

**PROPOSED ELECTRONIC BILLBOARD
HUDDART PARKER BUILDING
2 JERVOIS QUAY
WELLINGTON CENTRAL**



**APPLICATION FOR RESOURCE CONSENT
NEW ZEALAND FRUITGROWERS' CHARTIABLE TRUST
APRIL 2022**

Resource consent application/ Fast-Track resource consent

Absolutely Positively
Wellington City Council
Me Heke Ki Pōneke

Under Sections 87AAC, 88, Resource Management Act 1991

Notes for the applicant

Use this form to apply for resource consent. It gives us your contact information, details about your proposal and a checklist to help you with your application.

If you have any questions, visit Wellington.govt.nz/resourceconsents, email planning@wcc.govt.nz or phone us on 04 801 3590

Send the completed application or hand it in to us at:

Resource Consents
Wellington City Council
PO Box 2199, 101 Wakefield Street, Wellington

General details

This application is for: land use consent subdivision consent fast-track application
 combined land use/subdivision consent

Omit this paragraph if the application does not qualify as a fast-track application under section 87AAC.

I opt out/ do not opt out* of the fast-track consent process.

*Select one. Only applies to controlled activities and where an electronic address for service is provided.

The site to which this application relates is described as (legal description) Lot 11 DP 11204

Any other commonly known name? Huddart Parker Building

No: 2

Street: Jervois Quay

Suburb: Wellington Central

Applicant details

Full name: New Zealand Fruitgrowers' Charitable Trust

Postal address:
(or alternative method of service under s352 of the Act) P O Box 2175, Wellington 6140

Phone: (day) (04) 494 9974 (Keith Mackenzie)

Mobile:

Email address for service: alistair@urbanp.co.nz

Note an electronic address for service must be provided if you are applying for a fast-track resource consent application.

Your agent (if applicable)

Name: Alistair Aburn

Postal address:
(or alternative method of service under s352 of the Act) c/- Urban Perspectives Ltd, P O Box 9042, Wellington

Phone: (day) (04) 474 4111

Mobile:

Email address for service: alistair@urbanp.co.nz

Owner of the site that is the subject of this application

Name: Huddart Parker Building Ltd

Postal address:
(or alternative method of service under s352 of the Act) c/- New Zealand Fruitgrowers' Charitable Trust, P O Box 2175, Wellington 6140

Phone: (day) (04) 494 9974 (Keith Mackenzie)

Mobile:

Email address for service: alistair@urbanp.co.nz

Occupiers(s) of the site that is the subject of this application

Name: Various Tennants - refer Attachment 1

Postal address:
(or alternative method of service under s352 of the Act)

Phone: (day)

Mobile:

Email address for service:

Important

Send additional invoices to Applicant Agent Owner

Site description

Describe the site including its natural and physical characteristics and any adjacent uses that may be relevant to the consideration of the application.

Refer Section 2.1 of the AEE

Description of activity

Describe clearly the proposal to which this application relates.

To erect an electronic billboard to the existing framework on the roof of the building - refer AEE, Section 2.3.

- There are no other activities that are part of the proposal to which this application relates; or
- The other activities that are part of the proposal to which the application relates are as follows:
[Describe the other activities that are part of the proposal to which the application relates. For any activities that are permitted activities, explain how the activity complies with the requirements, conditions, and permissions for the permitted activity so that a resource consent is not required for that activity under section 87A(1) of the Resource Management Act 1991.]

(Continue on another page if necessary.)

Are any other resource consent(s) required/granted for this proposal? Yes No
 (To find out, please contact a planning technician on 801 3590)

If yes, show any other resource consent(s) required as part of this proposal by ticking the relevant boxes

	Resource consent required/granted	Description of required/granted consent	Information attached
Land use consent	<input type="checkbox"/>		<input type="checkbox"/> Yes <input type="checkbox"/> No
Subdivision consent	<input type="checkbox"/>		<input type="checkbox"/> Yes <input type="checkbox"/> No
Coastal permit (Wellington Regional Council)	<input type="checkbox"/>		
Water permit (Wellington Regional Council)	<input type="checkbox"/>		
Discharge permit (Wellington Regional Council)	<input type="checkbox"/>		
Land use consent (Wellington Regional Council)	<input type="checkbox"/>		

Information which must be submitted with this application

Attach **two copies** of the following information to support this application, to satisfy the requirements of Section 88(2) of the Resource Management Act 1991 (RMA) and rule 3.2.2 in the District Plan. If all of the required information is not provided we may be unable to accept your application and it will be returned to you. Note: all plans must be to a measurable scale.

Permitted activities existing use rights

Where relying on permitted activities and/or existing use rights, these must be supported by:

1. sufficiently detailed plans; and
2. a compliance schedule and/or other supporting information that explains how the activity complies with the requirements of the District Plan or demonstrates how existing use rights are retained.

Assessment of environmental effects (AEE)

If you don't provide an AEE the Council cannot accept your application. The AEE should discuss all the actual and potential effects on the environment arising from this proposal. The amount of detail provided must reflect the nature and scale of the development and its likely effects. For example, if there are major effects arising from the proposal, a detailed analysis and discussion of these effects should be included in the AEE. You may have to provide information from experts such as an acoustic consultant or traffic engineer. If the effects of the proposal are very minor then a less-detailed AEE can be submitted.

For more information see clauses 6 and 7 of the Fourth Schedule of the Resource Management Act 1991, which includes information requirements and lists the matters to be addressed in an AEE.

Part 2

- I attach an assessment of the proposed activity against the matters set out in Part 2 of the Resource Management Act 1991.

Other relevant provisions

- I attach an assessment of the proposal against the provisions of any documents referred to in s104(1)(b) if relevant. Refer to clause 2(2) of Schedule 4. Please note that these documents include:
- National Environmental Standards and other regulations
 - National Policy Statements
 - the NZ Coastal Policy Statement
 - the Regional Policy Statement or proposed Regional Policy Statement
 - the District Plan or proposed District Plan

Computer freehold registers (certificates of title) for the subject site (no more than three months old):

- including any relevant consent notice(s) registered on the computer register
- any encumbrances or any other registered instruments, including such things as right of way documents, esplanade instruments, etc

Locality plan (1:500) or aerial photograph (1:500) showing:

- the location of the site in relation to other streets or landmarks
- street number of the subject site and those of adjoining sites, (*rural sites can be shown at 1:1000 if required*)

Site plan (1:100/200) showing the EXISTING situation on the subject site, including (where relevant):

- layout and location of proposed structures and buildings or alterations to existing structures and buildings (*including fences, walls, retaining walls 2.5m or higher*), depth of front yards and distances from existing buildings on adjoining sites
- existing floor plans and elevations
- design of earthworks and final levels and contours of the site
- road frontages (*including any pedestrian crossings, steps or paths*)
- buildings on adjacent sites
- topography
- watercourses and catchment orientation
- all significant vegetation (*including vegetation on adjacent road reserve or surrounding properties*)
- hazardous areas

Plan/s showing the PROPOSED development including (where relevant):

- layout and location of proposed structures and buildings or alterations to existing structures and buildings (*including fences, walls, retaining walls 2.5m or higher*), depth of front yards and distances from existing buildings on adjoining sites
- design of earthworks and final levels and contours of the site
- vehicle parking, servicing, circulation and manoeuvring, pedestrian crossings and number and width of kerb crossing/s
- roads or right-of-way proposals
- calculation of total site coverage
- for a non-residential site, the gross floor area of all buildings on the site (*for assessing car parking requirements*)
- for a subdivision, the position of all allotment boundaries, the area of all allotments, location and areas of any new roads, any further information requirements such as esp reserves/strips, access strips or any land to be vested in the territorial authority under S237A of the RMA.
- details of any signs
- all landscape design proposals, site planting and fencing
- photo montages

Elevation drawings (1:50/1:100) of all structures to be built or altered (existing and proposed), showing:

- relationship of buildings to the natural ground level, existing and finished ground levels and certificate of title boundaries
- relevant District Plan sunlight access planes and maximum height, the street elevation, and the relationship of proposed structures to structures on adjacent sites, including the location of existing private outdoor spaces and main living area windows (*where these overlook the development*)

Other information which may be required by the District Plan including:

- design statement where design guides apply (*multi-units, Central Area buildings, character areas, etc*)
- wind report for Central Area buildings above 18.6 metres
- Noise report
- Traffic report
- Other

Written approvals from affected parties:

- letter or neighbours' approval form dated and signed by the affected parties AND their signature and the date on the plans submitted with this application. Please note conditional written approvals cannot be accepted.

Information required to calculate any development contribution:

Household units: number existing	Number proposed
Commercial: gross floor area existing	Gross floor area proposed
Residential subdivision: allotments existing	Allotments proposed

National Environmental Standard (NES) for Assessing and Managing Contaminants in Soil to Protect Human Health

This site may be subject to or covered by the NES for Assessing and Managing Contaminants in Soil to Protect Human Health Regulations 2011. This is determined by reference to the Hazardous Activities and Industries List (HAIL) which identifies those activities and industries which are more likely to use or store hazardous substances and therefore have a greater probability of site contamination. A full list can be found on the Ministry for the Environment's website www.mfe.govt.nz/issues/hazardous/contaminated/hazardous-activities-industries-list.pdf

Has the piece of land subject to this application been used for (*including its present use*), or is it more likely than not to have been used for an activity on the HAIL?

Yes No

If 'Yes', and your application involves subdividing or changing the use of the land, sampling or disturbing soil, or removing or replacing a fuel storage system, then the NES may apply and you may need to seek consent for this concurrently in your application.

Site visit requirements

In order to assess your application it will generally be necessary for the planning officer to visit your site. This typically involves an outdoor inspection only, and there is no need for you to be home for this purpose.

Are there any locked gates, security systems or anything else restricting access by Council staff? Yes No

Are there any dogs on the property? Yes No

Do you require notice prior to the site visit eg if the property is tenanted? Yes No

Are there any other health and safety issues Council staff should be aware of before visiting your site?
If so please provide details so Council staff can take the necessary precautions:

Consent would be necessary if access to the roof was required. Contact: Keith Mackenzie (04) 494 9974

Fees

An initial fee must be paid before we can process your application.

I enclose the initial fee of \$ 2,145.00 paid by (please tick the applicable box):

Credit card Internet banking Service Centre (receipt attached)

I understand that the Council may invoice me for the actual and reasonable costs incurred to process this application - as identified in Section 36 of the Resource Management Act and the Council's current fee schedule.

Additional fees

If we spend additional time processing requests or incur expenses we need to invoice additional fees. This may happen during processing or once a decision on your application is made. We only charge for amounts over \$65. Likewise, refunds will only be made for unused amounts over \$65.

Our payment terms

Additional fees are due by the 20th of the month following an invoice. If payment is not received, you will be liable for all legal and collection fees.

The declaration below must be signed by the person(s) or entity responsible for paying the application processing costs. If you are an agent, you will need to obtain the signature of the person(s) responsible for paying the fees before submitting the resource consent application to the Council.

How to pay

Internet banking

The Council's bank account number is 06 0582 0106111 00. Use "RC" followed by the site address as a reference.

Online

Pay online using your credit card. Visit Wellington.govt.nz/payonline, choose Property from the dropdown box and follow the instructions.

Phone

You can pay over the phone with your credit card. Phone us on 04 801 3718.

In person

You can make payments by cash or EFTPOS at:

Wellington City Council Service Centre
12 Manners Street
8am-5pm, Monday to Friday.

We also accept Visa, MasterCard and American Express.

