What if there is another chance (to establish a balanced architectural relation between a heritage building and a new construction)?
ABSTRACT

Old buildings are windows into the past and can tell us about local history and culture. However, due to rapid urban expansion, historic buildings are becoming redundant or are being attached to modern buildings. Intervention is a good way to preserve them; this can benefit current and future generations.

The chosen site for this project is the remaining part of an historic residence on Symonds Street, Auckland, New Zealand. Regarding the current state of the site, the remaining part of Aickin House has been squeezed into a corner as being a part of the new student accommodation. The latter is a giant new attachment attached to the old residence and now has dominant status. Hence, what if there is another chance to change the relationship between them?

A systematic study was conducted based on architectural, historical, and contextual analyses to provide insights into recreating architectural heritage. Through strategic design intervention, this project develops an architectural exploration for the recreation of an historic building to build a balance between its utility and aesthetic significance. More specifically, the project examines the possibility of changing an old house into a multifunctional centre to serve students living in Auckland’s city centre. The primary aim of this project is to redesign Aickin House for students’ multiple uses and propose a method that may apply to the recreation of other historic buildings in similar situations.
4.3.3 Natural Conditions of Symonds Street

5 DESIGN BRIEF ................................................................................................................. 59

5.1 The Potential Issue ..................................................................................................... 60

5.1.1 Students Need a Library

5.1.2 Students Need a Platform to Connect to the Outside World

5.1.3 Summary

6 DESIGN PROCESS .......................................................................................................... 64

6.1 Axis ............................................................................................................................ 64

6.2 Natural Condition ...................................................................................................... 66

6.3 Module ...................................................................................................................... 68

6.4 Possibility of Different Scale ..................................................................................... 70

6.4.1 Contrast

6.4.2 Compromise

6.5 Elevation ................................................................................................................... 72

6.6 Choosing Material .................................................................................................... 75

7 CONCLUSION ............................................................................................................... 77

8 BIBLIOGRAPHY ............................................................................................................. 78

9 FIGURES ....................................................................................................................... 81

10 APPENDIX ................................................................................................................... 88
1 INTRODUCTION

1.1 Background

In recent decades, people have become aware that the ‘status’\(^1\) of valued old buildings should be equal to the status of newly designed buildings. Buildings are not static objects. Rather, the ownership and the purpose of the building often changes to adapt to the needs of buildings’ users as well as to the development of a city. The life of buildings is usually longer than that of the people who utilize them. Heritage buildings not only represent the original owners and the aesthetic of the architect, but also describe a story of a certain period in the past. The reason for preserving such paradigms is to retain examples of how architects attempted to devise a built form which fitted with the emergent convictions of particular times and places, which is the purpose of pure architecture.\(^2\)

The intention behind preserving Aickin House is to explore the different possibilities to enhance and extend the life of an old building, as well to adapt to the changing times and environment. Heritage buildings are the product of a specific generation. They are worth preserving but wholly or partially? And, if partially, which part of the building is more important, the spirit or the materials? To be specific, the ‘spirit’ of a building means an intangible relationship between the building and its surrounding fabric, and the relationship between the building and people. That intangible relation unconsciously affects people’s cognition about the building. And, ‘materials’ of a building involves a sensory relation between the building and the user. It is possible for people to ‘feel’ the building and its past by using all their senses; seeing, touching and smelling the original wood or bricks provides an opportunity for them to understand the intangible history behind the building. For example, in Auckland, various methods have been used to maintain heritage buildings, including, but not limited to, keeping the entire building, splitting the building into components, or breaking down the building into its raw materials.

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\(^1\) Status: The architectural status of a building generally refers to the extent to which people recognise the building. In this article, the architectural status is considered to have been achieved on the condition that people recognise the heritage building as itself rather than an attachment that belongs to something else.

1.2 Research Question

The purpose of this project is to provide an alternative proposal about the development of Aickin House as a valued heritage building on Symonds St in Auckland, and to redesign it as an element of a new re-design that could connect the past to the current era. Hence, the primary research question is:

**What if there is another chance to re-establish a balanced architectural status between heritage buildings and new constructions?**

This primary question is divided into a number of secondary research questions and they will be identified and briefly described below:

- How can the unbalanced relation between Aickin House and the new construction be changed to protect the status of Aickin House as a valued heritage building on Symonds St?

A problem facing Aickin House is that the old building has lost its architectural and aesthetic values through it being installed within a new construction. To address this problem, the research also explores:

- How can this building continually service different generations living in the centre of Auckland City over time?

Symonds Street runs through the centre of a number of educational facilities in the Auckland City area. In the past, Aickin House was Dr. Aickin’s house, granted by the government as a private residence. The house’s ownership was transferred to Auckland University to provide a medical service. Now, it has become a retail space and is used as a part of AUT’s student accommodation. The purpose of the building has changed over time in line with the requirements of different owners. This research also examines its new function and attempts to answer the above-stated questions.

1.3 Aim

Currently, the situation of the site of Aickin House:

- In March, 2018, there was news that the University of Auckland’s Architecture and Fine Arts libraries would be closed.
- The current building attached to Aickin House is student accommodation held by Auckland University of Technology (AUT).
- Aickin House is surrounded by private businesses and educational facilities.

The initial aim of this research is to advance a redesign proposal that involves intervention involving the preservation of Aickin House and applying a flexible spatial layout to convert this building into a multi-functional construction to meet the different needs of users over time. In the field of architectural conservation, there is no single methodological approach that can simply define the building’s potential or weakness. There are competing issues between the function of the building and its users, the life of the building and change over time. Therefore, the issue is about how to sustain the heritage value of a building and how to improve this value to meet the different needs of different users in different historical moments.
1.4 Project Outline

As a part of the development of Symonds St over recent decades, most of the historic buildings have been demolished. Only a few listed buildings have been kept whole. In some cases, only the original facade remains of the building. This research project seeks to recreate a tangible and intangible connection that links an historical house to the surrounding context of Symonds St through an architectural intervention. The redesign proposal began with an analysis of the site and the house. The redesign process aims to discover the architectural value of Aickin House with the intention of bridging the gap between the old and traditional parts of the city and the new and developed urban area. As identified earlier, for the educational users - large numbers of students - the new building would be a multi-functional hub; the vision of the building is to create a platform for students to share their experience and present themselves to the society. In the future, this building would allow for this form of educational space to be transformed to suit another purpose by adjusting the internal structural layout. The result of this project will reflect the aesthetic elements of the traditional architecture and the development of Auckland City by providing a variety of spatial experiences for different generations and strengthening the architectural identity of the area.

This explanatory document structure opens with an overview of the project background and includes a literature review, which provided a discussion about architectural conservation. The literature review is then followed by precedents reviews that include internationally, and nationally known heritage projects. These reviews lead to an effective precedent analysis that provides insights into a design of balanced transformation of buildings.
1.5 Key Terms

In the field of building conservation, the following terms are of key importance to this research project:

**Conservation** means all the processes of understanding and caring for a place so as to safeguard its cultural heritage value (see below). Conservation is based on respect for the existing fabric, associations, meanings, and use of a place. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining authenticity and integrity, to ensure that the place and its values are passed on to future generations.³

**Preservation** means to maintain a place with as little change as possible.⁴

**Intervention** means any activity that causes disturbance of or alteration to a place or its fabric. Intervention includes archaeological excavation, invasive investigation of built structures, and any intervention for conservation purposes.⁵

**Cultural heritage value/s** means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other tangible or intangible values associated with human activity.⁶

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1.6 State of Knowledge in the Field of Building Conservation

Architectural theorists and academics have widely discussed the conservation of heritage buildings. A historic building is more than a stationary piece of architecture built in the past. It also is a connection between two different generations and this connection should be respected in relation with other new constructions. In the process of urbanization, heritage buildings have a major role in defining the identity of a city or a town. The state of knowledge for this topic is wide, and the design is seeking a potential and practical approach with a view to rebuilding a healthy relationship between historic buildings and the newly merging city. The literature review in this research related to the significance of heritage building conservation and approaches has been taken in the field of heritage building conservation in the New Zealand context.

The literature review includes many authors that have written in the field of building conservation. One of most influential architects is Steven W. Semes and his book is *The Future of the Past: A conservation ethic for architecture, urbanism, and historic preservation* (2009). This book traces the history of conservation of old buildings since the first century B.C. until the end of the 20th century. It provides a clear understanding of the importance of historic building conservation in the process of a developing city and introduces basic knowledge about different approaches in the field of building protection. Considering the unique situation in New Zealand, such as the shift of Auckland’s St Mary’s Church to a new site and a similar shift of a hotel in Wellington, relocating a building is an acceptable approach for protecting a valued building. However, in theory, Nancy Goblet, in her 2006 thesis, *Moving Historic Buildings: One means of preservation provides reasons for building relocation*, reminds us that relocating buildings is the last choice in preserving historic buildings when a building is facing an emergent physical threat. In addition, Johannes Cramer and Stefan Breitling in their 2007 book, *Architecture in Existing Fabric: Planning, design, building*, demonstrate a relationship between the land and the building, and how the buildings and the local identity of the surrounding area affect each other. Based on an analysis of these scholarly works about relocating a building, it is clear that moving Aickin House would be complex, costly and would damage the identity of the urban area. Therefore, it is necessary to investigate a re-design option.

In New Zealand, supporting evidence against relocating a building is provided by the example of St Mary’s Church in Auckland. This demonstrated that the relocation of a building leads to a loss of the connection between the building and its surrounding context, and causes damage to the sense of belonging for local people. Compared with relocation, there are other possible ways to protect historical buildings, which include preserving the valued facade. Jonathan Richards, in his book *Facadism*, in 1994, illustrates the reasons for adapting the approach of facadism in building conservation and provides guidelines for understanding how to avoid the current poor design in New Zealand, for example, the Queen’s Head Hotel on Auckland’s Queen St.

There are some key sources of information for the redesign of historic buildings, internationally and nationally. *The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* (2010) provides regulations and guidelines for redesigning movements related to sensitive historic buildings. *The Auckland Unitary Plan* (2018) also provides a potential development direction for the Auckland area and essential requirements for design guidelines to meet future needs in different potential locations. The first document contains
clear definitions of different types of approaches taken in building conservation. The second document lays down boundaries for building recreation in the city.

Based on the understanding contained in both documents, the process of redesigning in this project has been set up with several limitations. These limitations include the need to consider the impact of the visual design of the building in order to show respect to the authenticity of the urban context. Therefore, the precedents review of heritage building conservation movement has been divided into four groups and each group is supported by different literature. Precedents analysis helps in making design decisions when exploring possibilities from different approaches, theoretically and practically.

