

ANNEXURE 4

ARCHITECTURAL DESIGN GUIDELINES



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SECTION A : RESIDENTIAL 3A, 3B & 4 ZONES

These guidelines provide a general means of compliance with the criteria relating to design in Clause 7.7.3.2 of the District Plan.

1.0 INTRODUCTION

A growing feature of Auckland's residential real estate has been the increase in the value of well preserved older dwellings. This is especially marked in streets which also have a strong sense of character - often a result of careful maintenance of properties along the street and the retention of historic fences and trees.

There have been European buildings in Auckland since before 1840, although very few of the earliest houses are known to have survived. Small cottages dating from the 1860s still exist in parts of the district. Each residential area of the district has a particular character which comes not only from its buildings, but also from the way they sit in the landscape, the spacing between houses, the layout of streets and the distance of buildings from the street.

Hence, houses in early (1870s-1880s) inner-city suburbs such as Ponsonby, Parnell, Freeman's Bay and Arch Hill are usually small in size and closely spaced in narrow hilly streets. From the 1890s to the 1910s, expansion rapidly occurred along the main routes into the country, following tram lines which linked the inner city to its smaller suburban centres. Areas such as Mount Eden, Grey Lynn and Herne Bay exploded with a boom of house building, in the villa style. These houses occupied larger sections, and some were very grand, with sunny aspects and splendid sea views. Streets were wider with grassy berms and, over time, pleasant deciduous trees.

Following World War I, areas that had not been developed because of distance from town or public transport, became new residential suburbs. The new suburbs had new building styles which contrasted strongly with the earlier villas and cottages. These new 'bungalows' were less formal, often wider and lower and with shallower roofs. In these streets, it was more likely that native trees were planted, while fences were sometimes made of wire, or rock. By 1940, some exotic house types could be seen, including 'Spanish mission' style, 'moderne', a revival of the English cottage style, and some houses, that combined elements of several styles.

Each of these period styles has distinctive architectural character and qualities. For many years, the villa style has been sought after, not only for the quality of its materials and the richness of its detail, but also because of the closeness of the villa suburbs to the inner city. New generations of owners now appreciate the qualities of the bungalow and the architecture of the moderne houses.

In each case, there is a wish to make 'improvements' or simply to adapt the house to modern life style requirements. These guidelines are intended to assist home-owners to accurately understand the historic character of their houses and of their neighbourhood, and to better appreciate those parts of a house which make up that character.

2.0 CHANGING YOUR HOUSE

Very few older houses are ideally suited to the way people live today. Many were built before electricity was available, when bathrooms and kitchens were very simple, and such things as television, radio, spa pools and even cars were not available. Most have had some changes made for these modern necessities, but in many cases that change has altered the appearance of houses. House owners now seek to have modern conveniences without changing the character of their home, and many wish to enlarge their house, in keeping with its historic style.

Each generation has tried to bring older houses up-to-date with modern materials and replacing original 'out-of-date' features with modern-looking designs. Victorian villas can be seen with bungalow bay windows or with windows fitted in the 1950s 'moderne' style houses from the 1930s may have new aluminium windows or plastic weatherboards, and a bungalow may have been recently restored with the fretwork which originally belonged to the villa style.

Although this has probably been done to improve the appearance of a house and add to its value, it is now possible that market value may have diminished because of this well-meaning modernisation.

It is necessary to be wary of product claims that promise "no maintenance" and of "adding value to your home". There is always maintenance, and one person's improvement may be another's act of vandalism.

Before making any change to an older house, it is important to make a record of its present condition. Take photographs of each side of the house and of details such as decoration, doors and windows. (Black and white photos last longer than colour.) Measure the rooms and draw a simple plan with dimensions noted.



3.0 ADDITIONS

3.1 Adding to an existing house can be difficult. There is a strong possibility of spoiling the original house if some simple rules are ignored. It is necessary first to understand what kind of a house you are dealing with, and which parts give it its characteristic **STYLE**. The most important of these are:

- roof form, slope and detail;
- wall height, finish and proportion;
- window type, size and location.

3.2 There are two main ways of adding to a house and property of a particular period style:

In Period Style

Each main period of house building had its own way of dealing with these elements, and it is a good idea to repeat existing forms, proportions and joinery in a new addition. This approach will be even more successful if the same materials and details are used. Use existing features to make patterns for replacement decorative detail - this is better than buying a different modern reproduction.

In Modern Style

It may be acceptable to design extensions in contemporary style if some rules of scale, massing, form and proportion are observed.

Scale and Proportion

Buildings in established neighbourhoods with a sense of unity will generally be of similar height, size and proportion. In the same way, well-designed additions will maintain the scale of the original house, and will not dominate the original.

Form and Massing

Certain parts of a building are important because they give it form. A very large building can appear to be smaller if its mass is broken into smaller connected elements. Similarly the bulk of a building will be influenced by the form of the roof. Additions should use roof forms found on the original building.

New design ideas are often necessary in Auckland so that older houses can have a better relationship with the outside. This will be most successful if there is continuity of at least some elements of the existing building such as materials, height of walls or slope of roof, but here, avoid copying period details. A good extension is more difficult to achieve if it is different from the original in every respect.

4.0 ANCILLARY BUILDINGS & STRUCTURES

It is important to approach the landscaping of the section in the same way as the house. Here again, owners have new requirements to incorporate such as driveway and garage, or spa pool, and these can be designed and located to complement the character of the house.

4.1 Outbuildings

The smaller sheds and outhouses which have always been a feature of the urban house section were rarely, if ever, finished like the house. As utilitarian buildings it was customary to conceal such buildings at the rear of the house and sometimes to conceal them under or behind fruit trees.

Although outdoor living is now such an important part of the Auckland lifestyle, it will generally not be appropriate to decorate such buildings in the same way as the house. However, like an extension to the house itself, it is also important to design garages, workshops and other outbuildings to be sympathetic in character to the house, and similar materials, proportions and roof slope should be used.

Garages were a later development for most houses built before say, 1920. The need for a garage was solved in many ways including, commonly, location at the street frontage, and this has become a feature of residential areas throughout the city. Some garages have character of their own by virtue of age and their innovative design at the time of construction.

With good design, it may be possible to site a single garage within the front yard, consistent with the maintenance of the character of the property as a whole, and having regard to the streetscape. (Figure 1)



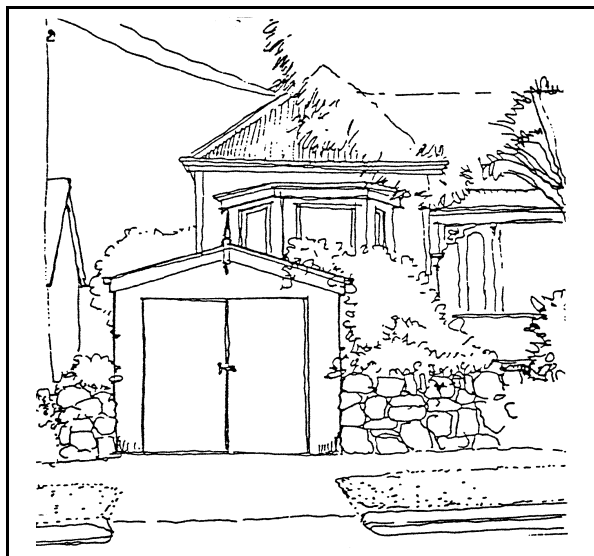


Figure 1. A simple garage sited on the street frontage of an early villa

4.2 Fences

Historically, fences varied according to location, available materials and current fashion. Up until about 1910, plain boards were widely used on side and rear boundaries, while at the street frontage the picket fence was most often used. With time, many picket fences disappeared inside hedges of various species. At the height of the villa style, factories produced many picket designs which could be coupled with a choice of gates and gate posts.