Declaration

Subject to my rights under sections 357B and 358 of the RMA to object to any costs, I undertake to pay all costs associated with this application. I also agree to pay all the costs (including debt collection or legal fees) of recovering any unpaid costs.

Send all additional invoices to

Full name New Zealand Fruitgrowers' Charitable Trust

Postal address P O Box 2175, Wellington 6140 Attention: Keith Mackenzie

Applicant/Agent/Other (give details) Applicant


Phone (day) (04) 494 9974

Mobile

Email keith.mackenzie@nzfct.org.nz

I have read and understand the above conditions.

Signed


AUSTINE BROWN (AS AGENT)

Date

22 April 2022

NB: A signature is not required if the application is made by electronic means.

Notes for the applicant

Incomplete applications will be returned. The Council may also request further information under Section 92 of the Resource Management Act 1991, to better understand the potential effects of the proposal.

Once this application is lodged with the Council, it becomes public information. If there is sensitive information in the proposal, please let us know.

The Council may require a registered surveyor to certify contours, natural ground level, building site(s) or structure(s), location of boundaries or any other feature which may affect this proposal.

Fast-track application

Under the fast-track resource consent process, notice of the decision must be given within 10 working days after the date the application was first lodged with the authority, unless the applicant opts out of that process at the time of lodgement.

A fast-track application may cease to be a fast-track application under section 87AAC(2) of the Act.

Privacy information

The information you have provided on this form is required so that your application can be processed under the Resource Management Act 1991, and so that statistics can be collected by Wellington City Council. The information will be stored on a public register and held by Wellington City Council.

Under the Privacy Act 2020, you have the right to see and correct personal information.

Signature of applicant(s) or agent

Declaration for the applicant or authorised agent or other

I/we confirm that I/we have read and understood the notes above. If a private or family trust is the applicant, at least two New Zealand-based trustees are required to provide contact details and sign this form.

Applicant's name: New Zealand Fruitgrowers' Chartitble Trust

Applicant's signature:

Date:

Applicant's name:

Applicant's signature:

Date:

Applicant's name:

Applicant's signature:

Date:

NB: A signature is not required if the application is made by electronic means.

Declaration for the agent authorised to sign on behalf of the applicant

As authorised agent for the applicant, I confirm that I have read and understood the above notes and confirm that I have fully informed the applicant of their/its liability under this document, including for fees and other charges, and that I have the applicant's authority to sign this application on their/its behalf.

Agent's full name: Alistair Aburn

Agent's signature:

Date:

22 April 2022

NB: A signature is not required if the application is made by electronic means.

How do you wish to be served with any correspondence

via electronic address for service
(please ensure you have provided an address on page 1)

via post, ie hardcopy, (or alternative method of service under s352 of the Act)

ATTACHMENT 1 TO APPLICATION FORM

LIST OF OCCUPIERS – HUDDART PARKER BUILDING

Ground Floor: Charley Nobel Eatery & Bar (legal name Knife Block Ltd) and Margies Café

Level 1: Kahikatea Ltd and EightyOne Ltd as head tenant but sublet to Tourwriter Ltd

Level 2: Clemengers BBDO Ltd

Level 3: Clemengers BBDO Ltd

Level 4: Boffa Miskell Ltd

Level 5: Banking Ombudsman and Crown Irrigation Investments Ltd

Level 6: Stout Street Chambers



Property Information

Search Result:
 Date of Imagery: January 2021
 Report Date: 20 Apr 2022

Copyright Notice

Copyright 2006-2016 CoreLogic NZ Limited.
 Certain information on this report is sourced
 from LINZ. Crown copyright reserved.

Data Statement

Accuracy of aerial imagery +/-0.5m. Accuracy of property
 boundaries 1-3m in urban areas, up to 30m in rural areas.
 Property boundaries and legal descriptions sourced from LINZ.



**RECORD OF TITLE
UNDER LAND TRANSFER ACT 2017
FREEHOLD
Search Copy**



Identifier WN33D/660
Land Registration District Wellington
Date Issued 13 January 1989

Prior References
WNC2/286

Estate	Fee Simple
Area	720 square metres more or less
Legal Description	Lot 11 Deposited Plan 11204

Registered Owners
Huddart Parker Building Limited

Interests

B178507.1 Certificate pursuant to Section 314 Local Government Act 1974 relating to the deposit of Plan 71217 (Occupation Licence) - 24.6.1991 at 2.30 pm

Appurtenant hereto is a right of way created by Transfer 5208972.1 - 1.5.2002 at 3:48 pm

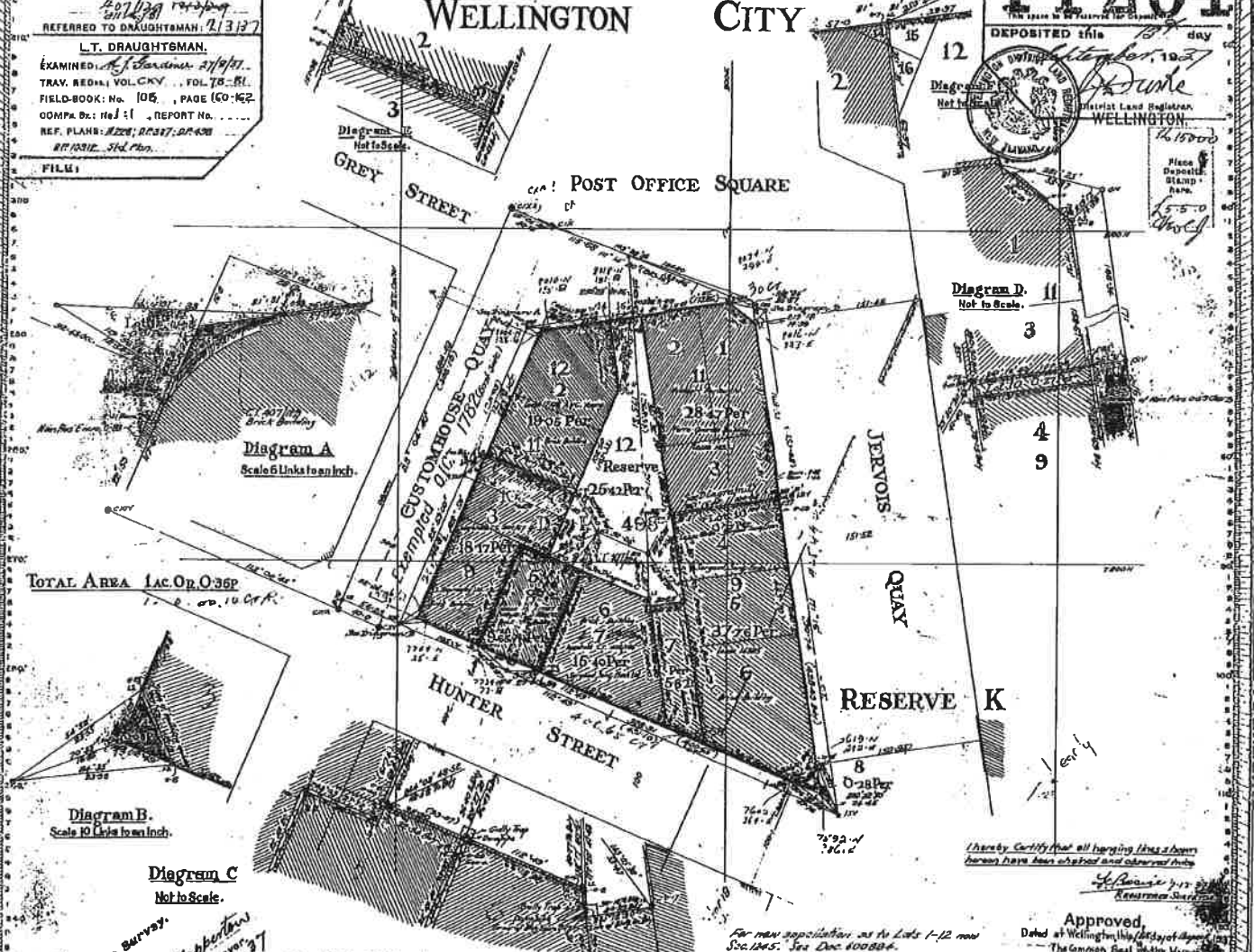
The easement created by Transfer 5208972.1 are subject to Section 309 (1) (a) Local Government Act 1974

5208972.2 Encumbrance to Wellington City Council - 1.5.2002 at 3:48 pm

LAND TRANSFER OFFICE.
 RECEIVED 11 12 1937 PROV. No. 11204
 TITLE REF. 407/129
 REFERRED TO DRAUGHTSMAN 7/13/37
 L.T. DRAUGHTSMAN.
 EXAMINED: J. J. ... 27/9/37.
 TRAV. RECD: VOL. CKY. FOL. 78-81.
 FIELD-BOOK: No. 105, PAGE 60-62.
 OOMPA. Dc. No. 1:1. REPORT No. ...
 REF. PLANS: 228; 2347; 24408
 817 10312. Std. Plan.

FOR SURVEYS UNDER THE LAND TRANSFER ACT ONLY.
WELLINGTON CITY

11204
 DEPOSITED this 13 day
 of November, 1937
 District Land Registrar,
 WELLINGTON



TOTAL AREA Lac. Or. 0.36P
 1. 0. 00. 10. 0000

Diagram D. 11
 Not to Scale.

Diagram A
 Scale 6 Links to an Inch.

Diagram B.
 Scale 10 Chds to an Inch.

Diagram C
 Not to Scale.

Approved as to Survey.
 J.A. Clapperton
 Chief Surveyor
 11/13/37

I hereby certify that all bearings, lines & corners herein have been checked and observed fully.

H. Baillie
 Registrar

Approved,
 Dated at Wellington, this 13th day of November, 1937.
 The Common Seal of the Mayor, Councillors, and Citizens of the City of Wellington was hereunto affixed at the Office of said Registrar, in a resolution of the Wellington City Council, in the presence of
 J. J. ...
 Town Clerk.

Plan of Resubⁿ of Lots 1-16 and Land marked Common Yard and Passage Way on DP. 498, being Part of the Land referred to in the Wellington Queens Wharf and Stores Sales Act 1881; in Part 2 of the 2nd Schedule of the Wellington Harbour Board and Corporation Land Act, 1880; in Sec. 6 of the Wellington Corporation and Harbour Board Streets and Lands Act 1892 and in 2nd Schedule of the Wellington Harbour Board Land and Reclamation Act, 1883, all being Part of the Land in the 4th Schedule of the Wellington Harbour Board Land and Reclamation Act 1883, being Part Res. K

Surveyed by F.C. Baillie, Registered Surveyor, November, 1932.
 Comprised in C.T. 407/129, 43/25 (part)

DECLARATION.

I, Frederick Small Baillie, Wellington, Registered Surveyor, do solemnly and sincerely declare that this plan has been made from surveys executed by me, and that both plan and survey are correct, and have been made in accordance with the rules of the Survey Board.
 And I make this solemn declaration conscientiously believing the same to be true, and by virtue of the provisions of the Statute in that behalf made.
 Declared at Wellington, this 27th day of December, 1932.
 F.C. Baillie
 Registered Surveyor.



11204

ASSESSMENT OF EFFECTS ON THE ENVIRONMENT

PROPOSED SIGNAGE

HUDDART PARKER BUILDING

2 JERVOIS QUAY

1 INTRODUCTION

1.1 PREAMBLE

The Applicant is The New Zealand Fruitgrowers' Charitable Trust (hereafter the "Trust" or "Applicant").