Case studies start from scale issues and end with the understanding of Facadism because the current conflicted situation of Aickin House arises from an unbalanced relationship between the old and the new. Wellington’s Public Trust Building designed by John Campbell illustrates an harmonious method of extending the elements from the old building to the new construction to reduce the sense of conflict from the contrast in both scale and materials. The commercial building, 7 St. Thomas (Toronto, Canada), designed by Hariri Pontarini Architects, provides an insight into the use of ‘following a rhythm’ to reflect the features of the old building. However, in Auckland, there is a business tower at 406 Queen St and the city’s International apartments on Princes St indicate some limitations of applying the method of Facadism. All these precedents were analysed, and are presented in [insert the chapter/section number for where you do this]. Here, too, a conclusion is advanced, based on comparing the positives and negatives of different approaches in solving a question: how to respect the authenticity of a city’s history and to promote an understanding amongst the public that secures future appreciation of the architectural history.

1.7 Scope and Limitations

This project develops a design proposal for an intervention of Aickin House. It aims to explore an alternative approach to fitting an existing building with significant historical qualities into an urban context to find the best combination of new and old. The project will, therefore, consider the cultural heritage values of the chosen building, and its surrounding context on Symonds Street. A careful analysis of the building’s historical, cultural, social, and site information determined each step of the redesign process. At the same time, the research analysed the building’s identity as a listed heritage building before any planning was undertaken. After conducting the site inspection, an analysis of related literature, the relevant precedents, a draft design was made. The final design will demonstrate a new possibility for the uses of Aickin House and to celebrate and represent the architectural identity of the site.

The first limitation is that the original information about the architect and the builder are no longer in existence and it was difficult to find any trackable documents which described this building. However, later plans of the first version of transformation in 2002, obtained from Heritage New Zealand, have been analyzed so that logical assumptions could be made about the original building. The second limitation is that the new design challenges the current situation of Aickin House from architectural aesthetic to the aspect of function. It is proposed that this limitation can be managed at each stage by referring to the relevant groups in the literature and precedents reviews.
1.8 Methodology

The methodological approaches of this research project have been applied to the critical architectural issues and through the design process. In general, the research began with site visits, a literature review, an architectural precedents review, and then the design. However, the primary purpose of this research is to explore the possibilities of an old building. Hence, the primary method used in the design process focused on making a comparison between existing precedents and the Aickin House with regard to a range of aspects.

This method involved searching Auckland Council’s strategies and regulations and analysing their reports in relation to Auckland’s unitary plan. Contact with Heritage New Zealand provided a frame for the historical development of Symonds St and the Auckland city area, as well as background knowledge of Aickin House. Library research was essential for collecting background information about Auckland. Aged photos and mapping of the development of Auckland was accessed online. Furthermore, linking together all the contextual aspects of Auckland City area would help to understand the perimeters of Symonds St layer by layer. This also added further knowledge of the natural beauty and aesthetic values of the built heritage and its surrounding fabric. Related literature was reorganised into three main groups for critical discussion. In this process, it was necessary to research the key debates in the conservation field, which, in turn, could be used to formulate the design strategies.

After framing a basic knowledge of the history of the site, a deeper understanding of the research question was achieved by analysing relevant architectural precedents. The learning from these combined with the international precedents review extended knowledge further. Ultimately, the documentary survey, experimental planning, and conceptual modelling themselves are critical methods for the development of architectural design solutions. Both physical and digital modelling was used to demonstrate site conditions, compositional ideas, and solutions.

Last but not least, regarding the needs, abilities, and resources of conservation architects and designers in New Zealand, the ICOMOS Charter was reviewed for helping to set up guidelines.
2 AICKIN HOUSE

The following section of this explanatory document is based on the understanding gleaned from the analysis of Aickin House. To further analyse different architectural elements of Aickin House, the latter has been divided into three groups: floor plans, architectural features, and material and details. The purpose of this section is to understand the history and identify the characteristics of Aickin House, and achieve greater understanding of the relation between Aickin House and the site.

2.1 The Floor Plan

The design logic of respecting the old building in its physical aspect is to extend the shape of the special layout of Aickin House, and enhance the connection of the attaching parts. In terms of special layout, Aickin House is located at 39 Symonds Street and is currently used as by an art supply retailer. The original structural layout of Aickin House served two purposes: for Mr. Aickin’s private use and for medical services. As for the demolition plan for each floor, Aickin House’s layout is made up of two parts in functional purpose and three parts in geometric form. (Fig. 1)

Figure 1: Space layout of Aickin House
Now, Aickin House is situated on the corner of Symonds Street and Mount Street, adjacent to one AUT student accommodation building. In structural layout, however, the ground floor of Aickin House is separated from the whole building. (Fig. 2)

Figure 2: Current ground floor plan of Aickin House

Meanwhile, the second floor of Aickin House has been transformed into student apartments and, in structure, is connected to the new construction. (Fig. 3)

Figure 3: Current 2nd floor plan of Aickin House
After analyzing the floor plan of Atkin House and relating this to the precedents review, research of the indoor environment (such as the layout of the circulation system between different constructions) was carried out to understand a possible connection between old and new. In contrast with the current floor plan of the student-used building of Aickin House, this project is trying to improve the student users’ experience by creating a central connected space that allows them to have a place for social needs both indoor and outdoor.

In terms of the floor plan, as the project is designed for students to use, the layout of circulation in the building needs to be more dynamic so the central corridor connecting to different rooms could be released from the shape of the straight line. Rooms in this project have a free placement, each with a different size. This size decision was made after the following analysis of the structural layout of Aickin House.

When it comes to room size in Aickin House, the geometric form of its unique structure can be used with modification to form a new unique layout. One reason for using the formerly unique layout is that, in the past, this site was used for residential purposes, and Aickin House is the only one that has been there for over 100 years. Extending the layout can give meaning to the new building, which is extend one of the identities from the old house. Based on this concept, the extension, further reason for modifying the old form is the enhancement in functional purpose. All in all, the new building is not for private living only, but for multiple functional uses. Therefore, the challenge of this design method is to adjust the size of rooms to meet current needs. (Fig.4)

Figure 4: Unit modules of Aickin House
2.2 Architectural Features of Aickin House

Proportion in the whole house: Aickin House was built in Neo-Georgian style, which, architecturally, is similar in proportion to the Georgian style but with symmetry. The facade of Aickin House has been divided into three parts vertically and horizontally. Proportion in each part is similar to 3:5:8. (Fig. 5)

Figure 5: Proportion of the facade of Aickin House
On Symonds Street, there are many remaining historic buildings; most of them stand alone within the setting of the current times. Some of them were defined as category one on the heritage buildings list, which means their original structure, material, and outlook must be maintained. In contrast, Aickin House is belonging to category two must only retain their exterior elements. Regarding the fabric of the site, exterior features such as the proportion of the facade of the building and texture of the material must be considered.

Figure 6: Aickin House and surrounding historical buildings

Figure 7: St Paul’s Church, 1841. The relation of proportion has been used strictly in church buildings.
Figure 8: Doctor’s Residence (former), mid-1930s. This is another doctor’s residence near to Aickin House. The old proportion can be used in creating a new form.

Figure 9: ‘Terrace Houses’, 1850s-1870s. Historical houses along Symonds Street are three stories only, a new construction next to these is less than six stories.
2.3 Material and Details

Aickin House has two main materials. One is the red brick on the walls and the other one is tiling on the roof. One of my material choices is a local New Zealand brick because this brick has a unique texture. The rough surface of brick can provide a sense of historical feeling which metal or concrete cannot achieve. On the other hand, the general color in Aickin House is red. To present contrast with the same material, green brick can be used. The same material in a different style protects the texture holistically and provides contrast to represent different times at the same time. (Fig. 10)

The most remarkable detail in Aickin House is its brickwork, especially in the corner of the exterior wall. Unlike other brick houses, Figure 11 shows an interesting detail of brick walls. Also, as can be seen in Figure 12, this detail gives a sense of movement to the facade to create identical grids to separate the facade into three parts. Meanwhile, the arch in Aickin House also brings a relational link to the proportion of the house (refer to proportion, Fig. 5).

Figure 10: Red brick in Aickin House
Figure 11: Brick Details - 1 in Aickin House
Figure 12: Brick Details - 2 in Aickin House
2.4 Inspiration from Cases Studies

In this stage of the design process, the experience gathered from the international precedents was analysed.

This precedent, Leszczynski Antoniny Manor, in Poland, suggests the possibility of using different materials with similar texture to connect the old and the new buildings. The older building on the left was built of brick, and the later part of it was made of concrete. The architect introduces perforated Cor-Ten sheet to form a sunlight breaker from the higher building, extending to the lower brick construction, to blur the gap of different materials. Rusty steel plate provides the sense of texture between concrete and bricks and symbolizes transience and inevitable passage of time.7 (Fig. 13)

Figure 13: Leszczynski Antoniny Manor, NA NO WO architect, Poland, 2015

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3 LITERATURE REVIEW AND CASE STUDIES

This chapter reviews a range of literature relevant to this research project. Architectural writings and precedents were used in this paper to explain and test different possible design strategies.

3.1 Literature Review

The literature review was organized into four parts. The first part concentrates on the relationship between historic buildings and the new surrounding environment, and addresses the understanding of the value of old builds in recent eras. The second part, ‘to Relocate or to Stay,’ discusses the reasons for buildings relocating or remaining in their original places based on relevant literature and the pros and cons found in a renowned local precedent. The third part of the literature review aims to clarify how ‘to Combine with New Construction’, and discusses the reasons for protecting historic buildings by adding new construction to extend their lifespan. The final part reviews the literature about ‘Facadism.’ In this part, guidelines will be given based on an understanding of the particular conditions of preservation actions that apply to Facadism in New Zealand.

3.1.1 How to Preserve Heritage Built – Balance

In the 15th century, there was a famous architect, Leon Battista Alberti, who tried to ascertain if the essential attitude towards architecture from the past is its spirit or its remains.8 Leon Battista Alberti stated that architects should retain the original part of the building rather than imposing new ideas if they are likely to overshadow those that exist.9 It seems that Leon Battista Alberti suggested architects not to touch the old building but to ‘remain the original.’ Both visible and invisible features of the buildings are limited to their time. The ‘original part’ of the building is the only thing that remains from the past for people to be reminded about its history.

On the other hand, scholars of the same discussion in the 16th and 17th centuries were against Leon Battista Alberti. Artists from the Renaissance “were excited more by the spirit of ancient times than by their remains”10 They believed that the material existence of a building is less important than the meaning of the building. Material can be replaced. Techniques of construction may evolve. The basics of the building can be different; however, the meaning of the building is irreplaceable.