With the Edwardian villa came the crinkle wire fence, worked into often complex patterns within a metal frame, as well as on gates. Following World War I it became increasingly common to find post and 3-wire fences, with a top rail of 100x100 wood set on the diagonal. In volcanic areas dry stone walls were common, as well as stones set in mortar. Where houses were of brick construction, it was usual to find a matching street wall with plastered capping to posts and wall. With the 'moderne' and 'Spanish mission' styles came plastered low brick walls.

As with other forms of construction on the property, new fences should be in keeping with the historic character and should fit in to the general streetscape. Dry scoria walls are recognised as the historic characteristic boundary fence in the volcanic areas. Masonry walls should be treated with great caution where these are higher than 1 metre as they are more likely to be out of character with the rest of the property and the street.

5.0 COLOUR

There has been little research in New Zealand into historic paint colours. There is, however, extensive research available from other countries which can be used with caution for Auckland houses. It is not difficult to discover earlier colour schemes. Simply scrape carefully through the layers of paint in an out-of-the-way place and match the colours found with a modern paint chart - good places to look are under projecting details such as window sills or roof eaves. Expect that different features will be picked out in different colours. Examine old photographs to get an idea of how many colours may have been used in an historic paint scheme - even black and white photos can be very helpful in showing which parts of a house should be picked out. In some houses for instance, iron sheets on the verandah roof were painted in alternate colours. Refer to the bibliography for publications about historic paint schemes.

6.0 CONSERVATION OR RECONSTRUCTION?

- 6.1** The object of conservation is to retain as much of an original building as possible, that is, to keep original material rather than to replace. This may mean repair rather than replacement with new materials. Very often this is a more economic solution, although the cost of time may be higher for repair work. Reconstruction is a process which may involve replacement of original material to recover the original appearance of a house. (see Section C: Definitions).
- 6.2** In areas with special character, it is equally important to conserve street character as well as that of individual houses. A poorly maintained or badly altered building will diminish the quality of the whole street and lower property values.
- 6.3** Look at other houses of similar character in the street and surrounding area to see whether your house is as it was originally designed and built.

Look for the following changes:

Have original verandahs or porches been enclosed? This may make inner rooms dark and will spoil the appearance of the house.

Are doors and windows original and of the right style for the house? Avoid mixing parts from houses of different style, and especially avoid replacing wooden joinery with aluminium.



Are the walls covered with modern 'no-maintenance' materials such as stone chip steel sheets, or imitation brick or stone? These are generally inappropriate on older houses. They cover and destroy original architectural features and may allow decay underneath to go unnoticed.

Similarly, pressed metal tiles are not appropriate on older houses, especially where they are laid over the top of existing roofing.

Are decorative details intact, and are these original to the house? Often bits of decoration have been removed (they may even have been thrown under the house). These are all important for the appearance of a building and should be restored or replaced with matching new pieces.

7.0 INFILL

- 7.1 Towns and suburbs are a mixture of old and new. In some areas of older buildings there is an established character which it is important to preserve, especially where new buildings are added to fill in empty sites or replace original buildings. These 'fill-in' buildings are referred to as "INFILL". Good infill buildings are sympathetic to surrounding buildings and neighbourhood character.
- 7.2 The guidelines governing infill buildings should not be used to change the character of existing buildings. Some earlier infill houses have not observed these principles, yet they may be accepted as part of the historic development of the street or neighbourhood. They may have quite different character from that of most adjacent houses, but it will be preferable to retain this character in any alterations or additions.
- 7.3 While they may have their own modern architectural style, new infill houses are most successful when they are of similar size and scale to neighbouring properties and have a similar relation to the street. It is not necessary to imitate or copy to achieve this. There are five important qualities which can determine how well a new building fits in to an established area with well-preserved character. These are:
 - character;
 - scale and proportion;
 - form and massing;
 - materials and details;
 - setback and orientation.

Character

Areas which have a distinctive character usually seem to have a strong sense of continuity with the past. This is most obvious in areas which were developed over a fairly short period so that most buildings are similar in age and style. Trees, fences and gardens may also be similar so that the feeling of consistency is very clear. Unsympathetic infill can destroy or reduce neighbourhood character.

Scale and Proportion

Buildings in established neighbourhoods with a sense of unity will generally be of similar height, size and proportion. Good infill design will maintain the scale of adjacent buildings and should never be the tallest or lowest building in the street. Similarly good infill will be set back from the street boundary to line up with properties on either side.

Form and Massing

Certain parts of a building are important because they give it form. A very large building can appear to be smaller if its mass is broken into smaller connected elements. Similarly the bulk of a building will be influenced by the form of the roof. Infill buildings should use roof forms found in adjacent buildings and in such a way as to continue the rhythm of roofs along the street.

Materials and Character

A strong sense of character is achieved when the majority of neighbourhood buildings are of similar construction, using the same range of materials, colours and decorative elements. This does not mean that buildings will be identical, but if these materials are used, new infill will fit in readily.

Setback and Orientation

Where most buildings in a street have a similar relationship to the front boundary, it is preferable that infill buildings follow the established pattern. A new building which is aligned differently to its neighbour and is at a different distance from the street will break the pattern and diminish the overall character of the area.

8.0 COTTAGES AND EARLY VILLAS BEFORE 1890

- 8.1 There are still significant numbers of these early small houses in the city, especially around Arch Hill, Newton, Parnell and Freeman's Bay. These are just some of the many thousands which once made up the inner city, and those that remain are a valuable record of Auckland's past. It will be particularly important to record what exists before any further changes are made.



8.2 Cottages

Early cottages were very small, sometimes only two rooms, with a simple gable or hipped roof - usually wood-shingled. Though small and cheap, they were still very orderly on the street side, with a centre door and windows each side. Others were two storeyed, but only one room wide with the end wall facing the street. At the rear there might be a lean-to, and over time even more lean-tos might have been added to the first. A verandah was often added to the front.

Main windows were double-hung, with two, four or six small panes in each sash. Other windows were casement (hinged). Doors were panelled, and the front door might have had arches in the top panels which were glazed. Decorative pieces were small and delicate especially verandah fretwork, and moulded architraves were quite simple. These houses were always very simple, and over-decoration now should be avoided.