The owner of the Huddart Parker Building at 2 Jervis Quay is Huddart Parker Building Limited, a wholly owned subsidiary of the Trust.

The Huddart Parker Building is a listed heritage building ["Huddart Parker Building 1923", Symbol #155, Planning Map 17]. It is located within the Post Office Square Heritage Area.

During 2012-2014 the Trust undertook a comprehensive \$9 million seismic upgrade and refurbishment of the building.

The Trust is now applying for resource consent to enable the reinstatement of the rooftop sign, long a feature of the building but, aside from the supporting structure, removed during the seismic upgrade works.

The purpose of this report is to describe the proposal and provide an Assessment of Effects on the Environment (AEE) report.

1.2 REPORT STRUCTURE

After this introduction, the report provides the following information:

- Section 2 describes the site, context, the proposal, and consultation.
- Section 3 identifies the relevant District Plan provisions.
- Section 4 provides a resource management assessment of the proposal.
- Section 5 provides a conclusion.

2 LOCATION AND PROPOSAL

2.1 SITE

The application site is at 2 Jervois Quay.¹

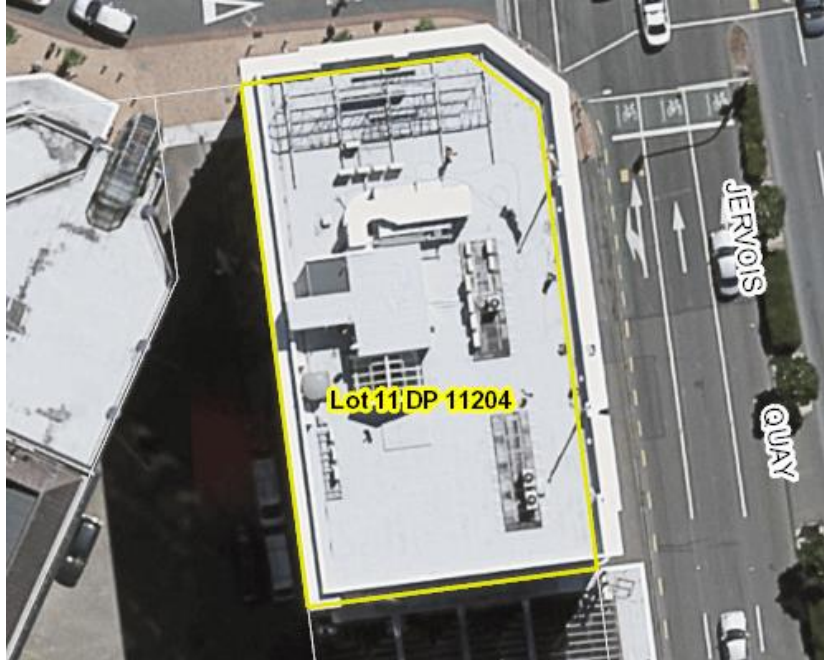


Figure 1: 2 Jervois Quay (courtesy WCC Property Search)

The legal description is Lot 11 DP 11204 as described on Record of Title WN33D/660.



Photo 1: Huddart Parker Building - 2 Jervois Quay

¹ The heritage listing references the building's street address as 2-8 Hunter Street. However, the building does not have street frontage to Hunter Street. The building's street frontages are Jervois Quay and Grey Street.

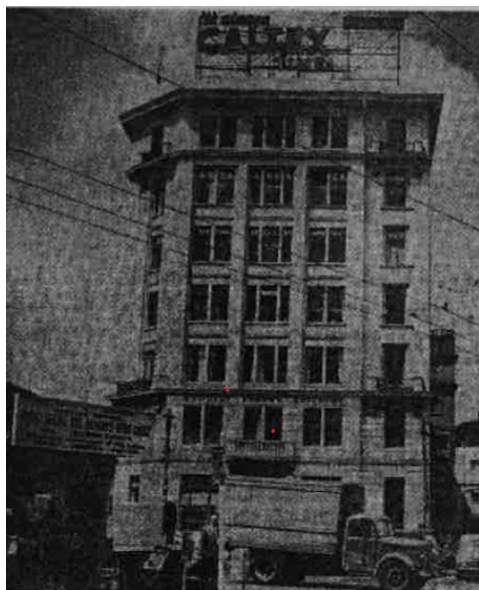
2.2 HISTORIC CONTEXT

Historically a rooftop sign has been a long-standing part of the character of the building, as illustrated on historic photographs² - refer Photos 2 and 3 below - and confirmed by the following statements:³

The (1963) combined clock and temperature display on top of the building was also once a familiar inner-city landmark

The building is situated on a prominent corner site at a corner of Post Office Square and Jervois Quay and has a strong street presence, particularly when viewed from the north. Its rooftop has long been occupied by signage, historically an illuminated clock and weather forecast, presently by an advertisement for a local radio station and a temperature display. This signage takes advantage of the prominence of the building, particularly for passing traffic along the key transport route of Customhouse and Jervois Quays.

The building once held community sentiment and connection for the temperature display and clock that was a prominent feature on the roof. This has somewhat diminished since the removal of the display.



Photos 2 & 3: historic photos of Huddart Parker Building (with rooftop sign)

² Photo 3 was used to illustrate the building in the Wellington City Council Heritage Building Inventory 2001.

³ Reference: Huddart Parker Building, Wellington City Council Heritage Inventory (July 2012).

2.3 THE PROPOSAL

The proposal is to reinstate rooftop signage in the form of a digital billboard, which will be secured to the existing historic sign support framework.

The statement on behalf of the Trust in **Appendix 1** provides useful context for the application.

A statement prepared by Dunning Thornton Consultants confirms that the existing framework will require some strengthening or and/or replacement - refer **Appendix 2**.

The sign will be a maximum 13m x 4m. ⁴

A drawing of the existing framework is attached - refer **Appendix 3**.

Photomontage 1 illustrates the proposal.



Photomontage 1: illustration of proposed sign

Further photomontages are provided in **Appendix 4**

The sign display will change on a rotating basis and feature a combination of public information (weather conditions, time and community events) and commercial advertising.

It is anticipated that there will be up to six different displays, with an image display time of 8-seconds (minimum) and a 0.5 second dissolve transition between images.

Illumination levels will be automatically managed so that the screen is responsive to changes in ambient lighting levels.

As confirmed in the Owner's Statement, the Trust anticipates establishing a "deferred maintenance reserve fund" in their financial statements to be funded from sign rental payments, as a means to provide for the general maintenance of the heritage building.

⁴ The Dunning Thornton Drawing "Elevation A Front" shows an 'indicative sign size' of 13m x 4m. A consent condition limiting the sign to this size is recommended,

2.4 CONSULTATION

A pre-application meeting was held with Council resource consent, urban design and heritage officers on 16 June 2019 and feedback provided on 18 July 2019.

Under the heading “Key Notes”, it was recorded that:

The proposal to construct a new electronic billboard (sign) onto the existing frame on top of the Huddart Parker Building intended to display advertising is not supported by Council as:

- *the construction of a new sign would be inconsistent with the District Plan;*
- *would likely result in adverse effects on the heritage and architectural values of the existing building and the heritage values of the Post Office Square Heritage area; and*
- *would likely result in adverse effects on townscape resulting in a built form that is inconsistent with other signage around the city.*

The advice was that:

... public notification is likely as it would likely have adverse effects on the wider environment that is more than minor.

The feedback given has been considered as part of preparing this application.

Although the building is not included on the New Zealand Heritage List/Rārangi Kōrero, initial consultation with Heritage New Zealand confirmed general support for the proposal.⁵

⁵ The initial consultation with Heritage New Zealand was undertaken by Heritage Conservation Architect Ian Bowman.

3 DISTRICT PLAN ASSESSMENT

3.1 ZONING

Map 17 shows that the site is in the Central Area, Post Office Square Heritage Area and the building is a listed heritage building.



Figure 2: Planning Map 17 (part only)

Viewshaft 9 and Viewshaft 15 are respectively adjacent to (#9) and cross (#15) the site.

Post Office Square is a listed public space for sunlight protection.

3.2 COMPLIANCE ASSESSMENT

The proposal has been assessed for compliance with the District Plan rules and standards and the following conclusions reached:

1. The applicable provisions are the Central Area (Chapters 12 and 13) and Heritage (Chapters 20 and 21) provisions of the District Plan.

3.2.1 Central Area

The Central Area standards for signs are specified in 13.6.4.

Standard 13.6.4.1.2 states that any sign on a building:

- *must not project above the parapet level, or the highest part of the part of the building to which the sign is attached (including above the verandah).*

Standard 13.6.4.1.4 states that for any sign located on a building above 18.6m above ground level, the sign:

- *must bear only the name and/or logo of the building owner or occupier, or the building on which the sign is located.*

Standard 13.6.4.1.7, which relates to the listed heritage areas, including the Post Office Square Heritage Area, requires that the information included on the sign is limited to the building name, name/logo of the business, owner or occupier of the building on which the sign is located, and/or the product or service available on the site.

The proposed sign does not meet all of the standards in 13.6.4.1 and therefore requires resource consent under Central Area Rule 13.3.9 as a Discretionary Activity (Restricted), with the matters for assessment restricted to:

- 13.3.9.1 moving images, text or lights
- 13.3.9.2 position
- 13.3.9.3 dimensions
- 13.3.9.4 number of signs
- 13.3.9.5 sign display (of signs located on buildings above 18.6m above ground level).

3.2.2 Heritage

Resource consent is also required under Heritage Rule 21D.3.1 as a Discretionary Activity (Restricted), as the sign is larger than 0.5m², with the matters for assessment restricted to:

- 21D.3.1.1 sign design, location and placement
- 21D.3.1.2 area, height and number of signs
- 21D.3.1.3 illumination
- 21D.3.1.4 fixing and methods of fixing.

Under Rule 21D.3.1, the criteria to guide the Council's assessment are listed as follows:

- 21D.3.1.5 *the extent to which any sign supporting structure detracts from the heritage significance or values of a heritage building or object.*
- 21D.3.1.6 *whether any sign detracts from the architecture of the building including decorative detailing, structural divisions, windows or doorways.*
- 21D.3.1.7 *whether additional signs will result in clutter.*
- 21D.3.1.8 *the extent to which the quality of the design of the sign and the standard of graphics complement the building or object.*
- 21D.3.1.9 *whether the means of fixing the sign to a listed heritage building or object including associated cabling or wiring for illuminated signs will adversely affect the heritage fabric and heritage values of the listed building or object.*
- 21D.3.1.10 *whether intensity of illumination will adversely affect the heritage values of the building or object.*
- 21D.3.1.11 *the extent to which signs comply with the Design Guide for Signs.*

In explanation it is stated that:

Consent will normally only be granted for signs on or adjacent to a listed item where these can be designed and located to respect the architectural form and detailing of the listed item. Their effects must therefore be assessed in order to achieve a high degree of compatibility with the heritage significance of the heritage item so as to not detract from that significance.

Note: if the Council resource consent reporting officer considers that the proposal requires resource consent under other rules of the District Plan, these are applied for and further information and assessment will be provided upon request.

3.3 SUMMARY

Based on the above, and given that the activity status is Discretionary Activity Restricted, with consent required under s104C of the Act, the effects can usefully be assessed under the following headings:

- heritage effects;
- visual amenity/townscape effects; and
- traffic safety effects.

Non-Notification Clause

It is noted that on a recent application for signs on a listed heritage building (The Embassy Theatre - SR 470800) the Council recorded that under both Central Area Rule 13.3.9 (Signs) and Heritage Rule 21D.3.1 (Signs) that:

- *there are no relevant conditions; and*
- *a non-notification clause applies to this rule* ⁶

⁶ SR No 470800, Notice of Decision, 15 December 2020, at page 9 (Rule 13.3.9) and page 10 (Rule 21D.3.1).