Adverse opinions developed from previous arguments in the field of conservation, and were reignited in the 19th century by Eugene-Emmanuel Viollet-le-Duc in France and John Ruskin in England. These two men both indicated their knowledge of conservation in a very different way. John Ruskin advocated for the retention of a building’s history by saying “We have no right to touch them. They are not ours.”11 This ‘hand-off’ approach was also followed by William Morris in the late 19th century. He insisted that historic time connects to the original

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8 Steven W. Semes, The future of the past: a conservation ethic for architecture, urbanism, and historic preservation (America: W.W. Norton & Company, 2009), 115-16.
9 Steven W. Semes, The future of the past: a conservation ethic for architecture, urbanism, and historic preservation, 116.
11 Steven W. Semes, The future of the past: a conservation ethic for architecture, urbanism, and historic preservation, 123.
subject closely and this invisible link makes it impossible to reproduce the subject with the
same features. 12 Hence, as John Ruskin and William Morris insisted, architects should
maintain heritage buildings carefully rather than restore them following damage. 13

On the other hand, Viollet-le Duc spent much of his time trying to prove his position by
restoring the Gothic churches of France. “To restore an edifice means neither to maintain it,
nor to repair it, nor to rebuild it, it means to re-establish it in a finished state which may in
fact never have actually existed at any given time.” 14 To conclude upon his method of
restoration, Viollet-le-Duc insisted that every building and every element of the building
should be rebuilt as the same, from the appearance to the structure. 15 And he even
recommended renewing the building elements with the original forms. However, he did not
mention that it should be rebuilt with original materials. Therefore, there is an assumption
that his restoration paid respect to the sense of aesthetics more than the authenticity.

From the above discussion, it is evident that those architects firstly treated old buildings as an
independent subject in the current era, and then tried to seek a balance point to manage the
conflict between additional touch and the original part within a historic building.

As William Morris argued, “These old buildings do not belong to us only, they belong to our
forefathers and they will belong to our descendants unless we play them false. They are not
in any sense our own property to do with as we like with them. We are only trustees for those
that come after us.” 16 He illustrated that historic buildings are not the private property of
modern people. Instead, they belong to all human beings from the past as well as future
generations. What modern people can do is to seek an opportunity to live with this historic
building: preserve it by keeping its historical elements, cautiously add new parts, and pass it
on to the next generation. However, how to redesign an old building without losing its own
historical and cultural features has been a challenge for many architects.

As shown in Figure 14, the precedent of the Monastery of San Juan Cover by BSA in Spain
(2015) illustrates the previous discussion regarding the idea of adding new things to an old
building. On the one hand, retaining the original part of the church has provided a sense of
authentic texture for people. On the other hand, the architects used similar color and texture
for the new material in the cover, light-weight matte panel to provide natural light and
ventilation with gaps between the old and the new. The additional cover has a minimum level
of connection to the building; it creates a sense of respect for the old building. This
preservation stands in the middle of ‘taking’ and ‘discarding’, trying to balance between old
and new. It has proved well that the process of redesigning a heritage building should pay
respect to its architectural features and, with this in mind, one can add modern elements into
it.

Based on the discussion above, it can be clearly seen that achieving balance between the
preservation of the old building and the design of new architecture is an unquestionable
principle.

13 Steven W. Semes, The future of the past: a conservation ethic for architecture, urbanism, and
historic preservation, 123.
Figure 14: Monastery of San Juan Cover by BSA, Spain, 2015

This image shows a conflict between keeping the original part of the building and adding new construction.
3.1.2 A Possible Method – To Relocation or To Stay

Regarding the situation in New Zealand, the possibility of relocating a house is a feasible approach to apply to this project.

Since the beginning of conservation activities, it has become clear that it is crucial to understand, in the early design stages, the relation between the site and the building. From the argument between Viollet-e-Duc and Ruskin, we can understand the difference between how architects viewed this relation in the 17th century and prior to the 19th century. Preservationists believe that the conservation of historic buildings is either to preserve it or to restore it. There is no question as to the understanding that the building and its surrounding environment influence each other in many aspects.

In New Zealand, the connection between land and buildings is one which engaged many people to some extent. Different ideas appeared in the early 19th century. James Belich who noted that much of New Zealand's early housing was handmade. This established a housing culture of mending and making, temporary housing solutions; short-term solutions were an element of house-building people generally accepted. Permanence of place resulting from housing in Europe was undesirable for the new immigrants. The settlers found practical advantages of building which had a loose relation to the site, and that there was no cultural or economic disadvantage when buildings were moved.

In terms of such a situation, there is the possibility that a ‘house-reusing’ solution appears in the culture of New Zealand: to move a house from place to place. The ability to shift a house satisfied a determination to avoid waste, even when technological constraints made it a difficult operation. If a settlement failed commercially or land was reclaimed by New Zealand’s tangata whenua, then the buildings could be salvaged and the investment of energy and material resources could be transferred to another location. However, Auckland’s St Mary’s Church provides an example, discussed below, of an unexpected impact after relocation.

The following example: St Mary’s Church in Auckland would be an explanation of the reason and the implication of relocation in New Zealand. The connection between the building and the site could be one of the possible reasons to redesign or to redefine the new building. However, in this case, the purpose of the new location of St Mary’s Church whether to continually enhance the original connection or to maintain this connection is uncertain.

After the relocation of St Mary’s Church in Auckland, New Zealand in 1982, its authenticity was reduced gradually and this was complicated further by plans announced in 2010, and its recent extension for the purpose of developing the spaces of the Holy Trinity group. For the present, the description used to present the public image of the Holy Trinity Cathedral makes no mention of a ‘cluster’ relationship. The old church is now known on the Cathedral’s

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19 Christoph Schnoor, *Proceedings of the Society of Architectural Historians* (Auckland, New Zealand SAHANZ and Unitec ePress; and Gold Coast, Queensland: SAHANZ, 2014), 4
website as “St Mary’s in Holy Trinity” where “it ... forms part of the Cathedral cloister”. Its status is being lost as the function of a St Mary’s Church has been more or less abandoned in Anglican liturgy, and although the old church is occasionally used for lesser funerals and weddings, these services would have been better provided to parishioners without the building’s relocation.

This photo of the church (Fig.15) shows that, “all parts of a building or site’s fabric be evaluated for historical and artistic significance rather than assuming that only the ‘original’ or oldest configuration is of value – sometimes beauty wins over age and later additions take on a value equal to or greater than the oldest fabric.” Valued historical buildings was not only the ‘original’ structure but all successive alterations and additions were to be considered equally valuable as historic documents, and preserved as such. There was thus a distinction in approach compared with the previous changes in the monuments. Similar opinions a supported by many famous architects, who always emphasise protecting historic buildings in the ‘current era’ with an appropriate level of intervention.

The previous discussion about St Mary’s Church has provided a glance at the possible impact of one of the preservation approaches that to relocate a valued historical building. The essential concept behind this argument can be paraphrased as how to deal with a separate relation between the historic buildings and an incorporated surrounding fabric. Irrespective of the status of the historic building, there are no buildings that can stand through time without any changes. To keep up with the development of a society, buildings may become redundant or take on new functions. It must be noted that the connection between a building and the site is flexible because the process of city development is unstoppable and so are new build in the city. “Buildings change as the city changes” as Fred Scott pointed out. We may now realise that the relationship between buildings and the city is one of ongoing change, and the factors affecting the relationship are not permanent.

After this initial discussion of a changing relation between the building and the site, it is useful to examine a sound document that strengthens this connection: the Athens Charter 1931, which appeared after World War One. This document does not specifically discuss new additions and urban infill but proposes preservation of the character of a site when new buildings are planned, including respect for the external aspect of the cities in which they are to be erected. Since many countries in Europe have been suffered from World War Two. The mainstream conservation for built heritages shifted to the idea of ‘rebuild’ and the historic building became alone again. In other words, such buildings were perceived as not fitting into the emergent fabric of the city. At that time, most of urban environment that suffered from World War Two had too many missing elements, buildings had been lost or abandoned.

Based on the Athens Charter, the United Nations Educational, Scientific and Cultural Organisation (UNESCO) focused on a modern, international, preservation approach. In Venice in 1964, it drafted a document in conservation theory, which is entitled the Venice Charter.

26 Fred Scott, On Altering Architecture. (English: Routledge, 2007), 97
Later, because of the influence of the International Council of Monuments and Sites (ICOMOS), this charter became increasingly renowned throughout the world.27 Furthermore, it claimed that preservation is not only for the building itself but is also closely related to city planning.28 This statement goes further than any single architect’s perspective and beyond the limits of a single piece of architecture. If this statement is seen in relation to the previously discussed architects’ opinions, the purpose of an old building is to develop a new function that is more widely accepted worldwide.

Listed below are some details from the Venice Charter that are directly related to this project:29

- The monuments for conservation should be permanently maintained.
- The conservation of monuments is always facilitated by making use of them for some socially useful purpose.
- A monument is inseparable from the history because it records part of the history.
- Restoration aims to preserve and reveal the aesthetic and historic values of the monument and should be based on respect for original material and authentic documents.
- Additions cannot be allowed except that they are not discordant with the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.
- The sites of monuments must be particularly cared for in order to safeguard their integrity and ensure that they are cleared and presented in a seemly way.

From the above-mentioned restrictions from Venice Charter, it can be seen that conservation activities focus on three aims. One is to protect the authenticity of the building and try best to represent its original features. The second is to keep the building and the site together. The final aim is not to break down the connection between the site and the surroundings with the add-on part of the new design. These three aims will be taken into account as guidelines in the forthcoming design process.

St Mary’s was relocated as part of the Cathedral complex on Saturday 6 March 1982.
3.1.3 A Practical Method – To Combine with New Construction

The following section analyses the current situation of a potential site for the project. By analysing related recent literature, it is hoped to demonstrate that mainstream thinking in the field of building preservation involves a combination of old building characteristics with new construction.

In New Zealand, various heritage places have been regretfully lost to development, fires, neglect, and other natural disasters and, thus, were removed from the New Zealand Heritage List.30 City planning designers and architects have been facing a challenge that the remaining historic buildings could not fit into the emerging fabric of the new city. In past decades, this question has been addressed from many point of views. James Srtike believed that one needs to consider how the existing building relates to the specific pattern of routes in the area because such considerations are essential to determining what role the new architecture is playing to strengthen this relation.31

On the site of Symonds Street in Auckland City, most of the city fabric has been replaced by modern high-rise buildings. The church and other old houses are preserved in a way that they are independent from each other. Figure 3 shows a current image of Aickin House, in which it can be seen that it is attached and features an accommodation building made of glass and concrete.

After the late 1990s, the preservationists resisted the contrasting styles for intervention in historic settings but their resistance was limited because there appeared to be no alternatives to modernism. As a result of this, the modernist architect attempted an expression of “unity by contrast,” but this approach often resulted in a new building that, if it were not juxtaposed with adjacent historic structures, would have little visual aesthetics. However, the pre-existing traditional buildings are greatly compromised by a disharmonious neighbour.32 This is a lesson for architects to experience the result of combining new and old together. Today, an attraction of the modern city is the blend of old and new. “Old buildings can be of great architectural, cultural or historical significance, and in order for them to be maintained there has to be a sustainable continuing use which will pay for and ensure their upkeep.”33 These words were spoken by Lee Nick Evans, who introduced an essential concept: maintaining the life of the old building is about continuing to use it. Regarding the situation of old buildings fitting into the new city, adding a new part to an old building would be the best way to maintaining the life of the old building and continuing to use it.