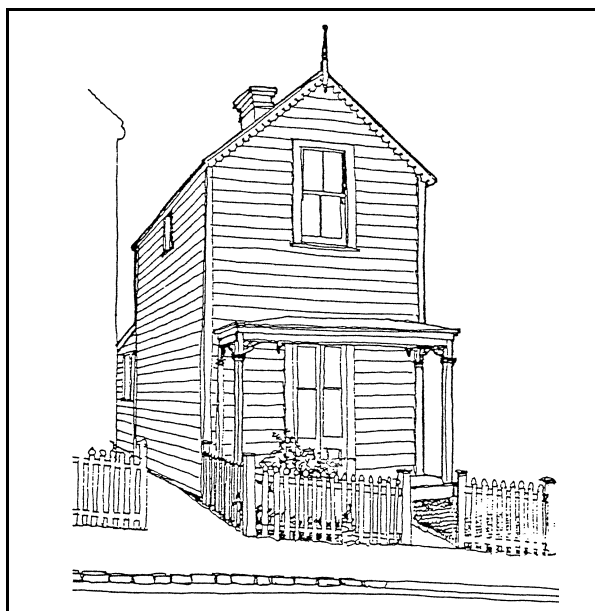


Figure 2 An early inner-city two-storey cottage

8.3 Early Villas

Before 1890 the small villa was really a large cottage, usually of four rooms, but with additional rooms in a lean-to. The roof took on the typical shape of the later villa during this period, with a central gutter hidden behind a main cross roof at the front. Alternatively, a quite steep pyramid roof was common. Verandah roofs were sometimes straight, but also popular was the very elegant concave (curved) roof, and very occasionally, the ogee or reverse curve roof.

Slightly grander villas were built with a projecting front room, on the end of which a bay window, purchased from a joinery factory, could be added.

The detail of these houses was very like that of the cottages, with the same symmetry on the street frontage, and perhaps slightly more elaborate in the larger examples. Chimneys featured bricks of different colours, or may have incorporated brackets made from white Oamaru stone. Roofs were frequently wood shingled, but iron became increasingly common.

On many of the houses with a projecting room, elaborate carved bargeboards were fitted, with a tall sharp finial at the roof top. The carvings, which were usually produced by machine in the factory, were modelled on medieval examples in the Gothic style, and this form of decoration has been termed 'Carpenter Gothic'.

8.4 Exterior Alterations to Pre-1890s Houses

Refer to the general rules for alterations in the Introduction to these notes, and to the criteria set out in [Clauses 7.7.3.2 ADDITIONAL CRITERIA FOR SPECIFIC ACTIVITIES](#) and [7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED](#).

Make a record of the existing condition of the house before starting.

To enlarge the house, use either a lean-to structure, or (for a cottage) repeat the existing form behind the original building, with a lean-to as well if necessary.

If developing the roof space of a cottage, dormer windows are appropriate on the side facing away from the street, but not on the street side.

New materials, such as weatherboards, mouldings and decorative features should match those existing.

It will be preferable to have the addition smaller than the original house.

8.5 Garages

Cottages and early villas were built long before the advent of the motor car, and often on very small sites with little or no space at the side of the house. It is therefore a common problem to find space on the property to house a garage.

It is important that a new garage does not detract from the appearance of the house, or from the street as a whole.

Where a garage is to be sited in a front yard, every effort should be made not to conceal the house from the street.

The form of the new structure should be similar to that of the house.



8.6 Fences

The picket fence was the most common street fence for cottages and early villas. Plain boards were widely used on side and rear boundaries. When deciding on a fence style:

- Try to fit in with other properties in the street;
- Look for evidence of original fences on the property and reproduce these.

9.0 THE LATE VICTORIAN VILLA – 1890-1905

- 9.1** The larger villa has come to be the most sought-after of older houses in Auckland. These were built in very large numbers at a time when the kauri milling industry was at its peak, and timber factories were producing vast quantities of mouldings, decorations, doors, windows and weatherboards, all formed by steam-powered machinery. In addition, very colourful imported glasses were available, some etched or engraved in elaborate patterns.
- 9.2** The particular appeal of the large villa lies partly in its generous scale, but also in the quality and variety of its ornamentation. Like the earlier villas and cottages, many Victorian suburbs are close to the city and are valued for this convenience and often splendid views of the harbours. Some of these houses were only slightly larger than the earlier small villa but at their grandest, villas were two-, even three-storeyed, with turrets and verandahs.
- 9.3** The most characteristic form of the villa was the bay villa, an evolution of the earlier small house with a projecting room. The faceted bay became a primary architectural element and attracted some of the most extravagant ornamentation in the gable above. Similarly the verandah alongside was festooned with wooden fretwork and mouldings, in the balustrade and in the frieze overhead.
- 9.4** Larger houses had two bays, or a second on one side, joined to the first with a sweeping verandah around the corner. Every element facing the street was ornamented. These were the houses of the growing successful middle class, and no expense was spared. In spite of this public display, the rear of these houses remained very plain, with the scullery and bathroom still housed under a lean-to roof.
- 9.5** Generally, the villa roof was a uniform height all round, this being determined by the width of the bay and the roof pitch - commonly 30°. On a large house, the front roof concealed a gutter in the centre of the roof which drained to the rear, or sometimes a long

shallow roof which avoided the need for a centre gutter.

- 9.6** All this was dictated by the preferred architectural character of the house which, as its name implies, sought to emulate the style of the classical Roman villa (but with Gothic decorations). Verandah roofs were most commonly straight, but a very popular alternative was the rolled edge or 'bullnosed' verandah roof.
- 9.7** Large areas of Mount Eden, Grey Lynn, Remuera and Herne Bay were covered by these houses, facing onto wide streets, often tree-lined. In many streets, several sites were purchased by one builder who then speculatively built and sold several similar houses.
- 9.8** The plans of these houses were very like that of the earlier small villa, with a central hall from front to back and rooms arranged either side. The size and complexity of mouldings, doors and other features diminished progressively from the front to the back, and an archway half way down the hall marked the change from 'public' to 'private' within the house. Bathrooms were at the rear, very often at the end of the hallway, but the lavatory remained in a small shed at the rear of the property or in an outside wash-house

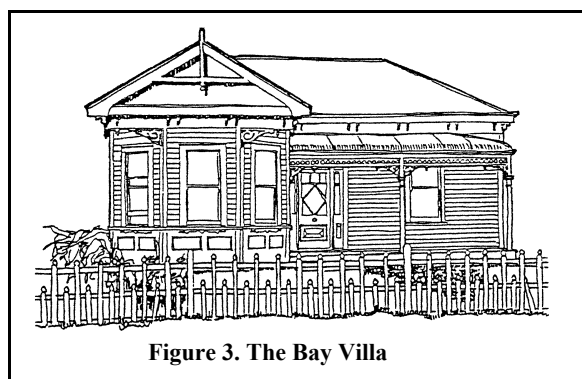


Figure 3. The Bay Villa

9.9 Exterior Alterations to the Villa

Refer to the general rules for alterations in the Introduction to these notes, and to the criteria set out in [Clauses 7.7.3.2 ADDITIONAL CRITERIA FOR SPECIFIC ACTIVITIES](#) and [7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED](#).

Make a record of the existing condition of the house before starting.

To enlarge the house, use either a lean-to structure or repeat one of the major roof forms as a bay or as an extension of the existing roof.

It is often necessary to form better access to the garden in these houses. French doors are ideal for this purpose, but only where sheltered by a verandah.



It is not necessary, or appropriate, to use windows with many small panes in the villa - this is more the style of the cottage. Similarly, the villa never had dormer windows, since upper floors were always full height, virtually a repetition of the ground floor.

If new verandahs are to be added, repeat the dimensions and proportions of original verandahs. If these are missing, look for traces of the original under paintwork and, especially, try to locate historic photographs in local libraries.

If it is wished to develop the roof space of a villa, use the taller, more complex roof forms borrowed from later Edwardian villas. (Figure 4).