4 RESOURCE MANAGEMENT ASSESSMENT

4.1 SECTION 104C

Section 104C of the Act states that when considering an application for a restricted discretionary activity, a consent authority must consider only those matters over which it has restricted its discretion, may grant or refuse the application, but if it grants the application, may impose conditions only for those matters over which discretion is restricted.

The effects of the restricted matters are assessed below.

4.2 HERITAGE EFFECTS

The heritage effects of the proposed digital billboard have been assessed by heritage expert/conservation architect, Adam Wild of Archifact. His report attached - refer **Appendix 5**.

The report provides an assessment of the proposal against:

- the assessment criteria under Rule 21D.3.1 for signs on heritage buildings - a Discretionary Activity (Restricted); and
- the Central Area Urban Design Guide - Appendix 3.0 "Heritage Area Objectives and Guidelines".

The overall conclusion is that:

The proposed reinstatement of a billboard (in this case a digital billboard) to the existing signage frame atop the roof of the historic heritage Huddart Parker Building does not present any adverse effects on the heritage contexts of the individually listed building or the surrounding Post Office Square Heritage Area. Nor will it affect the ability to interpret features of the heritage building or area or the relationships with other nearby heritage places. Mitigation has, in part, been achieved through the integration of the proposed billboard onto the existing signage frame on the roof of the building and its historic (meaning old) positioning and location, as well as an acknowledgment of the orientation of arterial roads relative to the subject site and billboard location.

Overall, the proposed digital billboard is considered to be appropriate and supportable.

Partly in response to the Council's position that the proposed sign:

... would likely result in heritage effects on the heritage and architectural values of the existing building and the heritage values of the Post Office Square heritage area

[emphasis added]

a peer review of the Archifact assessment report was commissioned by the Applicant.

The peer review was undertaken by Richard Knott, qualified in building conservation, urban design and planning. Mr Knott concluded that:

I have found that the Archifact's Assessment of Effects in Historic Heritage is based on a sound and well-accepted methodology and addresses all matters which I would expect it to consider.

Having visited the site, I accept and support Archifact's assessment against the relevant policies and assessment criteria of the Wellington City District Plan and consider that the proposal digital sign, which will be fixed to the existing sign structure, will not be a dominant feature in views from locations in Customhouse Quay or Grey Street and will appear as an integral part of the wider urban context. As such, I consider that it will not have a more than minor effect on the heritage significance of the Huddart Parker Building or the Post Office Square Historic Heritage Area.

Refer **Appendix 6**.

Drawing on the Archifact assessment, key findings supporting the overall conclusion that effects on the historic heritage values of the Huddart Parker Building and the Post Office Square Heritage Area would be acceptable included:

- the proposal represents a reinstatement of an historic condition recognised in itself as having heritage value;
- the proposed sign will attach to the long-standing, existing roof-top frame. There will be no new roof penetrations;
- the proposed reinstatement of a sign fixed to the existing frame above the building will not detract from the architecture of the building being clearly separate from it and legibly unrelated to the building's Chicago-style architectural detailing;
- the proposed sign does not represent additional signage, but rather the reinstatement of long-standing signage - the reinstatement of an historic condition;
- the relatively compressed nature of the Post Office Square Heritage Area in addition to the high rooftop location of the proposed sign significantly mitigates perceived immediate effects for the sign on both the Huddart Parker Building and the Heritage Area;
- the reinstatement of the proposed billboard on the existing metal frame on the rooftop of the Huddart Parker Building is consistent with the long-standing visual urban condition and contextual element; and
- in the dominant views (from the north along Customhouse Quay), the sign is located within the elevation of taller buildings to the further south, a number of which have high-level signs. These buildings will be a backdrop to the proposed reinstated sign.

Conclusion - Heritage Effects

For the above reasons, it is concluded that the reinstatement of the sign on the roof of the Huddart Parker Building will not result in adverse effects on the historic heritage values of the building, or the Post Office Square Heritage Area, that are more than minor.

4.3 VISUAL AMENITY/TOWNSCAPE EFFECTS

The Council's senior urban design adviser (RMA) provided feedback on the draft proposal following the pre-application meeting held on 16 June 2019.

The feedback was that the proposed sign was inconsistent with the Design Guide for Signs in several key areas:

- it was not integrated with the architecture of the building;
- it does not achieve a relationship with the building below in terms of scale, placement of façade elements;
- it detracts from the visual qualities of the host building; and
- the sign would be visually intrusive.

Notwithstanding the preliminary assessment that:

... the proposed sign would likely result in adverse effects on townscape, resulting in a built form that is inconsistent with other signage around the city.

[emphasis added]

It was nevertheless recorded that:

It is noted that the framing of the former sign is still mounted on top of the building. Council may consider support for a static sign with cut-out letters and a similar surface area to the former Caltex and/or MoreFM sign mounted on the existing framework. The sign must still show sky behind and be limited to the building name, the name/logo of the business, owner or occupier of the building on which the sign is located, and or the product or service available on-site, similar to other signs on buildings nearby. A small electronic sign that displays information such as temperature or weather may also be considered.

A series of photomontages are attached - refer **Appendix 4**.

The 'backdrop' for the assessment that follows is the Council's earlier acceptance that the previous signs were considered to have townscape and historic heritage values.

Townscape: Does the item have townscape value for the part it plays in defining a space or street; providing visual interest; its role as a landmark; or the contribution it makes to the character and sense of place of Wellington?

The building is situated on a prominent corner site at a corner of Post Office Square and Jervois Quay and has a strong street presence particularly when viewed from the north. Its rooftop has long been occupied by signage, historically by an illuminated clock and weather forecast, presently by an advertisement for a local radio station and a temperature display. This signage takes advantage of the prominence of the building, particularly for passing traffic along the key transport route of Customhouse and Jervois Quays.

Figure 3: Huddart Park Building - Wellington Heritage Inventory - Statement re "Townscape"

As part of the townscape assessment consideration has firstly been given to any effects on identified viewshafts.

4.3.1 Viewshafts

As noted in Section 3.1, the Huddart Parker Building lies immediately adjacent to Viewshaft 9 and within the frame of Viewshaft 15.

Viewshaft 9

The origin point for Viewshaft 9 is from an elevated position off The Terrace.



Figure 4: Viewshaft 9

The focal elements of the view are the former Wellington Harbour Board Offices (now the City to Sea Museum), the Inner Harbour and Oriental Bay.

The Huddart Parker Building does not intrude into the viewshaft, but rather is aligned with the right margin, which is identified as the “northern corner of the Huddart Parker Building”.⁷ Consequently, the proposed sign will not intrude into Viewshaft 9.

Viewshaft 15

Viewshaft 15 is an elevated view from the viewing platform to the north of the upper Cable Car station. The focal elements are Point Jerningham and Point Halswell.



Figure 5: Viewshaft 15

Although the viewshaft crosses over the site of the Huddart Parker Building, the base of the viewshaft is significantly above all of the buildings in the viewshaft traverse.

Also, the Huddart Parker Building and the proposed sign will not be visible from this viewpoint.

In summary, and although the sign will be seen from the viewpoint location for Viewshaft 9, it will not intrude into the viewshaft. Consequently, there will be no adverse effects on either viewshaft.

⁷ Wellington City District Plan, Chapter 13, Central Area, Appendix 11, Viewshaft Vs 9 (above Grey Street)

4.3.2 Design Guide for Signs

The Design Guide for Signs includes objectives and guidelines for two “specific signage issues”

- signs and heritage; and
- Illuminated /animated signs.

4.3.2.1 Signs and Heritage

In addition to general objectives and guidelines that are relevant in the context of a particular application, the following are specific to ‘signs and heritage’:

Objective 08 To ensure that new signs do not detract from the heritage context and significance of listed heritage items.

Guideline G8.1 Signs on or adjacent to identified heritage buildings, or with heritage areas, should be:

- *consistent with the scale, form materials, colours and design with the architectural form of the building to which they are attached, and sympathetic to its context;*
- *appropriately located on the building or site, and of a compatible type and style;*
- *of a high standard in terms of materials, graphics, construction and detail;*
- *an aid to identifying and understanding the heritage item, if located on the front/main building elevation;*
- *attached to the building with minimal intrusion into the building fabric, and in a way that allows easy removal without damage to any significant fabric; and*
- *designed and installed in sympathy with existing signs. Existing signs with a heritage value should be retained where possible, preferably in their original location.*

Comment

The Archifact assessment concluded that:

- *The heritage environment has already experienced modified and changed contexts which have not adversely affected the values of the Huddart Parker Building or the immediate Post Office Square Heritage Area.*
- *The reinstatement of the proposed billboard on the existing metal signage framework on the rooftop of the Huddart Parker Building is consistent with a long-standing visual urban condition and contextual element.*

In addition the following points are also noted:

- the proposed sign will attach to the long-standing, existing roof-top frame. There will be no new roof penetrations; and
- the sign will be of a high standard in terms of materials, graphics etc and will include relevant public information, including weather conditions and time, thus reinstating the historic nature and community acceptance and value of the sign.

4.3.2.2 Illuminated/Animated Signs

Objective 09 is specific to illuminated/animated signs:

Objective 09 To ensure that illuminated and animated signs are appropriate for their context and do not compromise the amenity of nearby Residential Areas, prominent public spaces or areas of special character of heritage value.

Comment

There are no nearby Residential Areas. The question remains: will the proposed sign compromise the amenity of the waterfront’s Queen’s Wharf (a prominent public space) or the Post Office Square Heritage Area?

In relation to Queen's Wharf, the sign will only be viewed from an oblique angle. It will not be visually obtrusive from this viewpoint and therefore not compromise the amenity of Queens Wharf.

In relation to the Post Office Square Heritage Area, as noted in the Archifact heritage assessment:

The relatively compressed nature of the Post Office Square Heritage Area, in addition to the high rooftop location of the proposed sign, significantly mitigates perceived immediate effects arising from the sign on both the Huddart Parker Building and the Heritage Area.

For these reasons, any compromise to the amenity of Post Office Square Heritage Area will not be significant, any more so than when the previous sign was in the exact same position.

4.3.2.3 General Objectives and Guidelines

In addition to Objectives 08 and 09, the following 'general' objectives and related guidelines are also relevant to an assessment of the proposed sign:

Scale and Location of Signs

Objective 0.1 To ensure that new signs are well integrated with the building or site to which they are attached, and are compatible with the scale design and visual character of that building or site.

Relationship to Surrounding Context

Objective 0.2 To ensure that new signs fit with the character of the surrounding area and acknowledge the wider city context.

Visual Obtrusiveness

Objective 0.3 To protect the significant characteristic of buildings, streetscapes, vistas and the city skyline from obtrusive signage.

Visual Clutter

Objective 04 To manage the number, design and location of new signs in a way that supports the aesthetic coherence of buildings and streetscapes and avoid visual clutter.

Signs and Road Safety

Objective 05 To ensure that new signs do not have a detrimental effect on traffic or pedestrian safety.

Design Quality

Objective 06 To encourage visually interesting signs that provide a legible and clear message through the use of high-quality materials and graphic design.

Maintenance

Objective 07 To ensure that signs are maintained to a high standard.