Johannes Cramer and Stefan Breitling in their 2007 book stated that “Our surroundings are essentially influenced by architecture.”34 This indicates that, from the wider cultural landscape to the local neighbourhood, historic buildings determine the character and appearance of our environment. To some extent, the fabric of the city represents the spirit

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and identity of a place. Leaving important architecture aside, the region of Auckland is also defined by the variety and texture of the buildings it contains. After all, many of the city’s historic sites hold a specific relation with this matrix of tracks, paths, and roads. The site plans of these historical areas may now appear complicated but certain characteristics are recurring.35

Francoise Astorg Bollack further elaborates on the proper way to save an old building in the modern environment, claiming that preserving an old building can be done in many ways: we can carefully restore it, trying to keep alive the smells and the textures and the construction that gave it birth. Alternatively, we can gently bring it into the present with minimal interventions. The last way is that we can also incorporate it in a new construction, be it benign or invasive.36 The benefit of combining old and new is the added piece has its own features; it creates its own world, and the pleasure of the outside world is heightened by the experience of its relationship to the history. The container is the carrier of memories and emotions, and the insertion provides “the new” (new use, a new sensibility and a new relevance for the existing structure which it reanimates) literally.37

Based on the above discussion, it can be concluded that it is possible and feasible to renovate an old building with a combination of ‘relocation’ and ‘remaining’. New ideas of intervention can be applied to an historic building to give it a new look or function in a modern city.

Figure 16: Aickin House on Symonds Street

The heritage House surrounding by high-rise buildings, status lost.

37 Francoise Astorg Bollack, Old buildings new forms new directions in architectural transformations, 23.
3.1.4 Facadism in New Zealand. Is it Good or Bad?

The previous discussion demonstrated that it is necessary to combine the remaining parts of an old building with the new construction. As Façadism offers a viable approach in addressing such a combination, it is therefore used in this design project.

Architectural Façadism practice first happened in the mid-1980s in Britain and then spread throughout Western Europe. At the beginning of the Façadism movement, there were two thoughts which were in opposition to each other. Some heritage groups and conservationists believed that Façadism turns historical buildings from complete entities into characterless fakes. They insisted that different architectural structures cannot be divided into pieces and presented as one whole. Others were against this from a practical perspective, namely its economic effects, such as the cost of labour.

One of the later supporters of the Façadism, architect James Burke, stated that buildings and their structure layouts survived from the past because they could continue to serve a useful purpose.\(^{38}\) Preserving a society’s cultural and architectural heritage, while balancing city growth, is a difficult task. Many older buildings feature beautiful and historical designs, but require significant changes to the actual building structure. Techniques such as architectural Façadism - preserving the façade of a building while constructing a new internal structure behind it - offer an opportunity to compromise and preserve through adaptive reuse. Architectural façades can be contentious. Façadism regarded as an easy and cheap method to preserve the part with beautiful elements.\(^{39}\)

A decade or so after facadism appeared, the word itself had become elusive. It was in 1994, that Jonathan Richards provide basic definitions. They include preservation or retention of a building’s facade, rebuilding a facade, replicating a facade, and designing or constructing a new facade to reflect traditions.\(^{40}\) Architectural Façadism is the practice of preserving a structure’s façade, or face, while constructing a new building behind it. It is a method that compromises between complete building intervention and preservation. Façadism is also a technique frequently used in adaptive reuse.\(^ {41}\)

In New Zealand, Façadism is also a heated topic that sparks much discussion. Due to the restrictions of Auckland Council’s unitary plan, developers and owners often regard the exterior wall as the only valued feature on the condition that the historical buildings belong to category B.\(^ {42}\) This shows that there appears to be a conflict between meaningful features of architecture as whole both exterior part and interior part, and the definition of a valued architectural features of the building in the Council’s unitary plan in category B is only the exterior facade.\(^ {43}\) In this regard, heritage architect Bimo Hernowo argued that heritage

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40 Jonathan Richard, *Facadism*, 3-9
Façadism on historical buildings plays a double or dual role as both an economic and an architectural object. Historical, symbolic and authentic value represented by the existence of a façade together with economic value, correspond to the economic generator function of a new interior construction. Purist arts and architecture historians are mostly against the idea and practice of heritage ‘masking’ Façadism, though some post-modernist architects totally agree with this practice in the belief that heritage Façadism is part of post-modernism in architecture terms. They see this as a compromise between past and future developments and the commodification of cultural goods as understood by the cultural industry theorists.

If done poorly, Façadism can appear as an architectural Frankenstein: tasteless, mismatched, and ostentatious. But, when done correctly, it is an effective bridge between the old and the new. Façadism is to some extent inevitable because the inner functions of a building have to fulfil the requirements of a modern society. This study, therefore, will attempt to make full use of the old elements of a façade by extending them to the layout of the new building. What follows is an example in Auckland that represents Façadism yet not necessarily in its best light.

A precedent in the Queen’s Head Tavern in Auckland (Fig. 17) shows that Façadism practice on Queen St has not been positive. The remaining facade appears as a mask attached to a glass box behind it. The value of proportion of the old building has been lost. The contrast in scale causes an uncomfortable relationship between the old and the new.

Figure 17: Queen’s Head Tavern, New Zealand, built time unknown

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The following image in Figure 18 illustrates a positive Façadism practice on Auckland’s Karangahape Rd. Buildings along the street are of a similar scale and height, which delivers a sense of a continuous architectural environment. This can improve the image of the street and provide guidance for maintaining the historical significance of Karangahape Rd.

Figure 18: Street front side of Karangahape Rd, New Zealand, built time unknown
3.2 Precedent Review

Through the use of case studies, the following section explores different aspects, from scale issues to the problem of materials’ use. At the same time, it tries to answer the question of whether Aickin House has lost its architectural status and broken the harmony with its surroundings. (Fig. 19)

The precedents review has been divided into four groups. The first, taking Hearst Tower in New York and International Apartment at 9 Princes Street, Auckland as examples, explores elements of Aickin House which are similar to the new buildings. The purpose here is to understand the pros and cons in the field of contrasting scales. It will help to demonstrate the current situation of Aickin House. The second group comprises just one case study and seeks a middle point between contrast and compromise. The precedent of 7 Thomas St. by Hariri Pontarini Architects in Toronto, Canada was chosen for the reason that the scale of the new construction is similar to the old part but with less contrast. It offers a glimpse of how to deal with the relation between a large new building and a small old building.

The third group studied comprises the pink court house (Austria), as an international precedent, alongside the building at 2 Drake St, Auckland (New Zealand), as a national precedent. They share same architectural features and volume with their nearby new building. The last precedents Leszczynski Antoniny Manor Intervention in Poland in this section examines how material can form a transition between the new and the old to reduce the sense of separation between different constructions. Analysing the differences between each precedent helps to form a clear logic: reducing the size of the new building to establish a comfortable, respectful relation is a practical way for redesigning an old house.
Figure 19: View to Aickin House from the intersection between Symonds St and Mount St.
3.2.1 Contrast in Scale

The following precedent shows an aggressive level of contrast in scale between the new and the old.

The precedent of Hearst Tower in New York (2006) demonstrates a contrast in scale and a different choice of materials. It is similar to the current situation of Aickin House. However, compared with the scale of the original part of the building, the rectangle base of Hearst Tower is bigger than the upper part of the building. And the materials that Hearst Tower used for the new construction are steel and glass. It creates symmetry: light-weight on the top and heavy-weight on the bottom. This design provides a sense of stability. More than that, the triangle elements of the upper floor also create a structural beauty of layout. (Fig. 20)

Figure 20: Hearst Tower, Foster and Partners, United States, 2006

This image illustrates the balance in visual relationship between the old and the new.
At the same time, Facadism was applied to the design of Hearst Tower; the front of the old building remains on the front side of the street corner. Unlike previous typical precedents of Facadism, the original facade of Hearst Tower was not a mask attached to the new construction but a foundation for supporting the upper part of the Hearst Tower. The old facade is not a decoration but a functional part of the building, integrating with the new construction.

The new structure of Hearst Tower was inserted into the inner space of the old building, as with Aickin House. However, when comparing the images in Fig. 19 and Fig. 21, it can be noticed that there is a gap between the lower and the upper parts in Hearst Tower, while Aickin House does not have such a gap. The glass ceiling of the lower part of Hearst Tower provides a visual path to reduce the ‘trapped’ feeling. Columns are extended to three stories above the ceiling and are then connected to the new construction. This space gives a smooth feeling of transition from heavy stone to light glass. In addition to that, the most remarkable aspect is the proportion of the building. Grid line is applied to every part of the building; the width of horizontal base is the same as the width of two columns; this proportion of 2:3 can also be seen in the scale of the height of the base to the width of the upper tower. A harmony in proportion was applied to the intervention of the whole building. (Fig. 21)

Figure 21: Proportion of the section of Hearst Tower
A New Zealand precedent for this approach has been analysed: the International Apartment on 9 Princes Street, Auckland. However, compared to the Hearst Tower, the proportion of the International Apartment is less harmonious. Besides proportion, another interesting design method architects adopted for the project was Facadism. This project retained the original facade of the Grand Hotel on the front side of the street. An additional new construction attaching to the old facade makes the facade into a giant door frame. Regarding the proportion of the whole building, it is safe to say that the architectural status of the old facade is lost. (Fig. 22)

In summary of this small group of precedents, the structure of Hearst Tower is a successful adaption by considering the scale as a whole; by contrast, the structure of the International Apartment is like a new building piled onto an old one, similar to the situation of Aickin House; both of them are relative failures in proportion. Architectural status is related to the proportion of the whole building, not only to part of it. Ignorance of the ‘wholeness’ of a building during the design has led to a fading identity of the historic buildings.

Figure 22: The International Apartment, New Zealand, yet to be built
3.2.2 Seeking the Balance

The following precedents has stepped further in the process of seeking the balance between the new addition and the original building than the first group and they also have applied the principle of contrast in the other places.

