, the whole nation of Korea was in a state of total depression. At that time, I even felt sorrow and shame at loosing the national No1 historical landmark. This structure has been considered as a gateway for Seoul, which is located in the middle of CBD.
Therefore, I believe most of Korean has memories of Seoul CBD with ‘Namdaemun’ as a gateway of the city. At the ‘Namdaemun’ is under the restoration and The Cultural Heritage Administration of South Korea has projected that it will cost approximately $21 million to rebuild the gate. I guess such a feeling of loss must be a mix of many aspects, but at least the calamity gave me an experience of it.

9. Conclusion

‘Why do we need to restore such a huge disappeared land?’
‘How do we restore such a huge mass in to the existing CBD?’

At the early stage of research, I concentrated to explain why the proposal is valuable idea; therefore I collected heritage images and maps to convince critics, and then constructed a history document was very useful to deliver the ideas and information. After all, the constructed history document became one of the most successful parts of this project. I could trace many Information at a glance with the document. And then, other successful decision was an idea of fragment’. For the restoration of Point Britomart, I decided to create the fragment of the original form. The testing of many composition and images also gave me more ideas about the site and form of the building. However, it was little regrettable that I didn’t fully use physical models at the conceptual stage, but physical site model gave me a great sense of space. The final presentation will explain all the other aspect of my research and ideas.
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