Comment

1. Scale and Location: the proposed sign is to be reinstated in the same location using the existing framework and to the same size as the previous sign, thus reinstating an historic condition.
2. Relationship to Surrounding Context: being in the same position of the long-standing (previous) sign, the relationship of the proposed reinstated sign will have the same relationship to the surrounding area as previously was the case.
3. Visual Obtrusiveness: given the height and location of the reinstated sign, it will not result in visual obtrusiveness in terms of the building itself, the streetscape, or any wider vista, including on any protected viewshaft.

4. Visual Clutter: the proposed sign is the only external sign on the Huddart Parker Building, reinstating an historic situation. It will not result in visual clutter.
5. Road Safety: the proposed sign will not result in any detrimental effects on traffic safety - refer Section 4.4 below.
6. Design Quality: consistent with other digital signs erected throughout the Central Area, the sign will use high quality materials and graphics and, by incorporating public information alongside commercial advertising, will provide a good level of 'visual interest'.
7. Maintenance: the provider/operator of the sign will ensure that the sign is maintained to a high standard.

In conclusion, it is considered that the proposed sign is compatible with the outcomes sought for Central Area signs. A rooftop sign on the Huddart Parker Building utilising the existing sign framework will reinstate a situation that previously existed for some 50 years, but with a sign using modern, widely accepted technology, materials and graphics.

4.4 TRAFFIC EFFECTS

The road safety effects of the proposal have been assessed by road safety experts, Stantec. Their report is attached - refer **Appendix 7**.

Section 5 of the report "Summary and Conclusions" records as follows:

This proposal relates to the establishment of a single-sided digital billboard on top of the Huddart Parkier Building at 2 Jervois Quay. Research confirms that billboard, including those with variable image digital displays, are unlikely to create driver distractions to the extent necessary to generate road safety problems. Indeed, there has been no study in New Zealand or elsewhere that has been able to identify either an empirical or statistical relationship between the presence of digital billboards of the type proposed in this application, and a consequential degradation in road safety.

In this regard there is a wide evidentiary gap between the perception that digital billboards have an adverse impact on road safety, compared with that which can be experienced, observed and monitored in the actual operation of digital billboards in New Zealand and internationally.

This assessment has found that subject to the recommendations below, the establishment of the billboard will not generate additional distractive effects to motorists to the extent that such effects would result in any identifiable deterioration to the safety, function, or performance of the local traffic environment.

The operational features that are recommended as conditions of consent to ensure appropriate and acceptable level of traffic operations and road safety are as follows:

- *Images shall have a minimum dwell time of 8 seconds.*
- *Images shall transition from one to the next via a 0.5 second dissolve.*
- *Image content shall be static, and not incorporate flashes, movement, animation or other dynamic effects.*
- *Images shall not use graphics, colours, or shapes in combination in such a way that they would resemble or cause confusion with an adjacent traffic control device.*
- *Images shall not invite or direct the driver to take some sort of driving action.*
- *Images shall not be linked to "tell a storey" across two or more sequential images (i.e. where the meaning of an image is dependent upon or encourages viewing of the immediately following image).*
- *Text size for the primary message within an image to be at least 150mm high.*
- *Lumination of images shall be automatically managed to respond to ambient lighting conditions, but at all times shall be within the maximum levels as prescribed by the District Plan.*

Based on the assessments as described in this report, and subject to the recommendations provided above, it is concluded that this proposal to establish a variable image digital billboard can be accepted as being consistent with the intentions of both the District Plan and TCDM3; and will enable it to function with a less

than minor adverse effects to traffic safety or operations. It is considered therefore, that there is no traffic engineering or road safety reason to preclude acceptance of this proposal.

Note: consent conditions to align with the above recommendations are recommended.

4.5 CONSENTS REQUIRED

At Section 3.2 above “Compliance Assessment” it was confirmed that consent was required for a Discretionary Activity (Restricted) under the Central Area and Heritage rules, as follows:

Central Area Rule

Rule 13.3.9, with the matters for assessment restricted to:

13.3.9.1 moving images, text or lights

13.3.9.2 position

13.3.9.3 dimensions

13.3.9.4 number of signs

13.3.9.5 sign display (of signs located on buildings above 18.6m above ground level).

It is confirmed that the proposed sign does not comply with the following standards:

13.6.4.1.2: any sign affixed to a building must not project above the parapet level, or the highest part of the building.

Comment: the reinstated sign is to be fixed to the existing framework which is attached to the roof of the building.

13.6.4.1.4: the maximum area of a sign located on a building above 18.6m is 15m².

Comment: the proposed sign is 54m² (13m x 4).

13.6.4.1.7: for any sign located in ... the Post Office Square Heritage Area ... the information to be displayed is limited to the building name, the name/logo of the business, owner or occupier of the building and/or the product or service available on the site.

Comment: in addition to public information (weather and time related information and community events) and the service/product of the building owner (the New Zealand Fruitgrowers’ Charitable Trust), the sign will display some third-party commercial advertising.

Given the non-compliance with the above three standards, as noted above, consent is required under Rule 13.3.9 in relation to the following matters:

13.3.9.1 moving images, text or lights

Comment: as noted in the Stantec report, the proposed sign will not flash or contain moving images or contain moving text or have moving lights. While each digital image on the billboard screen will be replaced every eight seconds, the fact is that each image will be static while being displayed.

13.3.9.2 position

Comment: the proposed reinstated sign is on the roof of the Huddart Parker Building, which has, in the past, been noted as having public/community interest.

13.3.9.3 dimensions

The sign’s dimensions (13m x 4m) are aligned with the existing framework and of the same dimensions of previous signs attached to the framework.

13.3.9.4 number of signs

The proposed sign is the only sign proposed. As there are no other existing signs attached to the building (nor are any further signs proposed) the sign will not result in visual clutter. The Applicant would accept a consent condition prohibiting any further ‘third-party’ or electronic signs being attached to the external fabric of the building.

13.3.9.5 sign display (of signs located on buildings above 18.6m above ground level).

The sign display, which will include community/public information, will not detract from the visual amenity of the building or the heritage area. The conclusion of the heritage assessment is that:

The proposed reinstatement of a billboard (in this case a digital billboard) to the existing signage frame atop the roof of the historic heritage Huddart Parker Building does not present any adverse effects on the heritage contexts of the individually listed building or the surrounding Post Office Square Heritage Area. Nor will it affect the ability to interpret features of the heritage building or area or the relationships with other nearby heritage places. Mitigation has, in part, been achieved through the integration of the proposed billboard onto the existing signage frame on the roof of the building and its historic (meaning old) positioning and location, as well as an acknowledgment of the orientation of arterial roads relative to the subject site and billboard location.

Overall, the proposed digital billboard is considered to be appropriate and supportable.

For the reasons outlined above, it is the Applicant's opinion that reinstating the sign that existed for close of 50 years (1963 to 2012) is appropriate in relation to both the building and its location within the Post Office Square Heritage Area.

The (1963) combined clock and temperature display on top of the building was also once a familiar inner-city landmark. The display was said to be the first “weather forecast in lights” for New Zealand and was operated from the meteorological office. The display used a pattern of 1.5m high lights to create the words “fine”, “cloudy”, “rain”, “change” or “gale” and the latter was chosen in “recognition of Wellington’s peculiar needs.”¹⁸ The display, which was designed to be read from the Wellington Railway Station, also showed the time in hours, minutes and seconds. It was noted that although Auckland had a sign that displayed the time, Christchurch one that displayed the weather forecast and Dunedin one that displayed the temperature and the time, Wellington’s was the only one that was linked to an official source such as the Met Office.

Figure 6: Huddart Park Building - Wellington Heritage Inventory - Statement re “History”

Heritage Rule

Rule 21D.3.1, with the matters for assessment restricted to:

21D.3.1.1 sign design, location and placement

21D.3.1.2 area, height and number of signs

21D.3.1.3 illumination

21D.3.1.4 fixing and methods of fixing

Under Rule 21D.3.1, the criteria to guide the Council's assessment are listed as follows:

21D.3.1.5 the extent to which any sign supporting structures detracts from the heritage significance or values of a heritage building or object.

21D.3.1.6 whether any sign detracts from the architecture of the building including decorative detailing, structural divisions, windows or doorways.

21D.3.1.7 whether additional signs will result in clutter.

21D.3.1.8 the extent to which the quality of the design of the sign and the standard of graphics complement the building or object.

21D.3.1.9 whether the means of fixing the sign to a listed heritage building or object including associated cabling or wiring for illuminated signs will adversely affect the heritage fabric and heritage values of the listed building or object.

21D3.1.10 whether intensity of illumination will adversely affect the heritage values of the building or object

21D.3.1.11 the extent to which signs comply with the Design Guide for signs.

Note: the Archifact report assesses the proposed sign against each of the above assessment criteria - refer Section 8.1 at pages 19-21.

The detail is not repeated here. However, the assessment provided by Archifact is adopted to support the conclusion that in relation to the matters over which discretion is restricted, any effects will not be more than minor.

4.6 POLICY ASSESSMENT

Given the nature and context of the proposal, the following policies are considered relevant:

1. Central Area

Policy 12.2.10.1 Guide the design of signs (and their associated structures and affixtures) to enhance the quality of signage within the Central Area.

Policy 12.2.10.2 Manage the scale, intensity and placement of signs to:

- *maintain and enhance the visual amenity of the host building or site; and*
- *ensure public safety.*

Policy 12.2.10.3 Ensure signs in the Central Area do not adversely affect the architectural integrity of the building on which the sign is located.

Policy 12.2.10.4 Ensure that signs contribute positively to the visual amenity of the building and neighbourhood and cityscape above the fourth storey level.

Policy 12.2.10.5 Control the number and size of signs within heritage areas and areas of special character.

Policy 12.2.10.7 Ensure that signs in the Central Area do not adversely affect the amenity values of nearby Residential Areas.

2. Heritage

Policy 20.2.1.9 Ensure that signs or listed heritage buildings or objects (or sites on which they are located) or within Heritage Areas do not adversely affect heritage values and qualities and avoid unnecessary or inappropriate signage.

In explanation of Policy 20.2.1.9, it is stated that:

The placement of signs can adversely affect the heritage values. Considering signs as a Discretionary (Restricted) activity will enable the number, size, placement and means of fixing to be evaluated and assessed.

Assessing the proposal against the above policies, the following overall conclusions are reached:

- the sign will be attached to an existing frame and will incorporate high quality graphics [Policy 12.2.10.1];
- the sign will be the only external sign attached to the building and will not detract from the visual amenity of the building or result in any public safety issues [Policy 12.2.10.2];
- the roof level sign will not unacceptably affect the architectural integrity of the building [Policy 12.2.10.3], or heritage value of the building and area [Policy 12.2.10.5] as evidenced by the long-standing installation of a sign in the same position and of the same size for some 50 years. Also, and notwithstanding its size, the sign will not appear as a dominant feature in views, including in views from the north where it will be viewed against a backdrop of the existing taller buildings to the south and southwest of the site;
- the reinstatement of the sign will not make a significant change to the historic build environment condition, streetscape characteristics or the skyline within the area, being located within the elevation of an existing building [Policy 12.2.10.4];
- the sign will not adversely affect the amenity values of any nearby Residential Area [Policy 12.2.10.7]; and
- as detailed in the Heritage Assessment and the Heritage Peer Review, the sign will not adversely affect the heritage values of either the building or the heritage area [Policy 20.2.1.9].

Overall therefore, it is considered that the reinstatement of the sign as proposed is not contrary to the relevant policies relating to Central Area signs and signs on heritage buildings located with a heritage area.

4.7 PART 2 RMA ASSESSMENT

Part 2 of the Act “Purpose and Principles” comprises sections 5 to 8.