The precedent shown in figure 23 was built in Canada by Hariri Pontarini Architects (2017) and is located around the corner at the busy, Bay/Bloor intersection. It originated from a desire to integrate into the existing fabric of the buildings. The apartment building is lifted away from its adjacent buildings in order to preserve the light and views from existing residential buildings. The podium incorporates the heritage buildings and matches them in size and proportion, using glass and stone to contrast and enhance the existing facades. The tower is wrapped in glass and undulates in harmony with the existing fabric of the site for the purpose of light penetration. Another brilliant idea that the architect adopted is how to apply the elements from the old buildings to the new construction. Following the same rhythm into both buildings highlights that they are one whole rather than two separate parts. (Fig. 23)

Figure 23: 7 Thomas St. Hariri Pontarini Architects, Toronto, Canada, 2017
Furthermore, the following design shown in Figure 24 could also be a good precedent. It was done by the same company: Hariri Pontarini Architects (2014) on B.Streets Condos, Canada. On the street front side, a similar scale from the old building is extended, creating a contrast behind. This project did not aim to build a high-rise building. Instead, it aimed to build a multi-storeys apartment block along this historical street by respecting the dimension of the street. This is the same idea mentioned by James Howard Kunstler in his 1998 book: an ideal proportion between the building and the street is that the height of the building should be no more than three to six stories high, the same as the width as the street.45 In the Hariri Pontarini project, the new construction extends the grids from the old building to form its facade, then continuously using grid to form its structural layout. Instead of building a giant surface of grids, the new construction was divided into two parts. The upper part of the building was stepped back to create a space to enhance the status of the lower part and the old buildings along the street.

Similar elements have created a sense of continuity of architectural features. Also, with less contrast in scale, the whole atmosphere is preserved on B. Street and its own identity is maintained. (Fig. 24)

Figure 24: B.Streets Condos, Toronto, Hariri Pontarini Architects, Canada, 2014

On the other side of the world, the Old Public Trust Building in Wellington (New Zealand) was renovated in 2015, using the same method while dealing with the refurbishment for the old building. A comparison of 7 St. Tomas and B. St Condos shows a similar design strategy applied to the design when the original building is situated at the intersection of two streets. The Old Public Trust Building shows identical scale applied to the new construction. The new development is separated into two parts, and the higher part of the building and the lower part of the building have a similar scale.

The similar scale part of the building is connected to the old building directly. Due to the direct connection between new and old, the new building has retained elements from the Old Public Trust Building, such as the type of double column. More than that, it expands the size of the original window and has transformed it into the essential elements for the new structural layout of the facade. The same height of storeys emphasizes the character of the new building in that it was learning from the old. In contrast, the higher part of the building indicates its difference to the rest of it. The higher part stands for the sense of aesthetic of the modern

high-rise building. At the same time, continually using the build elements from the old building maintains the holistic relation for the whole building. At the same time, it continually borrows other elements from the old building, which maintains the consistent style of the entire architecture. For example, the form of columns and the size of the window were applied to the new building.

The Old Public Trust Building stands in the middle point of contrast and compromise. The elements are appropriately extended from the old to the new, and variation is shown in the different use of the material. It illustrates a feasible way to work with an historic building. (Fig. 25)
Returning to Aickin House, it was mentioned previously that the structure was squeezed into the corner and the new building next it totally ignored this historic house. In light of the size of Aickin House, my first idea, as shown in figure 26, is to directly change the situation to create a space between Aickin House and the current new construction. This space is for breathing fresh air between both buildings and serves as a connection for both streets. Creating an inner walking path can also increase people’s attention to the old house. (Fig. 26)

Figure 26: Scheme 1 in contrast scale
3.2.3 Compromise in Scale

In this section, the precedent of the pink court house in Austria is analysed. It applied the principle of compromise in scale as a bridge to connect the new with the old by using similar materials, height and colour.

This pink court house, designed by Ederer + Haghrian Architekten ZT-OG in Austria (2015), has a clear space between it and the existing historical building. A glass-enclosed gap, which reflects the environment, forms a point of contact between the historical part and the addition. It also bridges the architectural features from the historical building to those of the new building.

In terms of the volume, the lower new construction is as high as the old building and has the same size of windows. As a result, the connection between the new extension and the old building has a better sense of continuation in the facade. It can be seen that any details/differences in architectural features from the time it was built can be reduced, and harmony can be made by compromise in scale. (Fig. 27)

The precedent of 2 Drake Street in Auckland (New Zealand), shown in figure 28, examines the importance of the relation of proportion between the old and new buildings in terms of compromise in scale. The width of the new construction is the same as the old; vertically, the facade on the new building is also divided into three sections to reflect elements of the old building. Horizontally, each floor is of the same height as the old building. It gives symmetry to the building facing the main street. Furthermore, the relation of contrast also can be seen on this building in terms of a different type of material. Glass and straight lines were applied to the new part to make a comparison with the bricks and sophisticated details of the old building.

After analyzing scale issues in previous precedents, the answer to dealing with heritage buildings through an additional construction is to create a form with a similar scale. This relation of similar scale between new and old in the field of intervention and conservation of heritage buildings can be explained as the new part and the old part being in a cooperative relation so as to create harmony for the site. The status of the old and new parts should be equal. They work together to perform a soothing visual relation for people to indicate a balanced sense of aesthetic which is respectful of the fabric of the surrounding area. Scheme 2, shown in Figure 29, demonstrates the idea of working with the new part of the building as a ‘co-worker’. 
Figure 27: Um- und Zubau Bezirksgericht Deutschlandsberg (the pink court house), Ederer+ Haghirian Architekten ZT-OG, Austria, 2015
Figure 28: 2 Drake St, New Zealand, built time unknown
Scheme 2 attempted to take inspiration from the precedents review by creating a similar volume of the new construction as an attached part to extend the feature of dimension from Aickin House on the Symonds St front side. Establishing a symmetric relation between the old and the new with less conflict would continually keep a soothing feeling for pedestrians. On the other side of Mount Street, a garden plays the role of a bridge to divert people’s attention from the front side to the back. A gradually rising volume of the new building presents a sense of respect for Aickin House. As for the functionality of the garden, the gap between the front and the back provides a great view facing south and north at the same time. It offers a wide range of dimension for obtaining natural light and wind.

Regarding the choice of material, using a different texture of material can create an exciting effect. Examining this third group of precedents has proved how the material can fill the gap between two different eras.

Figure 29: Scheme 2 in compromise scale
3.2.4 Material

In Poland, the Leszczynski Antoniny Manor Intervention provides a great example of choosing material to represent the difference of time periods. The original building was a two storey brick construction. Next to it, is a three-storey-high concrete building. The challenge was to integrate these two buildings from different times into one. (Fig. 30)

The architect chose metal panel as the middle point between brick and concrete. In terms of the weight of materials, the metal is heavier than bricks, but metal panels provide opportunities for light penetration and help to reduce this sense of heaviness. In addition, separated pieces of metal panel form a dash line to link different parts of the building. In terms of the structure of the project, the architect added an additional storey on top of the concrete construction and then extended a span of half-length of the old building, which was wrapped by metal panel. This extension reduces the distance of different heights and acts as a platform for people’s activities. Not only does the additional storey extend the facade to the old building but also extends the functionality in comparison with the old building.

The group of precedents analysed in this section examines how materials were applied into the form of the building which can reduce the sense of separation between the old and the new. Extension can be seen not only from the original elements but also as being achieved by creating new elements.

Figure 30: The comparison between the before and the after transformation - Leszczynski Antoniny Manor Intervention, NA NO WO architect, Poland, 2015
4 SITE

4.1 General Notes

Initially, this project began with the idea of re-designing an old building and adding a new life to it. In terms of the future of Aickin House, it is necessary to understand the potential of the site. The current situation of the status of Aickin House is damaged, but it is located in the Auckland CBD area and, thus, in a future development area. A possible re-design for this project would have limitations, such as the type of new construction and the new function, as well as having to adapt to future generations. And these limitations were identified in the Auckland Unitary Plan. In this plan, Auckland’s urban development in the next 30 years is illustrated. (Fig. 31)
4.2 The value of the site

From these map of future development of Auckland Area,

- Aickin House locate in the most development area in Auckland in next 30 years.
- From the cultural heritage value, there is an intangible connection links Aickin House and other historic building together in the centre of Auckland CBD area.

The main business area in the city centre is located around the immediate vicinity of Queen Street. Aickin House is on Symonds St and is expected to expand in the future for commercial enterprise. In addition, as Symonds Street is located between Queen Street and Newmarket, it has potential to bridge the two areas in the future and grow to be a giant business centre. When considering a design particularly for students, Symonds Street is suitable as it is in the middle of a circle of educational providers ranging from English language schools to universities. Given its unique location, the redesign can bring commercial and cultural value in the future. It can be a gathering place for students on the edge of the real business world. Or it may have commercial benefits after re-design.

Figure 32: All listed Heritage by Heritage New Zealand Auckland Area
Figure 33: Development strategy map of Auckland
4.3 Site Analysis

This chapter of the explanatory document analyses the history of Symonds Street and Aickin House. Understanding all the tangible and intangible conditions related to the site and the building will lay a foundation for understanding the place and help to solve potential problems of the site.

4.3.1 The History of Symonds Street

As time passes and urban areas develop, low-rise surrounding buildings are being replaced by high-rise buildings. The original site in Symonds St has been residential since 1866. The fabric of surrounding environment remained for decades. Since 1886, three stories height houses occupied the site. Before the construction of Aickin House, previous houses on the site shares with similar structural layouts.

One of the design purposes is to represent the site features. In order to achieve this, it is necessary to compare them with the other nearby construction. The analysis has been divided piece by piece according to the extension of the structural layout of Aickin House. To create an interior ‘street’ on the site, different functional spaces on both sides represent different periods of time. And this interior ‘street’ also plays a role in bridging different spaces with a certain orientation that starts from the entrance on Symonds Street and ends on Mount Street. This also encourages people to walk around the whole building.

Figure 34: the site in 1866
Figure 35: the site in 1882

Figure 36: the site in 1886

Figure 37: the site in 1908
4.3.2 Current Surrounding Environment of Symonds Street

Aickin House is located within only around thirty minutes’ walk to nearby educational facilities, a language schools, the University of Auckland, and Auckland University of Technology (AUT) buildings. Students pass through Aickin House every day. On Symonds Street, lots of people walk on both sides every day. There is only a pedestrian crossing on the corner of Symonds Street and Wellesley Street, which means that along the Symonds Street front side, Aickin House may extend its potential of commercial use. (Fig. 38)

Figure 38: The site and surrounding areas
Located in the middle of a student life circle, Aickin House has the advantage of being a place for students to gather together and share experiences. In the day time, students can study there and meet professors from different universities and schools. Also, it provides a place for students to have a break between different classes. It is also a good place for commercial promotions, especially products or services about college students. In addition, as the central point of the triangle site, Aickin House has the most recognizable identity of standing out from other ‘glass buildings.’ Contrast can be created between the whole construction and other existing modern buildings rather than creating contrast between Aickin House and the new building behind it. (Fig. 39)

Figure 39: High-rise buildings are surrounding Aickin House
The site is located to the east of Queen Street, and is parallel to Queen Street. Unlike Queen Street, which is the centre of the commercial area, Symonds Street connects most of the educational facilities in the Auckland CBD area, including the University of Auckland on the north-east side and the English language school centre on the south-west side. Moreover, there are a lot of student apartments located on Symonds Street. Within 30 minutes’ walking distance is the largest park, Albert Park, and the largest public plaza, Aotea Square. Within 40 minutes’ walking distance, it is possible to get to Auckland City Hospital. In terms of this location, there are three types of people who pass Aickin House every day: professionals working at Auckland Hospital; tourists exploring Auckland’s city centre; and students studying at AUT and the Auckland University. (Fig. 40)

All the above points indicated the potential advantages and disadvantages of the location of the chosen building on Symonds Street. As a result, it has drawn out the potential target of people for this project, which is students. The following section lists current natural conditions and artificial conditions that would affect the site.