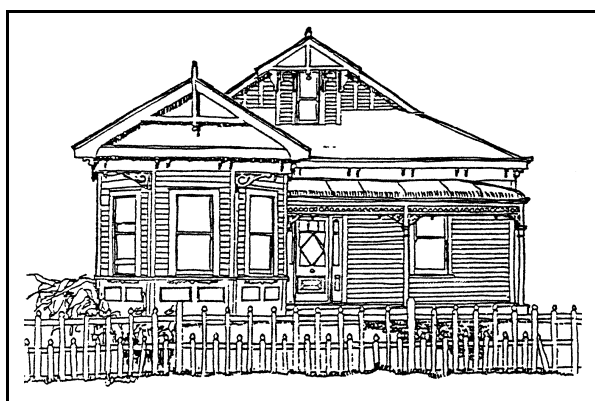


Figure 4 The Victorian bay villa with roof development using later villa forms

9.10 Garages

Villas were built before the advent of the motor car. It is therefore a common problem to find space on the property to house a garage.

It is important that a new garage does not detract from the appearance of the house, or from the street as a whole.

Where a garage is to be sited in a front yard, every effort should be made not to conceal the house from the street.

The form of the new structure should be similar to that of the house.

9.11 Fences

The picket fence was the most common street fence for later villas, but other materials were also popular, including cast iron, sometimes combined with brickwork. Plain boards were widely used on side and rear boundaries. When deciding on a fence style:

- Try to fit in with other properties in the street;
- Look for evidence of original fences on the property and reproduce these;

- As a general rule, match the material of the fence with the house.

10.0 EDWARDIAN AND TRANSITIONAL VILLAS – 1905-1920

10.1 Edwardian Villas

At the time of the death of Queen Victoria, the late villa was in the throes of change, responding to new ideas about taste, and influences from Australia and the United States. The extravagant ornament of the Victorian villa began to give way to a more restrained and elegant style with increasing informality. House plans however became more complex, reflected in the changing location of the front door, now sometimes at the corner of the house, or even at the side.

The exterior appearance of the villa changed accordingly, with increasing use of the multiple bay at the front and on the sides. Under the influence of the Queen Anne style, turrets were popular, most often at corners of the house. The bay window regained something of its 1870s character, being once more an addition to the projecting room and with its own roof.

The main roof was freed from the constraint of a maximum height and rose to become a pyramid, or a combination of hip and gable, sometimes referred to as a 'Dutch gable'.

Other notable changes were in the style and design of decoration. The Queen Anne influence, combined with new furniture styles led to the widespread use of turned wood for posts and brackets and a multitude of little 'spindles' in the verandah frieze. Other popular motifs were the fan (or 'sunburst') pattern, used at junctions between posts and beams, and in the eaves brackets, while the balustrade and the eaves brackets also featured a complex geometry of spindles and plain sticks in an alternating pattern referred to as 'chinoiserie'.



Figure 5 The Edwardian villa house

New materials became popular, including pressed metal panels for ceilings, walls and even parts of the exterior. Windows continued to use the double-hung sash principle, but with the addition in the front rooms of a 'fanlight' above. The glass in these windows was decorative, with leadlights being used for the first time, or more simply being divided into many small panes of pale coloured cast glass. This glass was also used in the front door and in windows lighting the entry hall, in often complex patterns of diamonds, ovals or circles.

10.2 Transitional Villas

At about the time of the first World War, the villa style underwent its final transformation. During and after the war, partly as a result of increasing austerity and partly again because of changing taste, the style began to adopt characteristics of the American bungalow style, as well as reflecting the Australian federation style (this also influenced by Queen Anne style).

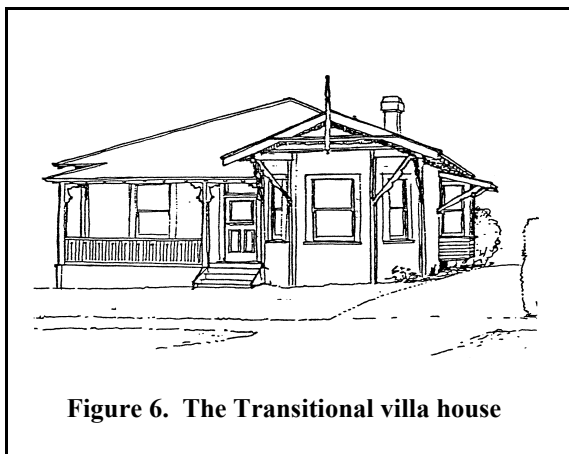


Figure 6. The Transitional villa house

The most obvious effect of these influences was the change to the roof edge where the ends of rafters were exposed. The pitch of the roof also fell and the verandah was incorporated within the main roof. Room heights reduced, so that these houses now had a distinctive lower profile. Interior planning did not however change to the same extent and inside, the Transitional house remained essentially a villa.

Decoration changed from fretwork and turnery to plain boards with simple patterns cut into the edges, often in a style reminiscent of art nouveau. Posts in verandahs now tapered to the top and balustrades were made up of plain boards with elegant floral motifs cut out like a stencil.

In gable ends, shingles became common, often cut in elaborate patterns. The design of doors changed from the traditional four-panel type to new designs with a

single top panel and two or three vertical lower panels.

10.3 Exterior Alterations to the Edwardian and Transitional Villas

Refer to the general rules for alterations in the Introduction to these notes, and to the criteria set out in [Clauses 7.7.3.2 ADDITIONAL CRITERIA FOR SPECIFIC ACTIVITIES](#) and [7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED](#).

Make a record of the existing condition of the house before starting.

To enlarge the house, use either a lean-to structure or repeat one of the major roof forms as a bay or as an extension of the existing roof.

Because Edwardian and transitional villas had more complex roof forms, it is less difficult to incorporate a roof expansion. However, dormer windows were not used in these houses and it will be preferable to use larger roof elements.

It is often necessary to form better access to the garden in these houses. French doors are ideal for this purpose, but only where sheltered by a verandah.

If new verandahs are to be added, repeat the dimensions and proportions of original verandahs. If these are missing, look for traces of the original under paintwork and, especially, try to locate historic photographs in local libraries.

10.4 Garages

Villas were built before the motor car was widely available. It is therefore a common problem to find space on the property to house a garage.

It is important that a new garage does not detract from the appearance of the house, or from the street as a whole.

Where a garage is to be sited in a front yard, every effort should be made not to conceal the house from the street.

The form of the new structure should be similar to that of the house.

10.5 Fences

Fences for later Edwardian and transitional villas were of various materials including cast iron, sometimes combined with brickwork, wooden pickets and crinkly cyclone wire. In some cases, concrete blocks imitating stone were popular. Plain boards were widely used on side and rear boundaries. When deciding on a fence style:

- Try to fit in with other properties in the street;



- Look for evidence of original fences on the property and reproduce these;
- As a general rule, match the material of the fence with the house.

11.0 EARLY STATE HOUSING

- 11.1** In 1905 the Workers' Dwellings Act was passed. This allowed the State to set aside land, and for the first time to build houses for lease to workers at modest rentals. Thirty-four designs were selected from 150 submitted by local architects. Workers were reluctant to rent these houses in some areas, however, because of cost and poor public transport. A second Act passed in 1910 increased the loan limits and encouraged tenants to buy the houses over a period of twenty-five years. A maximum cost was set at £600 and the booklet of plans that was published showed houses in the transitional style. The Housing Act of 1919 increased the cost limits further, and the Department of Labour produced more designs in a loose English bungalow style, although applicants could present their own designs for consideration.
- 11.2** These early State houses were, however, still beyond the reach of many, and relatively few were built (about 650 between 1905 and 1919). 118 of these were erected in Auckland City, notably in the Lawry settlement at Ellerslie where many of them still remain intact as an important piece of Auckland's socio-political heritage.