Section 5 sets out the Act’s purpose as follows:

- (1) *The overall purpose of the Act is to promote the sustainable management of natural and physical resources.*
- (2) *In this Act, **sustainable management** means managing the use, development, and protection of natural and physical resources in a way, or at a rate, which enables people and communities to provide for their social, economic, and cultural wellbeing and for their health and safety while -*
 - (a) *sustaining the potential of natural and physical resources (excluding minerals) to meet the reasonably foreseeable needs of future generations; and*
 - (b) *safeguarding the life-supporting capacity of air, water, soil, and ecosystems; and*
 - (c) *avoiding, remedying, or mitigating any adverse effects of activities on the environment.*

In turn, sections 6 to 8 set out ‘principles’ relating to:

- Matters of National Importance (s6)
- Other Matters (s7)
- Treaty of Waitangi (s8)

The recent Court of Appeal decision in *R J Davidson Family Trust v Marlborough District Council*⁸ confirms that decision-makers considering an application under s104(1) can have recourse to Part 2, although the extent to which Part 2 has a bearing on the outcome of a resource consent application will depend on the applicable planning instruments.

In the Applicant’s opinion, although it is not necessary to have recourse to Part 2, in the event that Council’s reporting officer considers that a Part 2 assessment is warranted, the following assessment is provided:

- the site and building is not identified by the District Plan as being of special importance to Maori [s8];
- granting consent will enable the Trust to receive income that in turn can be directed toward the long-term maintenance of the building thus enhancing historic amenity values and the quality of the built environment as sought by [s7(c) and s7(f)]; and
- the reinstatement of the sign is not contrary to any of the matters of national importance under s6, including specifically that the reinstatement of a sign in this instance is not “*inappropriate*” given the recognition that the previous sign, which was in situ for close of 50 years, was a “*familiar city landmark*”.

Thus, granting consent will be consistent with and will promote sustainable management [s5] by enabling the Trust to positively contribute to the maintenance of the heritage building.

Therefore, in the opinion of the Applicant, there are significant positive Part 2 matters that support resource consent being granted to the application.

4.8 CONSENT CONDITIONS

In addition to consent conditions relating to the operation of the proposed sign, as recommended in the Stantec Report, the Applicant is also receptive to a consent condition requiring the establishment of a “deferred maintenance reserve fund” in the Trust’s financial statements into which sign rental payments would be directed. In turn, the reserve fund would be drawn on to pay for the maintenance and enhancement of the building’s heritage fabric.

It is also recommended that consent conditions confirm:

1. the maximum size of the sign at 13m x 4m;
2. the existing framework is ‘fit for purpose’ (confirmed by an engineer’s certificate); and

⁸ *RJ Davidson Family Trust v Marlborough District Council* [2018] NZCA 316. Also refer *Planning Quarterly* Issue 210, September 2018, and the article “Part 2 is Back” at pps 37-40.

3. no additional external 'third-party' or electronic signs shall be attached to the building.

5 CONCLUSIONS

The Applicant, the New Zealand Fruitgrowers' Charitable Trust has applied for resource consent to reinstate a roof top sign.

A previous static billboard sign was removed during the seismic upgrade and refurbishment during 2021-2014. The steel framework was retained in situ with the intention of reinstating a sign of similar size.

Previous signs had included weather and time information.

With the more recent development of digital signs, and consistent with other recently installed digital signs in the Central Area, the proposal is for digital billboard.

The sign will reinstate the public information (time and weather component of previous signs), along with information relating to community events and the promotion of the Trust's 'marketing campaigns' - for example the Trust's "5 + a Day" campaign - as well as third-party advertising.

The sign will present high quality graphics.

As the Huddart Parker Building is a listed heritage building and located within the Post Office Square Heritage Area, the principal focus of the assessment that is recorded in this assessment of environmental effects (AEE) report is on what effect the proposed reinstatement of a rooftop sign might have on historic heritage values.

To this end, an independent heritage assessment was commissioned which in turn was subject to an independent peer review.

The heritage assessment concluded, inter alia, that:

The proposed reinstatement of a billboard (in this case a digital billboard) to the existing signage frame atop the roof of the historic heritage Huddart Parker Building does not present any adverse effects on the heritage contexts of the individually listed building or the surrounding Post Office Square Heritage Area. Nor will it affect the ability to interpret features of the heritage building or area or the relationships with other nearby heritage sites.

In turn, the peer review concluded:

... the proposed digital sign, which will be fixed to the existing sign structure, will not be a dominant feature in views from locations in Customhouse Quay or Grey Street and will appear as an integral part of the wider urban context ... it will have no more than a minor effect on the heritage significance of the Huddart Parker Building or the Post Office Square Historic Heritage Area.

Drawing on those conclusions, it is the Applicant's opinion that resource consent should be granted for the reinstatement of the rooftop sign, subject to the consent conditions noted in Section 4.8 above.



Alistair Aburn
Environment and Resource Management Consultant
Director
URBAN PERSPECTIEVS LTD

22 April 2022

APPENDICES

1. Owner's Statement
2. Engineer's Statement
3. Elevation Drawing - Showing the Existing Framework
4. Photomontages
5. Heritage Assessment
6. Heritage Peer Review
7. Traffic Engineering Report



OWNERS STATEMENT

Huddart Parker Building Ltd (HPBL), a wholly owned subsidiary company of The New Zealand Fruitgrowers' Charitable Trust (NZFCT), owns the Huddart Parker Building.

The rooftop sign was first erected in the early 1960's at a time when the Huddart Parker Building was the tallest in the area. To the west of Jervis Quay development in later years makes the Huddart Parker Building one of the smaller buildings in the area. As such the sign was far more visible then than it will be now. The sign was the first in New Zealand to show the time and be linked to the Metservice in Kelburn to also show weather conditions. The sign itself has heritage. It was on the building when the heritage designation was placed on the building by Council.

In 2002 the Council sold the freehold interest in the land under the building to the HPBL. The Sale and Purchase Agreement second schedule clause 2 reads *"The Encumbrancer without prior written consent of the Council (which shall not be unreasonably withheld) do anything to change the character of the building known as the "Huddart Parker Building" situated on the Land and in particular will not make changes which would detract from the exterior appearance and architectural style of the building for a period of 18 years from the completion of the development work. In considering whether or not to give consent Council may act in its capacity as Council and as if it were still the owner of the Land"*.

The sign was operational at the time. Council documents at the time noted that the sign held sentimental value to the public. We as owners wish to reinstate the sign and reignite that sentimental value that the Council appear to have been trying to protect 20 years ago.

Around 2005 the owner found the building had a current earthquake rating of something less than 30%. The NZFCT determined that a single owner of the building offered more control and more certainty with regard to the building's future. Over the next few years they proceeded to buy out the other shareholders in HPBL. In 2010 a decision was made to sell the building. The market then, following the global financial crisis, was flat and with finance hard to raise attempts to sell failed.

With a flat market and the earthquake rating it had tenants for the building were becoming hard to find and insurance costs were rising. There was no future for the building as it was

...../

so, unable to sell, the decision was made to strengthen it. Work then commenced on determining what was required to strengthen to building to 100% of the code and a contract duly let at a cost of \$9million. That along with the \$7million original purchase made a "cost" of the building \$16million. A valuation report at the time valued the building after strengthening and fully let at \$15million so it was a tough call.

Strengthening construction began in 2012 and the sign was decommissioned to enable the work to be done and thus start the preservation of a heritage building. The work took over 1 year and as a consequence existing rights use were lost. As the owner, it was always HPBL's intention to reinstate the sign, as evidenced by the fact that the framework to support a sign was never removed.

During this construction phase the government also announced that a tax deduction for depreciation on commercial buildings would cease. Being in the process of spending \$9million on a commercial building and receiving that news was not great.

We as owners have no problem in principle with installing a sign like the original but technology has changed. Claude Neon makers of the original sign no longer make large neon signs. In the last 10 years technology has again moved on with signs largely using energy efficient LED lighting. The last sign operating, MoreFM, was quite different to the original Caltex sign as were other signs on the building in the intervening years. Technology had changed.

The community aspect the sign has always been there. When I talk to people around Wellington who were there when the sign was always operational they inevitably ask when we are going to put it back? They miss the clock and the temperature. Yes, people have mobile phones now and motor vehicles have clocks but we have had wrist watches even longer but still looked at the sign. One person said they ran at lunch time and used to look at the clock as they left and again on the way back to see how they went. Another said as kids coming into town in the car, they had a competition to see who could guess the temperature. There are very few clocks in the city that one can see from the street and no signs showing the temperature that I am aware of. The intention has always been not just to reinstate the sign but also to retain the community aspect it has always had. New technology allows this to be done even better than in the past.

3 years ago HPBL removed the flagpoles to renew the rusting brackets that hold the poles with new stainless steel brackets. There were letters to the Dominion Post asking where the flags on the Huddart Parker Building had gone. People notice and appreciate these things.

...../

It is our intention that not all the advertising time will be sold. HPBL will retain some of the time available not just for time and weather but also for our use advertising things like the 5+aDay.



or for Māori language week:



We would also be agreeable to allowing Council to access the sign for community notices such as a forthcoming road closure, or for community events like “Round the Bays” run.

Old buildings are more expensive to run and maintain than newer buildings. At present we are looking at a number of maintenance items that need to be done in the next 12 months with an estimated cost of around \$400,000. This is somewhat exceptional but it does happen. To that end HPBL would be happy to create a “Deferred Maintenance Reserve Fund” in our financial statements funded from the sign rental.

In concluding, HPBL believe that the public generally likes to see heritage buildings retained. However, this comes at a cost and, if the public through the Council’s listing of heritage buildings, wants private owners to retain and maintain heritage buildings, the Council needs to facilitate the means to do it. In the case of the Huddart Parker Building, allowing the reinstatement of a revenue producing sign, which was a long-standing feature of the building, is an appropriate means.

Keith Mackenzie
Executive Director
New Zealand Fruitgrowers’ Charitable Trust

20 April 2022



**Dunning
Thornton**
consultants

Ref: 8442 L02
23 September 2020

Huddart Parker Building Company Ltd
c/- Urban Perspectives
Attention: Alistair Aburn

Dear Alistair

Huddart Parker Sign Steelwork

In accordance with your instructions we have carried out structural analysis of the existing sign support steelwork situated on the roof of the Huddart Parker building facing Post Office Square in Wellington.

The analysis was based on site measurements of the existing steel frame and of its individual members and upon an assumed maximum sign size of 13m long and 4m high, with the base of the sign effectively at the top of the existing parapet.

Using the current New Zealand wind loading standard we calculated the likely maximum wind pressures that may be expected at the top of the Huddart Parker building and then used those pressures to analyse the probable demand on the existing sign steelwork, if it were to support the proposed new electronic signage.

The results are a little mixed with some of the existing members having adequate capacity and some requiring strengthening and/or replacement. The attached concept sketch shows the members that would require attention. We also note that, depending on the make-up of the sign itself, some additional secondary steel members may be required to affix the sign panels to the primary framework.