![Figure 40: Different potential groups of people around the site](image-url)
Mount Street is the main area where sunlight is available. In contrast, the south side is on Symonds Street and is the main direction of wind. From figure 41, within walking distance, there are only a few green spaces on the east side. As noted, the site receives sunlight from the side of Symonds Street in the early morning and later from the north side between two high-rise apartment towers. The main direction of wind comes from the south side most of the year. Moreover, the building along Wakefield Street creates a valley effect on Symonds Street and Mount Street so are prone to strong wind during autumn and winter.

Suggestion: design could introduce inner gardens to obtain sunlight from north to improve the quality of the indoor environment. In terms of ventilation improvement, wall structure could be designed with special patterns to reduce the strength of the wind from Mount Street and Symonds Street. Hence, to create interior space for plants as recommendation for the final design outcome. (Fig. 41)
The most noise interference comes from cars running on Symonds Street.

The south side has less sunlight and strong light reflection from ‘curtain wall’ building on the corner of Symonds Street and Wakefield Street, and from buildings on the other side of Symonds Street.

Suggestion: The window size on the south side could be smaller than the north side. We can also use thick and relatively solid materials rather than glass and light-weight material. Comparatively, it is the quiet part of Mount Street with the best sunshine and air quality. In the new building, quiet parts and spaces that require more sunlight could be placed on the north side. (Fig. 42)

Figure 42: Noise and Light Interference
Most pedestrians walk on Symonds Street. In addition, there are two bus stations within 50 metres of Aickin House. To increase the value of the site, the final design will keep its retail function along Symonds Street. Compared to the north side, the south side is attached to other buildings; corridors and relatively private space can be placed there because it has less natural light. (Fig. 43)

Learning from the above analysis of the site revealed that the chosen site on Symonds Street is mainly affected by the street and those intangible interferences from surrounding buildings. Suggestion is two-fold: to enhance the view from the north by adapting with a creative structural layout to form a shape of the building that can emphasise the corner location of Aickin House; to use solid material for the lower part of the new designed building to create a similar relation for respecting the original material of Aickin House.

Figure 43: Transportation
5 Design Brief

This chapter discusses the potential issues faced by the students using Aickin House and proposes the design strategies that may potentially address their needs. The overarching design strategy is to connect them to the ‘real world’ by recreating a public space for communication.

5.1 The Potential Issues

‘International students’ refers to “students who have crossed a national or territorial border for the purpose of education and are now enrolled outside their country of origin.”46 Being an international student means more than just going to class - it means taking on many pressures. To address this, students need supporting resources. The more resources student can access, the easier it is to achieve great success.47

5.1.1 Students Need a Library.

In March 2018, it was announced that the University of Auckland’s fine arts and architecture libraries were to be closed due to budget limitation.48 However, “the library does not simply house a collection – it enfolds a community.”49

“The Fine Arts Library opened in 1950 and has been the centre of art research in Tāmaki Makaurau. It accommodates one of the largest dedicated collections of fine arts material in the southern hemisphere. It has contributed to art historical research for a long time both nationally and internationally.”50

During project development, research into relevant precedents of a similar programme was carried out through a literature search and the identification of contemporary libraries projects, such as Seahouse Library design by Vector Architects in China (2015). This provides a glimpse of the ideal image of a library’s functional rooms in a building, which can be half concealed and half opened. In addition to that, a most acceptable layout of a library in worldwide was demonstrated by Pevsner Nikolaus in his book, A History of Building Type. However, he did so based on a single functional building - a library - to expand his architectural logic. For this project, however, the purpose of the building is to provide students with multiple functional spaces. The library is just one of its functions.

In terms of illustrating the importance of libraries, we can consider how they engage students with learning in many ways. The physical space itself ensures the availability of resources, the sufficiency of independent study areas, collaborative learning spaces and other essential facilities. Libraries also allow distributed learning to take place online, which adds to the

flexibility of education. Librarians engage students either through formal workshops or informal guidance.51 Given the above-mentioned qualities of libraries, there is no doubt that students as well as all the other people living in the neighbourhood of Aickin House need a library.

5.1.2 Students Need a Platform to Connect to the Outside World

There are 43,000+ students graduating from New Zealand universities each year. More than 90% of students have experienced pressure from job seeking.52 We can take Auckland University of Technology (AUT) and the University of Auckland (AU) as examples because their campuses are mainly situated in the CBD area. AUT had about 29,000 students in 2017; 90% of students were preparing for work placements or internships to help them move into more permanent work or a career.53 At the University of Auckland, as of Spring 2017, 3,240 students graduated, and nearly 4,500 students graduated in the Autumn.54

The graph in Figure 44 shows unemployment rates for the population aged 15 years and over by qualification level, 2006-2016.55 It indicates a trend that there has been an improvement in helping people to obtain a job in the last ten years. This project seeks to make a contribution to society by supporting this trend through an architectural solution.

Even the unemployment rate has been lower over the past decade, according to the graph. Most students are concerned about job seeking after graduation. Through innovation, the Aikin House project seeks to set up an independent place where employers and students who are hunting for a job can communicate freely.

Figure 44: Unemployment rates of the population aged 15 years and over by qualification level, 2006-2016
5.1.3 Design Movements Summary

Considering the previous literature review, in relation to ICOMOS guidelines and recommendations, three main points are underlined. Firstly, to respect the relation between the new building and the site, original elements should remain, particularly in terms of ensuring a sophisticated connection between the location of the building and the surrounding fabric. Secondly, this project tries to represent the original style by using the same texture of materials to emphasize the history of the old building. This would give a sense of extending its authentic identity. Finally, the design of the additional part of the building should not be discordant with the traditional setting of the old building, and the proposed ‘balance’ also must include the surrounding environment.

To conclude the architectural and environmental analysis, these three main points function as guidelines for the project and are expanded upon here:

1: To respect the history and its original physical conditions;

Scale - paying respect to the scale of Aickin House, the new part of the additional construction would not be higher than three times the height of Aickin House. Compared to the existing student apartment block, a lower height building would attract people’s attention. Contrast in scale is not applied within the whole building but is used in the surrounding environment.

Material: the aesthetic sense of architectural features is applied to the new construction along Symonds Street because it would create continuity of time transition to present the historical features of materials development in Symonds Street, namely stone used in St Paul’s Church to glass used in modern buildings. The project will continue to use local bricks to extend the physical architectural features of Aickin House.

Structural: Aickin House is listed with Pouhere Taonga Heritage New Zealand as Category 2, which means it is of less value to save the original interior structure of Aickin House. However, it is more valuable to save the stairs of Aickin House instead of saving the whole interior special structure. In terms of the interior structure, stairs connect the ground and upper floors and are a witness to the movement of human activities. Interior architectural space is built for human activities.  

Details: the brickwork detail of Aickin House is important for indicating the built history. Each period of time has its own unique build technique. The interlaced brick in the corner not only divides the house from a visual aspect, but also creates a different proportion of volume for Aickin House. It provides a reference for the new construction to achieve a harmonious relation of proportion with the old building. This relation is not only for the balance of the site, but also for enhancing the phenomenon of the surrounding environment.

https://fenix.tecnico.ulisboa.pt/downloadFile/395139414502/TESE_EXTENDED_ABSTRACT_FINAL.pdf
2: To create a feasible and practical space to provide better services for students

Functions - this project aims to build a bridge to connect student and everyday world. Bookshop - retail shops could attract students, sell relevant products and provide economic benefits. Public – student library provides books for students and professionals. Exhibition – conference rooms provide places for students to show their outputs to attract potential employers, which would create a bridge for helping students into work. Media Room - provides digital access for students. Inner garden - creates a peaceful and relaxing space. Linking each functional space is the common space. The bigger picture envisages a dynamic and flowing space that can be regarded as a smaller street connecting Mount Street and Symonds Street and dissolving the boundary between indoor and outdoor spaces.

3: To create a green and peaceful indoor environment;

Ventilation - to achieve a comfortable indoor environment, the building should have natural ventilation. Hence, the façade of the building on Mount Street would have gaps with windows to obtain wind. These gaps could become a small green space for breaking the sense of heaviness from the brick walls along Mount Street and marking a difference from the façade facing Symonds Street. ‘Contrast’ on two sides of the building is itself ‘in’ contrast with the remaining essential module size of Aickin House. Taken together, such contrast would express the same experience for people walking on different streets. Meanwhile, natural wind comes from the south side to the north side and that small garden could reduce the length of interior space to improve utilization of fresh air. Lighting Design - an inner garden would be introduced to the vertical design. This garden could work in with different heights of floor levels so that the building can maximise the use of natural sunlight. Noise Control - on the first two or three storeys facing Symonds Street, solid materials and double layers of glass would be used in exterior walls to block noise from vehicles. Exterior walls on above levels could work in with plants in different gardens to reduce noise waves.
6 Design Process

The following section outlines the research project through designing methods that explore alternative approaches and discuss the implications of each site.

The design process employed different adaptive reuse strategies and techniques towards the design of the building. These explorations were a development of ideas learned from literature reviews and precedent reviews. All theoretical principles from the analyses were applied to the design process, thus setting a boundary of the region of the outcome. The process considered a series of sketches, floor plans, physical models, and three-dimensional computer models in order to critically analyze the success of the architectural form and the strategies applied to the design.

6.1 Axis

This section examines the area around Symonds Street where Aickin House is located in terms of both tangible and intangible aspects of the project. Here, the design process is analyzed further with regard to the relation between the site and the city.