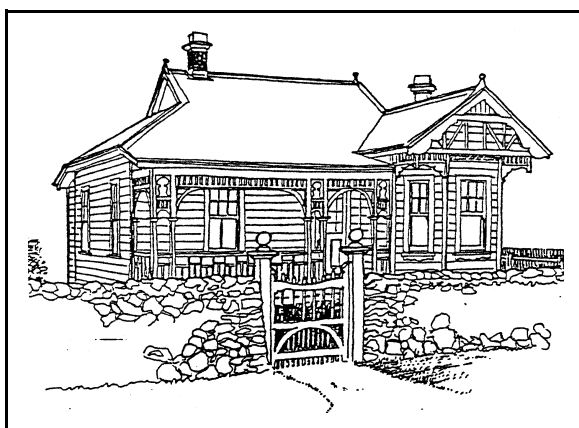


Figure 7 Early state house, Ellerslie

- 11.3** These architect designed houses strongly favoured the traditional villa style, and may have influenced the popular tastes for these houses. Elements of Queen Anne style can be seen in the decoration and the use of multiple-paned windows and stick work boards fixed over weatherboards.

11.4 Exterior Alterations to Early State Houses

Refer to the general rules for alterations in the Introduction to these notes, and to the criteria set out in [Clauses 7.7.3.2 ADDITIONAL CRITERIA FOR SPECIFIC ACTIVITIES](#) and [7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED](#).

Make a record of the existing condition of the house before starting.

To enlarge the house, use either a lean-to structure or repeat one of the major roof forms as a bay or as an extension of the existing roof.

If it is wished to develop the roof space of a villa, use the taller, more complex roof forms borrowed from later Edwardian villas. However, dormer windows were not used in these houses and it will be preferable to use larger roof elements.

It is often necessary to form better access to the garden in these houses. French doors are ideal for this purpose, but only where sheltered by a verandah.

If new verandahs are to be added, repeat the dimensions and proportions of original verandahs. If these are missing, look for traces of the original under paintwork and, especially, try to locate historic photographs in local libraries.

11.5 Garages

Early state houses were built for people of limited means who were unlikely to own a motor car. It is may therefore be necessary to find space on the property to house a garage.

It is important that a new garage does not detract from the appearance of the house, or from the street as a whole.

Where a garage is to be sited in a front yard, every effort should be made not to conceal the house from the street.

The form of the new structure should be similar to that of the house.

11.6 Fences

Fences for state houses were of various materials including brickwork, wooden pickets, natural field stone and crinkly 'cyclone' wire. In some cases, concrete blocks imitating stone were popular. Plain boards were widely used on side and rear boundaries. When deciding on a fence style:

- Try to fit in with other properties in the street;
- Look for evidence of original fences on the property and reproduce these;
- As a general rule, match the material of the fence with the house.



12.0 THE CALIFORNIAN BUNGALOW

- 12.1** By the end of World War I, the villa style was virtually ended. Post-war society had become preoccupied with new ideas about domestic life, with increased interest in leisure, home comfort, cleanliness and efficiency. These ideas, shared in America and Britain, were equally popular in New Zealand and dramatically influenced the design of houses although in different ways. Most builders were influenced by plan books imported from America, while architects were more influenced by British design journals.
- 12.2** The Californian bungalow had already influenced the transitional villa and its architectural features were already familiar in Auckland houses. The long low-pitched roof with rafters exposed in the eaves, the design of doors, and the use of materials such as wood shingles became even more common in the new style.

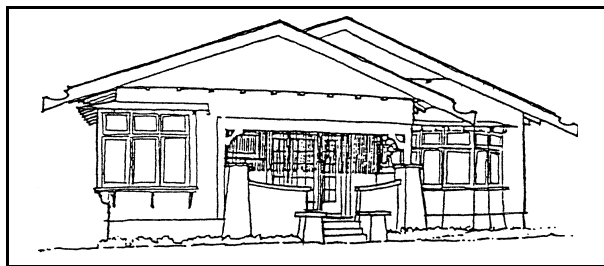


Figure 8 The Californian bungalow

- 12.3** New features appeared, including barge boards at the roof edge ending in a scalloped curve. The double-hung window gave way to the casement (hinged) window, but with a 'fanlight' window above, generally filled with leadlight glass in Art Nouveau patterns. (These were later replaced with more sober designs of uncoloured cast and bevelled glass in geometric patterns). Special 'feature' windows appeared at corners and in main rooms, with sweeping curves and bell-shaped shingled walls beneath. Box windows and curved 'bow' windows were widely used, sometimes in miniature, each with its own roof - usually flat.
- 12.4** The verandah of the villa was replaced in the bungalow by the porch. This was sometimes a small covered landing at the front door, but often was a wide spacious external 'room' with its own roof spanning clear across and resting on massive posts of thick timber, or tapered masonry columns, or a combination of these. It was common in these early bungalows for families to sleep in the porches during

summer but in many cases, less hardy later generations have enclosed them as sunrooms or additional bedrooms.

- 12.5** The roof was usually made up of one major gable with smaller gables over projecting rooms and porches. Sometimes a small false roof contained a window to allow light into the roof space. The elaborate moulded brackets of the villa were replaced by plain or scalloped propped beams in the gable. It was very common to build a louvred ventilator into the gable end wall. These were sometimes rectangular, but often narrower at the top or even round. Square openings were most often framed by tapered boards.
- 12.6** The planning of the bungalow was much less formal than in the villa. Typically, the entrance was now at the side, and the entrance hall led directly into a number of rooms which then gave access to the rest of the house. In the living room, the fireplace was often located in a shallow recess with built-in seating - an 'inglenook'. The chimney finished above the roof with a wide flat cap.

12.7 Exterior Alterations to the Bungalow

It is important to remember, when making changes to a bungalow, that this is a completely different style of architecture to the earlier villa.

Refer to the general rules for alterations in the Introduction to these notes, and to the criteria set out in [Clauses 7.7.3.2 ADDITIONAL CRITERIA FOR SPECIFIC ACTIVITIES](#) and [7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED](#).

Make a record of the existing condition of the house before starting.

While it remains important to keep the original street frontage intact, the design and form of the bungalow gives more flexibility for adding on at the side as well as the rear.

To enlarge the house, new rooms can be added under a new major roof form or as an extension of the existing roof.

The details of box and bow windows and the deep-set porches will be very useful architectural forms to incorporate in additions.

Because the bungalow had a shallower roof pitch, it is much more difficult to incorporate a roof expansion. There are however good examples of two-storeyed bungalows, which share some features with the arts and crafts style and which are appropriate models for enlarging the Californian bungalow.

12.8 Garages

Bungalows were built at a time when motor cars were becoming increasingly common and affordable.



Many bungalows still have an original garage on the property, and there are likely to be others in the neighbourhood. Where a new garage is being built:

It is important that this does not detract from the appearance of the house, or from the street as a whole.

Where a garage is to be sited in a front yard, every effort should be made not to conceal the house from the street.

The form of the new structure should be similar to that of the house.