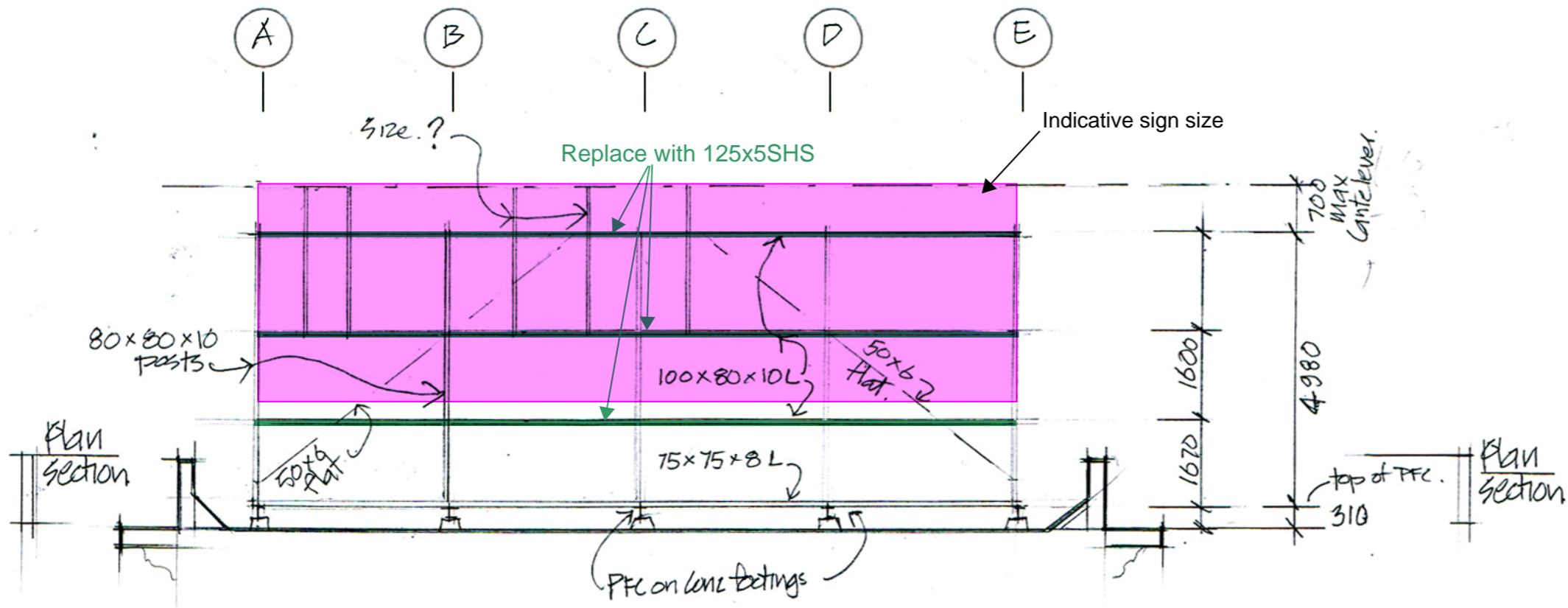
In addition, and as we observed on site, the steelwork also requires general maintenance (paint-stripping, rust-repair and repainting) and this may identify some other members that require structural repair/strengthening. We also recommend that you should allow to replace say 50% of the existing bolts and to improve connection to the roof deck.

We trust this is satisfactory, please get back to us with any queries.

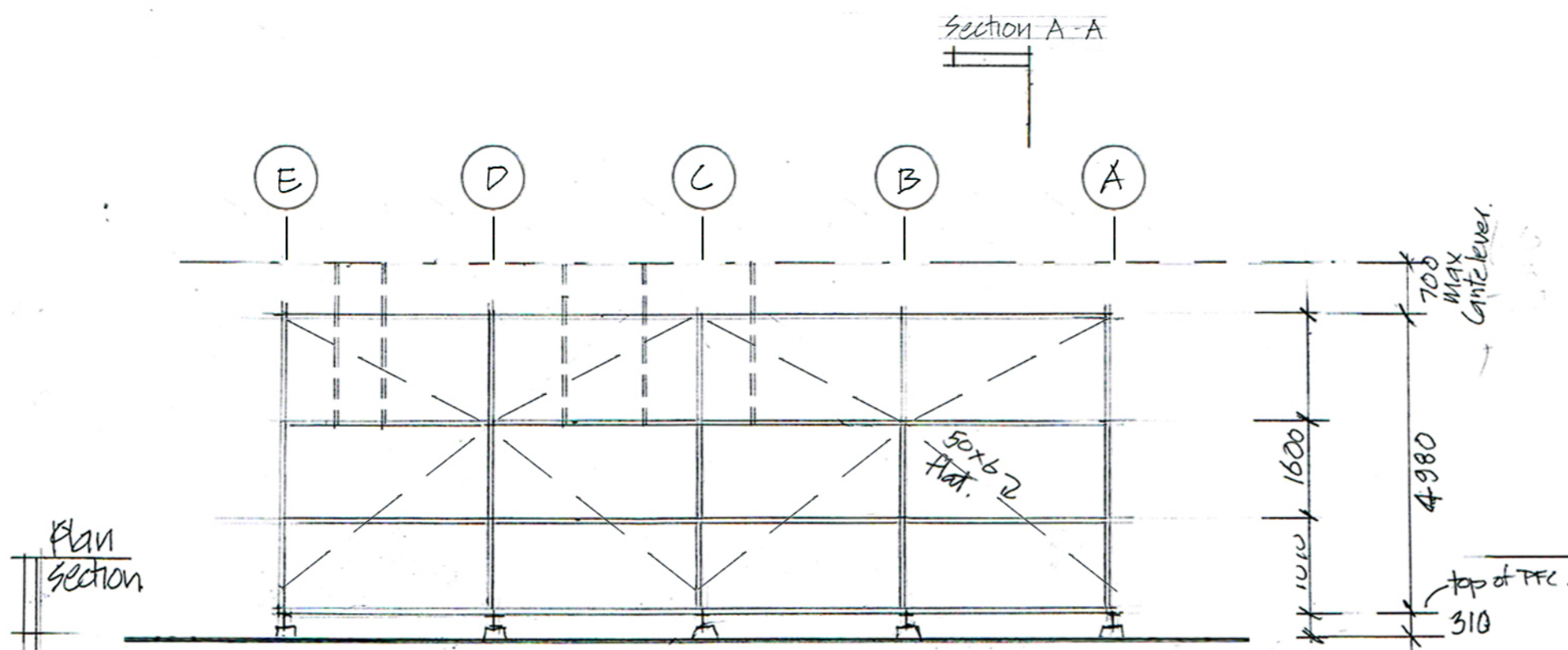
Yours faithfully,

Adam Thornton
Structural Engineer (*emeritus*)
Dunning Thornton Consultants Ltd
Ph: (04)3850019 Mob: 021470919
Email: adam.thornton@dunningthornton.co.nz