Symonds Street is in the middle of different circles of people’s daily routine walking distance. As can be seen in figure 43, Symonds Street is the main street for car access to the whole city center. As a result, it provides an excellent opportunity to tap into three main groups of people around the site. (Fig. 45)

Given the 30 minute walking distance to the city center, both of the 10min walking circle and the 30min walking circle would be overlapped. These three groups of people - business professionals, education-related people, and other people going about their day-to-day activities. Regarding the location of the site, it is surrounded mostly by student accommodation, so this place could draw many people’s attention if Aickin House had a new look. (Fig. 46)

In terms of the site, its shape is a triangle, attaching to Symonds Street on the south-east side and Mount Street on the north side. The west side connects to another building and the entrance to an underground public car park. There are only three ways to access the site. One is from Mount Street in the north. It creates a ‘+’ shape of the axis. The horizontal axis is connects both streets so as to increase the number of people who may go through the building. The other axis is parallel to Symonds Street. It is the central axis for designing an attractive facade. (Fig. 47)
Figure 45: Map of the main axis of the site related to three main groups of people

Figure 46: Map of accessing distance to the site

Figure 47: Map of axis system of the site
6.2 Natural Conditions

This section illustrates how natural conditions affect the design. It examines several aspects from nature for the purpose of the implication-testing of different schemes.

There are two possible schemes, shown in figure 48 (Scheme 3) and figure 49 (Scheme 4), illustrating the maximum level of sunlight and ventilation gained. A comparison of these two possible schemes shows an opposite effect on each building because the direction of natural light is opposite to the direction of the natural wind. (Fig. 48 & 49)

Scheme 5, shown in figure 50, is an attempt to meet the need for both natural sunlight and ventilation. Module units provide a possibility for creating different types of forms of the building. The shape of the stairs includes a platform for each floor so as to obtain the maximum level of natural light and air circulation. Different heights of units form a shape outside the front of Aickin House. The new construction slightly steps back from the street’s front side creating a space for people taking a rest. (Fig. 50)

In terms of the previous schemes analysis, scheme 6 (Fig. 51) applies all the natural and unnatural conditions together. On the Symonds Street side, units have been expanded to form a relational link to Aickin House. The attaching part is warping the old building but with a gap from the behind of the old building. The new section with the stair shape behind the street front side provides relatively private space for students. The inner garden in the middle of the site can enjoy wind and light from both the south and the north. (Fig. 51)

Figure 48: Scheme 3 - showing the sun path to the site
Figure 49: Scheme 4 - filter out the natural wind

Figure 50: Scheme 5 - natural conditions may affect the shape of the building

Figure 51: Scheme 6 - unnatural conditions may affect the shape of the building
6.3 Module

This section follows on from the ideas as stated in the above section; the aim is to apply the principle of Facadism to the module system of the project. The design process explores the different possibilities of the assumption that applying the modular scale from the size of the structural layout to the size of each unit of functional space.

As can be seen in the previous figure 4 image (P.14), the unit modules of Aickin House, which is inspired by the previous analysis of the floor plan. The structural layout of Aickin House can introduce a module system from the old building to the whole building. This is not only applied from facade to façade, but also can be used for elevation to create a unit for the new structural layout. There is a possible way to achieve this assumption, and that is by transforming the dimension from Aickin House to the site. Meanwhile, it is an extension for the ‘+’ axis to apply to the site, which is shown in figure 52. This method creates a natural relation between the building and the land. (Fig. 52)

More than that, the scheme of unit layout in figure 53 demonstrates the idea of placing units on the site. Units have been set along Symonds Street and Mount Street for two reasons:

* Along Symonds Street, to extend the structural layout from Aickin House to the new building. This would provide a sense of hospitality for the whole building. Meanwhile, the contrast can be seen because of the gap between the new section and the old building. From previous analyses, it was established that one of the strategies of the designing process is to emphasize the identity of Aickin House. Aickin House was built on the corner, thus creating some space for the building that helps to change the architecture status compared with the current situation.

* Along Mount Street, on the one hand, the design is to follow the idea of element extension. On the other hand, the difference between the two parts of the structural layout creates a space for the inner garden to act as a connection to fill the gap between each unit.

A developed scheme of floor plan is illustrated in figure 54, which tries to meet all the requirements identified in the previous analyses. An additional building next to Aickin House follows the rhythm of the original structural layout, and have organized module units to form a new space format. On Mount Street, the same method is used to form an extension from Aickin House. The dimensions of these multi-purpose spaces have an intangible relation – the same as the additional part of Aickin House and create a relatively private space for students. An inner pathway is developed from the essential axis. Green space shares the same dimensions of different units to fill the gap between each area. Also, it provides better opportunities to deliver light and wind to every corner of the indoor environment. (Fig. 54)
Figure 52: Map of transforming axis to grid-line for the site

Figure 53: Scheme of placing units along the street front side

Figure 54: A developed scheme of placing units on the site
6.4 Possibility of Different Scale

Learning from previous case studies suggests that scale issues would encourage the design process to determine the shape of the building. From the precedents review, an understanding of the scale issues is clear: to compromise the scale of the new building to make sure the style is continuous with the old house. A three dimensional model is able to illustrate the pros and con of my design clearly.

6.4.1 Contrast

The following image of scheme 7 (Fig. 55) is developed by the initial idea from scheme 1. (Fig. 26) This attempt tries to form a similar contrast relation for Aickin House to match the fabric to the surrounding environment. Compared with the existing high-rise building, this scheme has reduced the volume attached to the old structure. An inverted triangle construction above the house reflects the shape of the existing roof, which had been partially destroyed. An idea of elevation design was impaired by the division of the old house. However, due to learning from the literature review and precedents reviews, this scheme was discarded. By comparison, the following scheme 8 in the next section involves compromise, and demonstrates a possible outcome of the project.

Figure 55: Scheme 7 as a developed scheme in contrast scale
6.4.1 Contrast

This section discusses the image in figure 56 as a possible outcome of the structural layout of the design. The relation of compromise is shown on the scale of the building, and the maximum height of the additional part of the building is not higher than Aickin House with its two storeys.

On the Symonds Street side, the new part of the building extends the division from the old building to form a relatively symmetrical relation for the site. In terms of this method, the boxes on the left of Aickin House would share the same height with Aickin House on the first two floors. This could reduce the feeling of contrast so as to better fit into the environment. On Mount Street, green space would be placed between each box. This is not only an area to obtain light and wind but also becomes a connection between indoors and outdoors. Due to the size of Mount Street (it is smaller than Symonds Street), it would function as the better entrance for students and pedestrians passing by to stop and relax. Overall, the site would become the center in the middle of the more significant place surrounding the selected sites because the height of the whole building would be much lower than other buildings. And this height would better catch pedestrians’ attention both on Symonds Street and Mount Street.

Figure 56: Scheme 8 as a developed scheme in compromised scale
6.5 Elevation

This section mainly concentrates on the design of ‘elevation’ which is influenced by the precedents review. Elements from the historic building would apply to the new construction.

Firstly, the relation between the new and the old is demonstrated in figure 56. The facade of Aickin House is divided into three sections, and an additional section is on the right side of the main building, which in the past had provided a private medical service. These four sections have also been divided into two, high and low. When applying the relation between high and low to the new construction, the design would try to separate it with the main entrance between the new and the old. On the one hand, this creates a recognizable entrance for the new building. On the other hand, the status of the old building would remain as a whole building rather than an attached part.

More than that, the different height of different sections becomes a symbol to distinguish different functions for the newer parts. The lower part of the building would function in the same way as Aickin House, especially in terms of being a semi-public space for connecting with the outside environment. The taller part would be relatively concealed for indoor activities. (Fig. 57)

![Figure 57: Extending elements from facade of the old building](image)

For better adapting to the surrounding environment, it is necessary to consider the features of surrounding buildings. The two images in figures 58 and 59 illustrate the features of the facades of surrounding high-rise buildings. Most of them are apartments using grid as the element to form its facade. In contrast, business towers and educational facilities prefer to use glass panels, but also with grids. Hence, the window is the main element in designing an elevation of the new building. Regarding the relation with the old building, the design does not consider a large glass panel. Also, the size of the window follows the same proportion of Aickin House to reflect its identity. The challenge at this stage is how to extend features from the old house but avoid repetition. (Fig. 60)
Figure 58: Examples of facade features of the surrounding buildings. Glass panel

Figure 59: Examples of facade features of the surrounding buildings. Grids
Figure 60: Map of facade design of scheme 8
6.6 Choosing Material

There is an intangible connection between the building and the site. This section aims to recreate this connection to reflect the surrounding environment through the use of materials.

Aickin House was built in the early 1920s with local bricks. An initial idea for choosing a material is to create an image that represents the different materials used on buildings in different historical periods (see Fig. 61). To demonstrate this idea, it is useful to draw upon the precedent of Clerkenwell Close in England, designed by Amin Taha + Groupwork. It focuses on mixed materials and can provide insights for this project. (see Fig. 62)

![Figure 61: Map of relation between material and history](image1)

Clerkenwell Close (Fig. 62) is located in an historic area and is surrounded by brick-clad buildings that were established in the mid-20th century. As such, the question of protecting valued heritage in this area has become a heated topic. Rather than introducing another structure that continues the aesthetic of the existing streetscape, Taha chose to use stone to reference a ruined abbey that forms part of the neighbourhood’s rich history. The building has a separated structural system. The curtain wall panel is set back from the outside layer of the stone structure. In this project, the stone material presents the history as a shelter that covers the new parts of the building. In this way, it’s hard for people to tell the exact time period during which the new structure was built. Regarding the site on Symonds Street, it is difficult to find one type of material that can represent the complicated relationships in the area that result from buildings being constructed at different historical moments. Therefore, multiple types of material are selected for this project; three main types of material are proposed: stone, bricks, and glass. (Fig. 62)
Figure 62: 15 Clerkenwell Close, Amin Taha + Groupwork, England, built time unknown
7 Conclusion

This project, in order to successfully establish a balanced relation between the old Aickin House and its new environment, has explored well-established theories of architecture and the several of the latest historical building interventions around the world. It has discussed theories from relocation to Facadism, and the philosophy behind buildings remaining on the original site. Through comparison and contrast, this project has discovered the advantages and disadvantages of different approaches towards the preservation of old buildings among modern cities.

In terms of preserving an historical building, the chosen building for this project — Aickin House located on Symonds Street, Auckland City, New Zealand - has experienced a couple of changes, from a government-granted residence 100 years ago to a current art retail site. The role of Aickin House has always met the needs of city development, serving people during different times. However, while the building itself is on the list of Heritage New Zealand, Pouhere Taonga, it is not on the latest list of Heritage buildings in the Auckland Unitary Plan. Its important role has not been adequately recognized. Hence, this project first aimed to examine a method to preserve this heritage building to fully rediscover its function and to better show its new charm in a new environment. Ultimately, the projects also hopes to raise the profile of the beautiful old but new Aickin House in Auckland, New Zealand.

This research project explored and analysed the context of Symonds Street on which Aickin House sits. In so doing, several problems in this area were discovered. Critical analysis of the site and valued precedents of related issues helped to enlighten the design in this project. Furthermore, a range of literature has also been reviewed to gain insights for helping identify, step by step, the relation between Aickin House and the rapidly changing context of the site. In addition to that, comparing various international and national precedents helped to understand architectural theories vividly. At the same time, all of these precedents functioned as mirrors during the process of redesigning the Aickin House. In other words, this was a reflective process and contributed to the project’s decision making.