12.9 Fences

Fences for bungalows were of various materials including brickwork (sometimes plastered), natural field stone, post and wire and crinkly 'Cyclone' wire. In some cases, concrete blocks imitating stone were popular. When deciding on a fence style:

- Try to fit in with other properties in the street;
- Look for evidence of original fences on the property and reproduce these;
- As a general rule, match the material of the fence with the house.

13.0 ENGLISH COTTAGE STYLE

13.1 By the end of World War I, the villa style was virtually ended. Post-war society had become preoccupied with new ideas about domestic life, with increased interest in leisure, home comfort, cleanliness and efficiency. These ideas, shared in America and Britain, were equally popular in New Zealand and dramatically influenced the design of houses although in different ways. Most builders were influenced by plan-books imported from America while architects were more influenced by British design journals.

13.2 Part of the inspiration behind these new ideas came from the arts and crafts movement of 19th century Britain. Following the work and teaching of such noted architects as William Morris and C.F.Voysey, an increased appreciation of the value of hand-crafted construction, furniture and implements led to a revival of interest in traditional building forms, especially those of rural England. At the same time new theories of town planning led to the development of the English garden suburb movement, with an emphasis on picturesque siting of such buildings in tree-lined streets, close to public amenities. In New Zealand, these ideas took root, sometimes in diluted form, in what is now known as English cottage style, or sometimes 'English cottage revival'. These houses

were characterised by steep pitched asymmetrical roofs over mostly two-storeyed plans. Many of the materials are those also found on the bungalow, but there is greater use of picturesque features such as small-paned windows, arches and tall chimneys which become narrower as they rise up the outside of the house.



Figure 9 English cottage style

13.3 In these houses, it is common to find dormer windows lighting attic bedrooms, while the stair may be lit by a small projecting oriel window, or by a tall narrow window, or set of windows, with leaded glass. It is less common to find either verandahs or large porches in English cottage style houses.

13.4 In their planning, these houses closely resemble the bungalow in the relationship between rooms. However, the stair is a major feature which frequently occupies a considerable room at the entrance to the house. In some houses, the sleeping porch of the bungalow was incorporated on the first floor, but these have usually since been enclosed.

13.5 Outside the house, fences were often of brick or rough plastered, and gardens frequently featured picturesque structures such as pergolas or frames for climbing plants.

13.6 Exterior Alterations to the English Cottage Style

It is important to remember, when making changes to an English cottage style house that this is a completely different style of architecture to the earlier villa.

Refer to the general rules for alterations in the Introduction to these notes, and to the criteria set out in [Clauses 7.7.3.2 ADDITIONAL CRITERIA FOR SPECIFIC ACTIVITIES](#) and [7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED](#).

Make a record of the existing condition of the house before starting.



While it remains important to keep the original street frontage intact, the design and form of the English cottage gives more flexibility for adding on at the side as well as the rear.

To enlarge the house, new rooms can be added under a new major roof form or as an extension of the existing roof.

The details of oriel and bow windows and the asymmetrical roof forms will be useful architectural forms to incorporate in additions.

Because a typical feature of these houses was their use of roof space, there is seldom unused space to develop further. However the roof forms used can make extension of the building relatively straightforward.

13.7 Garages

When these houses were being built, the motor car had become widely available, especially to the class of people who preferred the English cottage style. It is therefore common to find an original garage on the property, carefully located with respect to the house. Where it is intended to build a new garage, or to enlarge an existing, the rules for additions to the house should apply.

It is important that this does not detract from the appearance of the house, or from the street as a whole.

Where a garage is to be sited in a front yard, every effort should be made not to conceal the house from the street.

The form and construction of the new structure should be similar to that of the house.

13.8 Fences

Fences for English cottage style houses were of various materials including brickwork (sometimes plastered), wooden pickets and natural field stone. In some cases, concrete blocks imitating stone were popular. When deciding on a fence style:

- Try to fit in with other properties in the street;
- Look for evidence of original fences on the property and reproduce these;
- As a general rule, match the material of the fence with the house.

14.0 STYLE MODERNE AND SPANISH MISSION STYLE

14.1 Style Moderne

Style moderne was a reaction to the traditional practice of adding ornament to buildings. It was a popular version of a style which evolved in Europe after World War I as the international style, based on a new philosophy of building and aesthetics. Moderne houses in New Zealand are identifiable by their flat roofs (usually concealed behind a raised parapet wall), textured masonry walls (often stucco on timber frame), and windows arranged in horizontal bands flush with the wall surface. Walls frequently curved around corners, giving a house the appearance of being enclosed by a continuous horizontal strip of wall. These repeated curving changes of wall surface in some houses gave rise to the term 'Waterfall style'.

While the style rejected ornament, owners of moderne houses could not resist a few embellishments. Typical decorative motifs included horizontal bands (often in threes), wave patterns, chevrons and even sailing ships, all formed in plaster on the surface of the stucco wall. Many of these designs and patterns came from the art deco style - another European decorative style which emphasised abstract designs representing speed, streamlining and energy. The sailing ship however seems to have been a symbol of British patriotism, recalling New Zealand's close ties with Britannia.

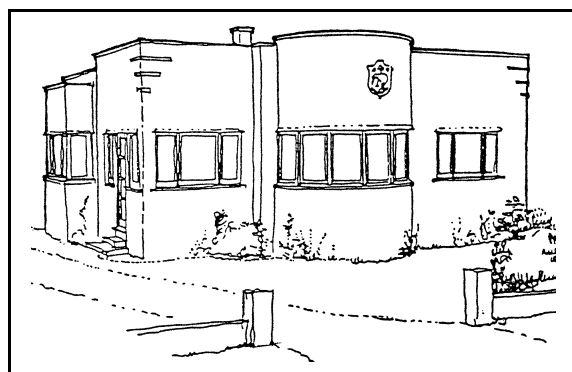


Figure 10 Moderne style

The moderne style was especially popular in early cinemas, and this influenced ordinary New Zealanders who perhaps associated it with sophistication and progress. In spite of all this, moderne houses were really simple bungalows in new clothes.

14.2 Spanish Mission Style

These houses are similar in interior planning and overall form to the moderne style house. They are however readily distinguishable by their exterior detail, inspired by a revival of early Spanish religious architecture on the American West Coast, and popularised through plan books as an alternative style to the Californian bungalow. The style was



introduced to Australia in 1922, but in Auckland the most notable building in this style is Auckland Grammar School of 1913.

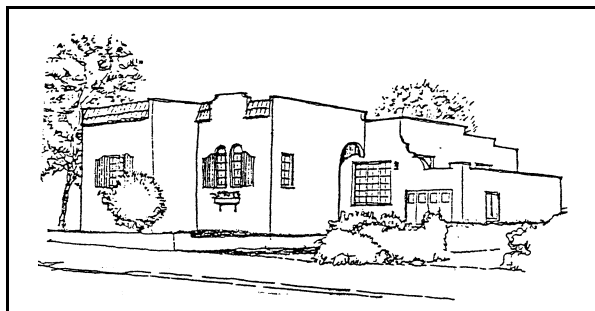


Figure 11 Spanish mission style

Typically, Spanish mission style houses were built of stucco on timber frame, in this case with heavily textured finishes. Windows were rather small, often with arched heads, and often with decorative timber shutters. Groups of windows might have a twisted column separating each sash. The trademark of the style was the parapet wall topped by a row of half-round earthenware tiles, and perhaps also the ends of false timber beams sticking out of the wall at roof level.

14.3 Exterior Alterations to Moderne and Spanish Mission Houses

It is important to remember, when making changes to a moderne or Spanish mission style house, that these are completely different styles of architecture to earlier house styles.

Refer to the general rules for alterations in the Introduction to these notes, and to the criteria set out in [Clauses 7.7.3.2 ADDITIONAL CRITERIA FOR SPECIFIC ACTIVITIES](#) and [7.7.4.3 FURTHER CRITERIA TO BE CONSIDERED](#).

Make a record of the existing condition of the house before starting.

It is important to keep the original street frontage intact, so most additions should take place at the rear. However it may be possible to add at the side, behind an extension of the external wall.

Because of the flat roof, it is much more difficult to incorporate a roof expansion on these houses. There are however good examples of two-storeyed moderne style houses which are appropriate models for enlarging these houses.

It is often necessary to form better access to the garden in these houses. This will best be achieved at the rear where a more contemporary architectural style can be used, incorporating sliding or folding doors, with pergolas to give shelter.

14.4 Garages

When these houses were being built, the motor car had become widely available and affordable. It is therefore common to find an original garage on the property, often architecturally integrated with the house. Where it is intended to build a new garage, or to enlarge an existing, the rules for additions to the house should apply.

14.5 Fences

Fences should be low to the ground and, where possible, of similar finish to the house. For Moderne houses, a well-clipped low hedge is also appropriate.

15.0 1930s/40s STATE - DESIGNED HOUSING

15.1 In 1935 the first Labour Government made a major commitment to providing good, cheap state rental housing on a mass basis. As Fitzpatrick observes, “these houses were born of a desire to build well but not extravagantly ... though to many New Zealanders, they were a luxury in the aftermath of the depression.”

15.2 Over the ensuing years, the driving vision was to “decently house all New Zealanders,” either in rental homes or by the provision of low-interest loans to build one's own first home. Loan applicants were encouraged to use architect-drawn designs and specifications issued by the State Advances Corporation. These “Design Books” contained a large number of design variations and in the 1938 edition the emphasis was on a simplified form of English cottage, invariably with an exposed brick chimney and multi-paned casement windows. The “moderne” style was also offered as an option.

15.3 In 1936, a new Department of Housing Construction was created to build well designed houses of good materials to let to worker tenants at low rentals. The designs were similar in appearance to those in the State Advances Corporation Design Books. The then Under-Secretary for housing, John A Lee, concerned himself with every detail of the programme and declared that no two adjacent dwellings should be the same. However they were confined by their characteristic roof tiling, roof shapes and pitch, window design and detailing.



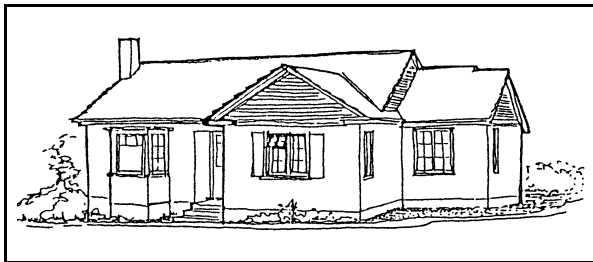


Figure 12 State bungalow-cottage of the late 1930's

- 15.4** The State houses of the late 1930's/early 1940's were a compact form of "cottage" of English and some American origins. They were extremely compact with the last remnants of verandahs stripped away. The roofs were consistently tiled, mostly hipped or gabled, with minimal eaves and a typical pitch of 30°. Windows were casement type with high sills. The houses were either brick veneer or weatherboard.
- 15.5** This type of housing became the solid base for mass government and private housing in New Zealand for at least the next two decades.
- 15.6** Construction was by private contractors, and by mid 1937, 1,000 contracts had been let nationally. By early 1940 significant groups of state houses has been built at Harp of Erin (Oranga) and Orakei in the characteristic cottage style; small pockets had also appeared by then in Sandringham, Mt Albert and Meadowbank. These could therefore be described as areas of vintage state housing.
- 15.7** When the Department first started buying land on which to erect state houses, it took up single or groups of sites in developed suburbs. However by 1940 the State had begun buying whole blocks of undeveloped land on which it designed and constructed comprehensive neighbourhoods.
- 15.8** Town planning in New Zealand was still in its infancy and this conscious neighbourhood planning and physical design was managed by the first town planners in the Government Service.
- 15.9** Sections were typically 28 p (709m²) with a 55ft (16.7m) frontage. The front yard was generally quite deep, and it was decided that it would be unfenced "so that each unit would be a co-ordinated part of a community whole". Tamaki is an example of this comprehensive approach.

15.10 Exterior Alterations to 1930s/40s State Housing

State houses of this period are very compact with tight internal spaces. There is often a good case for substantial additions and alterations, especially at the rear, to provide higher quality living space and access to the outside.

Refer to the general rules for alterations in the Introduction to these notes.

Make a record of the existing condition of the house before starting.

It is important to keep the original street frontage intact, so most additions should take place at the rear.

Use the same roof pitch so that the roof of any extension is not obvious from the street.

If extending a weatherboard house, match the weatherboard.

If extending a brick house, it is very unlikely you will be able to match the brick. Do not use non-matching brick. Extend in timber or stucco, paying particular attention to the way in which the two materials are joined stylistically.

15.11 Use of the Front Yard: Garaging and Fencing

It is characteristic of this period that cars were driven down the side of the houses so that the front yard presented a clean image to the street. There was comprehensive planning and, as a conscious design policy, the front yards were grassed and unfenced so as to achieve an ambience of continuous lawn along the street. In some cases of original rental housing, insufficient space was provided to drive down the side of the house, as in those days tenants did not generally own cars.

So far as possible avoid erecting garages or carports forward of the facade line of the dwellings in the vicinity. Where insufficient space exists at the sides of the dwelling, consider entering into a reciprocal ROW agreement with a neighbour to create a joint driveway to the rear.

If possible, avoid erecting fences or walls forward of the facade line of the dwellings in the vicinity.

If some boundary demarcation is essential forward of the dwelling, install a hedge, fence or wall low enough to not greatly interrupt visibility of the lawns.

If a higher child-proof fence is required forward of the house, use uncoloured steel mesh so that the barrier is not visually evident.

Avoid dense types of planting in the front yard, such as screen hedges, which can destroy the character of continuous front lawns. Choose tree and shrub types with a light "see-through" leaf canopy such as *Betula* species (birch).



SECTION B : RESIDENTIAL 3A & 3B ZONES

These guidelines provide a general means of compliance with the criteria relating to design in Clause 7.7.3.2 of the District Plan.