Finally, this design project suggested a design move that includes intervention and extension, for the purpose of enhancing both the historical meaning of Aickin House and the functionality of the building. The final design introduced the possibility of achieving this purpose through the use of strategies in continuing to extend the architectural language from the existing building to the new construction. After architectural and historical analyses of Aickin House, and the precedents from home and abroad, its cultural heritage role has been better understood, thus the awareness of its need for protection will be heightened.

Last but not least, a key issue regarding the site was noted during the research process. Different people have different needs for a building. It is impossible, therefore, to compromise by taking into consideration the needs of all the different groups of people in society in the design of one single building. In this project, the initial idea was to focus on students because they are, and are likely to continue to be, the most frequent of all visitors to Aickin House so should be considered a priority.

Old architecture is a window for people to discover issues in modern cities as well as solve them. To reclaim the status of an historic building, the best way is by successful intervention to attract people to visit it, use it and then learn from it.


• **Thesis and Proceedings**


• **Web pages**


Publication/275099951_Heritage_Facadism_An_Economical_and_Architectural_Approach/links/5532c3940cf27acb0ded9f9b.pdf.


9 FIGURES

Figure 1: Space layout of Aickin House

Building Consent, Demolition L1 & L2 Floor Plans, 39 Symonds St, AUT Student Accommodation For Unicentre LTD, Architectural Drawing, 2002. Accessed April, 2018

Figure 2: Current ground floor plan of Aickin House

For Construction, Level One Floor Plan, AUT Student Accommodation For Unicentre LTD, Architectural Drawing, 2002. Accessed April, 2018

Figure 3: Current 2nd floor plan of Aickin House

For Construction, Level Two Floor Plan, AUT Student Accommodation For Unicentre LTD, Architectural Drawing, 2002. Accessed April, 2018

Figure 4: Unit modules of Aickin House, by Yuhao Wu.

Figure 5: Proportion of the facade of Aickin House


Figure 6: Aickin House and surrounding historical buildings, by Yuhao Wu.

Figure 7: St Paul’s Church, 1841. The relation of proportion has been used strictly in church buildings.

http://www.heritage.org.nz/the-list/details/650

Figure 8: Doctor’s Residence (former), mid-1930s. This is another doctor’s residence near to Aickin House. The old proportion can be used in creating a new form.

http://www.heritage.org.nz/the-list/details/2635

Figure 9: ‘Terrace Houses’, 1850s-1870s. Historical houses along Symonds Street are three stories only, a new construction next to these is less than six stories

http://www.heritage.org.nz/the-list/details/568
Figure 10: Red brick in Aickin House
Shot on Jun, by Yuhao Wu, 2018.

Figure 11: Brick Details - 1 in Aickin House
Shot on Jun, by Yuhao Wu, 2018.

Figure 12: Brick Details - 2 in Aickin House
Shot on Jun, by Yuhao Wu, 2018.

Figure 13: Leszczynski Antoniny Manor, NA NO WO architect, Poland, 2015

Figure 14: Monastery of San Juan Cover by BSA, Spain, 2015
https://www.archdaily.com/783820/cubierta-monasterio-de-san-juan-bsa

Figure 15: St Mary Church in Parnell, New Zealand, St Mary’s was relocated as part of the Cathedral complex on Saturday 6 March 1982
http://www.waymarking.com/waymarks/WM89RP_St_Marys_Church_Auckland_New_Zealand

Figure 16: Aickin House on Symonds Street
Screen shoot from Google Map, September, 2018

Figure 17: Queen’s Head Tavern, New Zealand, built time unknown
http://www.heritage.org.nzthe-listdetails631

Figure 18: Street front side of Karangahape Rd, New Zealand, built time unknown
Screen shoot from Google Map, September, 2018
Figure 19: View to Aickin House from the intersection between Symonds St and Mount St
Shot on Jun, by Yuhao Wu, 2018.

Figure 20: Hearst Tower, Foster and Partners, United States, 2006
https://www.archdaily.com/204701/flashback-hearst-tower-foster-andpartners

Figure 21: Proportion of the section of Hearst Tower
https://www.archdaily.com/204701/flashback-hearst-tower-foster-andpartners

Figure 22: The International Apartment, New Zealand, yet to be built

Figure 23: 7 Thomas St. Hariri Pontarini Architects, Toronto, Canada, 2017
https://architizer.com/projects/7-st-thomas/

Figure 24: B.Streets Condos, Toronto, Hariri Pontarini Architects, Canada, 2014
https://architizer.com/projects/b-streets-condos/

Figure 25: The Old Public Trust building, Wellington, Built in 1909, renovated in 2015

Figure 26: Scheme 1 in contrast scale, by Yuhao Wu.

Figure 27: Um- und Zubau Bezirksgericht Deutschlandsberg (the pink court house), Ederer+Haghirian Architekten ZT-OG, Austria, 2015
https://architizer.com/projects/um-und-zubau-bezirksgerichtdeutschlandsberg/

Figure 28: 2 Drake St, New Zealand, built time unknown
Screen shoot from Google Map, September, 2018
Figure 29: Scheme 2 in compromise scale, by Yuhao Wu.

Figure 30: The comparison between the before and the after transformation - Leszczynski Antoniny Manor Intervention, NA NO WO architect, Poland, 2015

Figure 31: A future development of Auckland Area, by Yuhao Wu.

Figure 32: All listed Heritage by Heritage New Zealand Auckland Area

Figure 33: Development strategy map of Auckland

Figure 34: the site in 1866
The Mount Street/Symonds Street Corner Block, Auckland, (Section 35, Allotments 15-18), Initial Archaeological Site Assessment, Simon Best, Charta Ltd, September, 2002

Figure 35: the site in 1882
The Mount Street/Symonds Street Corner Block, Auckland, (Section 35, Allotments 15-18), Initial Archaeological Site Assessment, Simon Best, 200

Figure 36: the site in 1886
The Mount Street/Symonds Street Corner Block, Auckland, (Section 35, Allotments 15-18), Initial Archaeological Site Assessment, Simon Best, 2002

Figure 37: the site in 1908
The Mount Street/Symonds Street Corner Block, Auckland, (Section 35, Allotments 15-18), Initial Archaeological Site Assessment, Simon Best, 2002
Figure 38: The site and surrounding areas, by Yuhao Wu.

Figure 39: High-rise buildings are surrounding Aickin House, by Yuhao Wu.

Figure 40: Different potential groups of people around the site, by Yuhao Wu.

Figure 41: Sun Light and Wind, by Yuhao Wu.

Figure 42: Noise and Light Interference, by Yuhao Wu.

Figure 43: Transportation, by Yuhao Wu.

Figure 44: Unemployment rates of the population aged 15 years and over by qualification level, 2006-2016


Figure 45: Map of the main axis of the site related to three main groups of people, by Yuhao Wu.

Figure 46: Map of accessing distance to the site, by Yuhao Wu.

Figure 47: Map of axis system of the site, by Yuhao Wu.

Figure 48: Scheme 3 - showing the sun path to the site, by Yuhao Wu.

Figure 49: Scheme 4 - filter out the natural wind, by Yuhao Wu.

Figure 50: Scheme 5 - natural conditions may affect the shape of the building, by Yuhao Wu.

Figure 51: Scheme 6 - unnatural conditions may affect the shape of the building, by Yuhao Wu.
Figure 52: Map of transforming axis to grid-line for the site, by Yuhao Wu.

Figure 53: Scheme of placing units along the street front side, by Yuhao Wu.

Figure 54: A developed scheme of placing units on the site, by Yuhao Wu.

Figure 55: Scheme 7 as a developed scheme in contrast scale, by Yuhao Wu.

Figure 56: Scheme 8 as a developed scheme in compromised scale, by Yuhao Wu.

Figure 57: Extending elements from facade of the old building, by Yuhao Wu.

Figure 58: Examples of facade features of the surrounding buildings. Glass panel
Shot on Jun, by Yuhao Wu, 2018.

Figure 59: Examples of facade features of the surrounding buildings. Grids
Shot on Jun, by Yuhao Wu, 2018.

Figure 60: Map of facade design of scheme 8, by Yuhao Wu.

Figure 61: Map of relation between material and history, by Yuhao Wu.

Figure 62: 15 Clerkenwell Close, Amin Taha + Groupwork, England, built time unknown

• Final Presentation Images:

Figure 63: Location of Aickin House, by Yuhao Wu.

Figure 64: Mass Development, by Yuhao Wu.

Figure 65: Structure and Ventilation, by Yuhao Wu.
Figure 66: Mass Development affect by natural conditions, by Yuhao Wu.

Figure 67: Floor Plans and Functional Spaces, by Yuhao Wu.

Figure 68: Symonds St, Elevation, by Yuhao Wu.

Figure 69: The Section of the Entrance, by Yuhao Wu.

Figure 70: The Structure of the Entrance Canopy, by Yuhao Wu.

Figure 71: The Entrance, by Yuhao Wu.

Figure 72: Perspective from Bird-eye View, by Yuhao Wu.

Figure 73: Perspective from Bird-eye View - 2, by Yuhao Wu.

Figure 74: Perspective from Mount St, by Yuhao Wu.

Figure 74: Presentation Board, by Yuhao Wu.
Figure 63: Location of Aickin House
Extend the section from the outside of the street into the inside

To create space for both to breathe

The proportion of the window of Aickin House is same as the proportion of the division of the facade along the street.

Along the side of Symonds St and Mount St, the design aims to continue the rhythm of Aickin House, in terms of the proportion of the division of the building.

The horizontal axis is to divide the site by following the dimension of Aickin House on Mount St.

The vertical axis is to divide the site by following the dimension of Aickin House on Symonds St.

Symonds St: the busiest street with the mainstream of pedestrian, it is the main side for the entrance.

These two axes to indicate the main direction of showing how people access the site.

Mount St: a quiet part extended from Symonds St, with an open viewing angle on the north side.

Figure 64: Mass Development
Figure 65: Structure and Ventilation

As a result, the maximum opening space allow natural ventilation through the building with less energy consuming. Also, it provides an opportunity for people to access the balcony freely.

The basic column panel structure also provides a flexible interior space layout for multi-purpose use. The shape of the roof would not be restricted by different space.

Each crossed point is the location of column.
Figure 66: Mass Development affect by natural conditions
Figure 68: Symonds St Elevation

Figure 69: The Section of the Entrance

Figure 70: The Structure of the Entrance Canopy
Figure 71: The Entrance

Figure 72: Perspective from Bird-eye View

Figure 73: Perspective from Bird-eye View - 2
Figure 74: Perspective from Mount St

Figure 74: Presentation Board
Full name of author: Yuhao Wu

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Full title of thesis/dissertation/research project ('the work'):
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Associate Supervisor: Julian Rennie

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