1.0 INTRODUCTION

- 1.1 Auckland's volcanic cones have historically been sought after as residential sites for their commanding views of the Isthmus and its harbours. They have also been prime targets for quarrying and as sites for water reservoirs, transmission masts and other public utilities. Many of the cones have very great cultural significance as traditional Maori sites, and this significance has not diminished with time. In almost every case, the developed real estate on the cones retains high market value and remains under some pressure for intensification of development, through subdivision and greater building height and bulk.
- 1.2 Historically, residential development on the cones was dramatic and at times incongruous, with very large two-storeyed dwellings common in some areas, such as Remuera and Mount Eden. The appearance of such buildings in these settings has changed over time with the maturing of original planting, so that the 'visual surface' of some cones has risen to the level of tree canopy and roof top. In such cases, it will be necessary only to ensure that new development does not rise above this surface. This is true of Mount Hobson and some aspects of Mount St. John and Mount Eden.
- 1.3 In other cases – for example, Mount Albert – development has been more dispersed and planted vegetation less substantial, so that individual buildings predominate over the flora. This is reinforced to some extent by the pattern of street development on the lower slopes, where streets along the contour promote strongly horizontal layers of development. By contrast, where streets are steeper or approach the slope obliquely, building development is more irregularly sited and is more likely to respond sympathetically to underlying landform. The conclusion is, therefore, that street layout is an important primary contextual factor in the establishment of built form on the volcanic cones.
- 1.4 A further, and consequential, consideration is that of density. Where lot sizes are relatively small – less (say) than 1000m² – it is probable that buildings will be closer together and that built form will dominate

the 'natural' covering of the cones. As lot sizes increase (and depending on site coverage controls), the landscape itself may be expected to become the principal visual feature of the cones. It will therefore be important to regulate building mass or bulk in relation to lot size to maintain appropriate scale in the further development of the cones.

- 1.5 Other factors which are important for visual quality of built/landform zones derive from certain characteristics of building structure and architectural treatment, as follows:

2.0 FORMS AND TEXTURE

- 2.1 The effects of texture vary with distance. At the urban scale, the texture of individual materials is largely irrelevant, but the effect on landscape texture of building forms is substantial. Building forms which are strongly directional - whether horizontal or vertical - will generally result in strong contrast with the natural setting. Certain roof forms - such as hips, and in some cases gables - can be arranged to sit well on a dramatic landscape and to echo the general character of the vegetation. Hip roofs especially have a 'softness' comparable to that of mature trees, or groups of trees. Gable roofs lying parallel to the slope may be seen to echo the landform.

3.0 COLOUR – REFLECTIVITY

- 3.1 The appropriateness of colours used in buildings is less dependent on hue than on *reflective* qualities and the consequent contrast with the natural setting. Where there is comparable reflectivity between the building fabric and its setting (within 10-15%), there is greater freedom to be exercised in the choice of building colour. Traditionally, in New Zealand domestic buildings, where walls and roofs are of different materials, roof colours have been generally darker than wall colours. As a general principle, it is preferable to have roof colours which are darker than walls (at least 10% variation in reflectivity). Minor architectural elements such as doors and windows, or



spouting, can be treated as accent features in colour terms without offending the collective sense of congruity.

- 3.2 It is very difficult to 'camouflage' a building using colour because so many other characteristics such as form, reflectivity and profile may contradict the intention. These qualities vary widely according to seasonal change and orientation.

4.0 SHAPE AND FORM

- 4.1 The shape, or two-dimensional profile of a building or other landscape element will have greater significance where the structure may be seen against a highly contrasting background. Hence, for buildings on the skyline, or against a strongly contrasted background, the visual outline is of greatest significance. Shape may be broken or partially disguised by the effects of shadow cast by projecting elements such as roofs, and by the proportion of surface that is interrupted by secondary elements such as windows.
- 4.2 Building form is of greater consequence where it is perceived as a three-dimensional feature of the landscape, in which context overall mass and scale become important considerations. For individual buildings, the effects of this will be diminished where forms are fragmented so that they do not appear as larger in scale than the generality of adjacent structures of flora.

5.0 GUIDELINES

The following criteria shall be applied in the assessment of proposals to intensify or renew development on Auckland's volcanic cones:

- 5.1 Building height controls should be enforced within an absolute maximum at any point on a site ("rolling" height control) and should not be averaged over a sloping site.
- 5.2 New building development should be restricted to below a building line drawn between those elements of the nearest adjacent buildings which are located at the greatest height on their respective sites and should be subject to full height in relation to boundary controls, measured from boundaries abutting public open space higher on the cone.
- 5.3 Permitted site coverage should be varied with site size and between localities to reflect historic local patterns

of development, and subdivision should not be permitted where this will intensify traditional local densities.

- 5.4 Building forms which are strongly directional, whether horizontal or vertical, should generally be avoided. For individual buildings, the forms may be fragmented so that they do not appear as larger in scale than the generality of adjacent structures or flora. Roof forms such as hips, and in some cases gables, can be arranged to sit well on the landscape and to echo the general character of the vegetation. Hip roofs especially have a 'softness' comparable to that of mature trees, or groups of trees. Gable roofs lying parallel to the slope may be seen to echo the landform.
- 5.5 In new buildings, roof and exterior wall colours should be selected from a range which has reflective qualities comparable to the natural setting. Existing buildings, where this criterion is not observed, should be finished in colours characteristic of the architectural style of the building.
- 5.6 Minor architectural elements such as doors, windows or spouting may be given emphasis through the use of colours of contrasting reflectivity or hue.
- 5.7 Except where roof forms are an extension of wall surfaces, or where materials are the same, it will be preferable to use roof colours which are darker than wall colours by a factor of at least 10% in reflectivity.

6.0 RESIDENTIAL 3B ZONE AT WEST TAMAKI HEAD & KARAKA BAY

At West Tamaki Head and Karaka Bay there are striking coastal cliffs with raised beach flats at the base. Housing exists very close to the top and tow of the cliff. In most instances the cliff is private property. Part of the natural character derives from the continuous vegetation on the cliff face. The cliffs are an outstanding landscape feature viewed from the water and the beach.

The existing houses are so located and of such form and appearance as to respect and blend with the natural form of the cliffs and vegetation.

It is important that housing in this area not encroach the natural character of the cliffs, and that their vegetable cover be protected and maintained.

Guidelines

The foregoing guidelines 5.1, 5.3, 5.4, 5.5, 5.6 & 5.7 for the volcanic cones shall apply for the coastal cliffs, with the addition of the following:



- (i) The location, scale, form and texture of buildings should be such as to be compatible with, and not compete with the natural form and character of the coastal cliffs and their immediately adjacent features such as cliff-top and base slopes.
- (ii) The present general position and scale of buildings should be maintained so as to ensure that the cliffs and their transitional slopes remain the primary landscape element.
- (iii) Future buildings at the bottom of the cliff should be kept as low as possible. New building development should be restricted to below a building line drawn between those elements of the nearest adjacent buildings which are located at the greatest height on their respective sites.
- (iv) New buildings at the top edge of the cliff and visible from below, should have a low profile.



SECTION C : DEFINITIONS

The following definitions are those used in the Aotearoa Charter for the conservation of historic places in New Zealand.

Conservation means the process of looking after a place so as to safeguard its cultural heritage value.

Cultural Heritage Value means possessing historical, archaeological, technological, architectural, aesthetic, scientific, spiritual, social, traditional or special cultural significance, associated with human activity.

Fabric means physical material which is the product of human activity.

Historic Place means any land [including an archaeological site, a garden or a landscape] or building or structure that forms part of the historical and cultural heritage of New Zealand, and includes anything that is in, or fixed to, such land.

Maintenance means the protective care of a place.

Preservation means maintaining a place with as little change as possible.

Reassembly [anastylosis] means putting existing, but dismembered, parts back together.

Reconstruction means to build again in the original form using old or new material.

Reinstatement means putting components of the earlier materials back in place.

Repair means making good decayed or damaged materials.

Restoration means returning a place as nearly as possible to a known earlier state by reassembly, reinstatement or the removal of accretions.

Stabilisation means the arrest of the processes of decay.



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