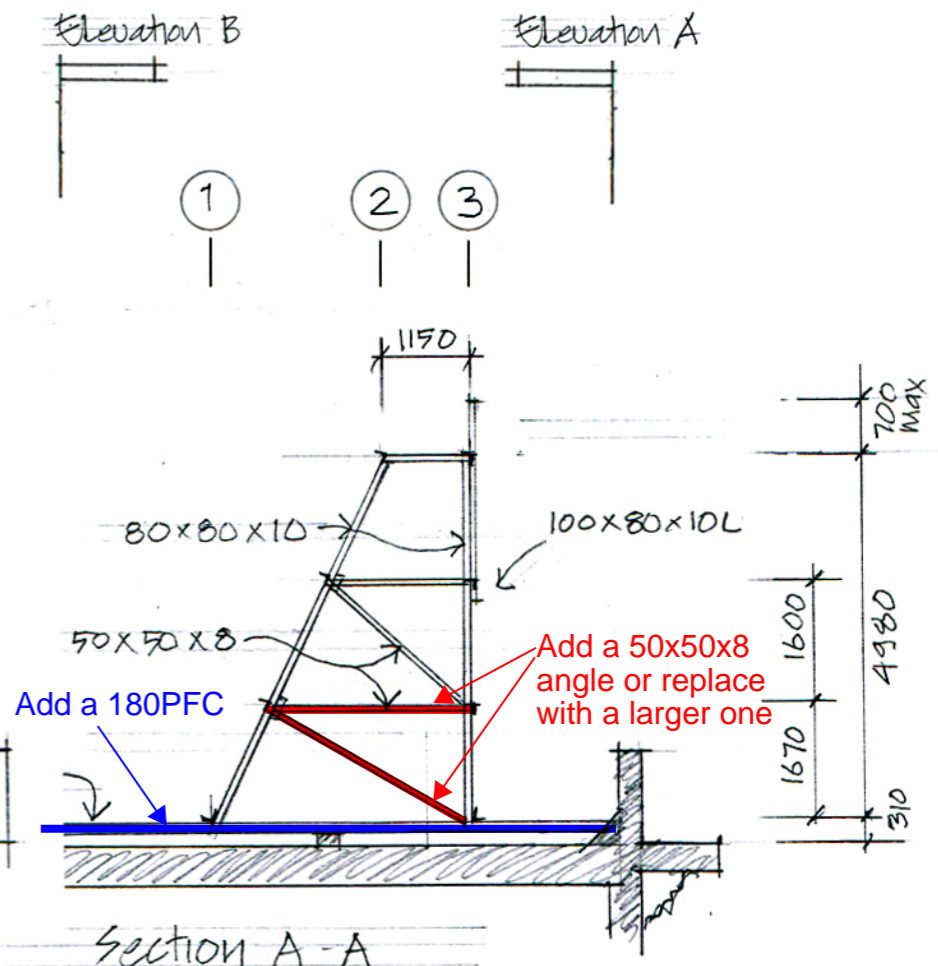
PROGRAM



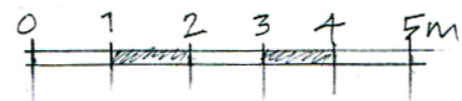
Elevation A - front. 1:100 @ AA



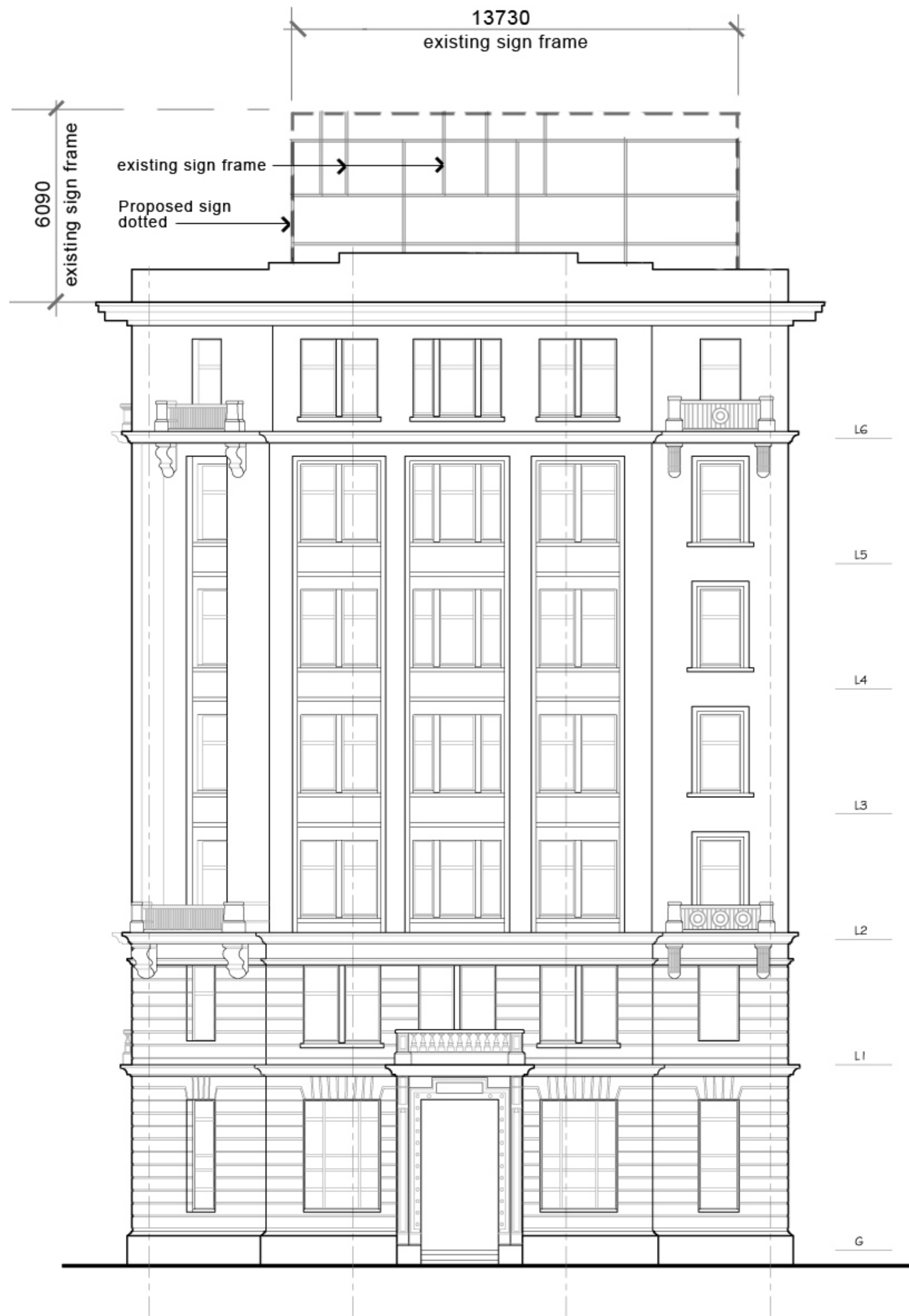
Elevation B - Back 1:100 @ AA



Section A-A



Huddart Parker Sign
Existing Structure.
Drawn - Stantec Studio. 29.06.20



Proposed Signage Huddart Parker Building Jervois Quay Wellington Scale 1:200 @ A3









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fig. 1 Post Office Square and immediate surrounds (including the Huddart Parker Building) with illustrative' photo montage.

huddart parker building - signage wellington central wellington

assessment of effects on historic heritage

for

Huddart Parker Building Ltd
c/- NZ Fruitgrowers' Charitable Trust

March 2022

issue history	date
Draft version for review	20-01-2022
Draft version for review	28-01-2022
Final version	31-03-2022

Prepared for:

Huddart Parker Building Ltd
 c/- NZ Fruitgrowers' Charitable Trust
 P O Box 2175
 Wellington 6140

attention: Keith Mackenzie

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Auckland, March 2022



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1. executive summary

This report offers an independent and objective professional assessment evaluating the impacts on the heritage values of the Huddart Parker Building and its setting within the Post Office Square Heritage Area arising from the proposed installation of a digital billboard to the existing rooftop frame atop the Huddart Parker Building at 2 Jervois Quay¹, Wellington, in line with the relevant objectives, policies, guidelines, and design guide objectives in the Wellington City Council Operative District Plan.

The Huddart Parker Building is included within the Wellington City Council District Plan *Chapter 21 Appendix – Heritage List: Areas, Buildings, Objects, Trees and Maori Sites* as a heritage-listed place and also lies in the Post Office Square Heritage Area. There are several heritage-listed items nearby. The Huddart Parker Building is not listed in the New Zealand Heritage List/Rārangi Kōrero administered by Heritage New Zealand Pouhere Taonga.

The proposal represents a reinstatement of an historic condition recognised in itself as having heritage values in the WCC heritage inventory record. A sign fixed to the surviving metalwork signage frame atop the Huddart Parker Building was first established in the early 1960s; nearly two thirds of the buildings 97 years' history thus far. The (1963) combined clock and temperature display on top of the building was once a familiar inner-city landmark and the WCC heritage inventory record includes (under Cultural value/Social value/Sentimental connection) recognition that the *“building once held community sentiment and connection for the temperature display and clock that was a prominent feature”*.

The relatively compressed nature of the Post Office Square Heritage Area in addition to the high rooftop location of the proposed reinstated sign significantly mitigates perceived immediate effects arising from the sign on both the Huddart Parker Building and the Heritage Area. Views of the proposed sign are most apparent (and limited) to south-moving traffic on Customhouse Quay at some distance from the Huddart Parker Building; a view that becomes less complete and more removed from the normal line of sight as one nears the building.

The proposed reinstatement of a billboard (in this case a digital billboard) onto the existing steel signage frame on the roof of the Huddart Parker Building and within the Post Office Square Heritage Area will not present adverse effects on the heritage significance values or context of the Huddart Parker Building or the wider Post Office Square Heritage Area, nor will it affect the ability to interpret heritage features of the Huddart Parker Building, the wider Post Office Square Heritage Area, or other nearby heritage places. In the wider setting, the proposal does not represent cumulative adverse visual “clutter” as its elevation and the necessary horizontal distance to view the sign reduces its relative area within the receiving environment

Overall, the proposed digital billboard is considered appropriate and supportable.

¹ Various addresses are attributed to the Huddart Parker Building. While 2 Hunter Street and 1 Post Office Square have been applied to the building, the address adopted in this report is the address on the Council's Property Search File.

2. commission

archifact – architecture & conservation ltd (Archifact) was commissioned by Huddart Parker Building Ltd c/- NZ Fruitgrowers' Charitable Trust in November 2021.

3. brief

The brief for the project required Archifact to undertake an independent and objective professional assessment considering the effects on the historic heritage values of the Huddart Parker Building and the surrounding Post Office Square Heritage Area arising from the placement of the proposed digital billboard on the existing historic steel-framed structure atop the Huddart Parker Building in Central Wellington.

4. proposed billboard

Site measurements of the existing steel frame and of its individual members have led to an assumed maximum sign size of 13m long and 4m high, with the base of the sign effectively at the top of the existing parapet level.

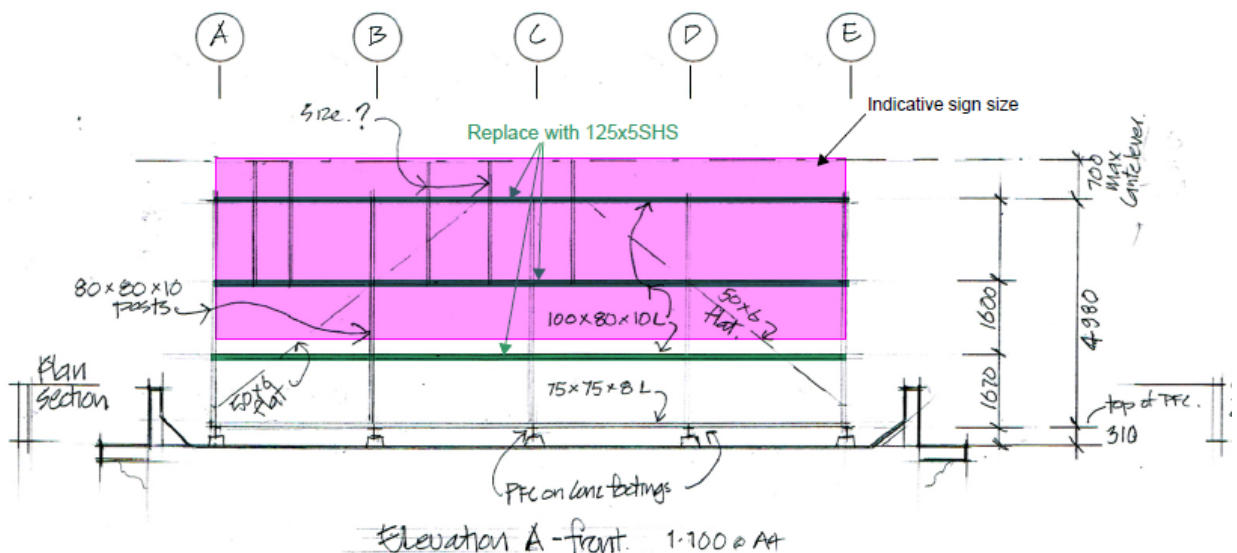


Fig 2: Stantalls Studio Huddart Parker Sign, Existing Structure Elevation A with markup from the Dunning Thornton concept strengthening report (not to scale)

The proposal seeks to establish a single digital landscape-orientated billboard fixed to an existing rooftop steel support structure. The sign will be oriented toward southbound traffic on Customhouse Quay and Jervois Quay. As the Stantec 'traffic impact assessment' report notes (at 4.1 on page 8) "the billboard will be briefly and incidentally visible to eastbound traffic emerging from Grey Street, Johnston Street and Panama Street. However, these views are very much secondary as the oblique angle of viewing sits outside of a driver's normal field of vision, making it unlikely that a driver will even notice the billboard's presence. The billboard's location and orientation will practically preclude any visibility from the Queens Wharf approach".

The billboard is proposed to operate with a minimum image display time of 8-seconds, and with 0.5-second dissolve transitions between images. These operational characteristics have become industry standards in New Zealand. It is also understood that the LED screen will operate with luminance levels that will be automatically managed so that the screen is responsive to changes in ambient lighting conditions.

5. identification of the place

5.1 address

2 Jervois Quay
Wellington Central
Wellington 6011

NZTM reference: Easting: 1748469 / Northing: 5428179

5.2 ownership

The property is owned by Huddart Parker Building Ltd.²

5.3 legal description

LOT 11 DP 11204 on CT WN33D/660.

5.4 local authority status

The Huddart Parker Building is located in the Central Area as described in the Wellington City Council (**WCC**) District Plan (**ODP**). The Huddart Parker building is recorded in the ODP as item 155 on planning map 17 and is also recorded in the ODP as lying within the Post Office Square Heritage Area as described at Appendix 3 of the *Central Area Urban Design Guide* of the ODP.

5.5 heritage new zealand listing

While the Huddart Parker Building does not appear on the New Zealand Heritage List/Rārangi Kōrero administered by Heritage New Zealand Pouhere Taonga (**HNZPT**), Post Office Square and Clarrie Gibbons Store are recorded as an archaeological site (R27/726) in the ArchSite archaeological recording scheme administered by the New Zealand Archaeological Association and as such at least part of the Post Office Square Heritage Area falls under the archaeological provisions of the Heritage New Zealand Pouhere Taonga Act 2014.

6. methodology

The proposal is for the installation of a digital billboard on the rooftop of the historic heritage Huddart Parker Building; an individually listed heritage building within the Post Office Square Heritage Area. The proposed billboard location is to be fixed to an existing landscape-oriented signage support steelwork frame fixed to the roof of the Huddart Parker Building.

6.1 assessment of effects on heritage

The Huddart Parker building is an individually listed historic heritage item in the WCC ODP and also lies in the Post Office Square Heritage Area. Being a listed building within a heritage area provisions of Chapter 21A apply over those associated with the heritage area provisions found at Chapter 21B. That being said, the proposed activity triggers assessment against the Chapter 21D heritage rules for *Signs* specifically at 21D.3 as a restricted discretionary activity where assessment criteria at 21D.3.1.5 – 11

² Huddart Parker Building Ltd is a subsidiary of the New Zealand Fruitgrowers' Charitable Trust.

apply. 21D.3.1.11 requires consideration of relevant provisions in the WCC ODP Design Guide for Signs, particularly sections 8 and 9.

The site is within the Central Area. In accordance with the ODP Chapter 13 Central Area Rules (particularly Rule 13.3.9), the proposed development activity is recognised as a Discretionary (Restricted) Activity associated with “*Signs that do not comply with the standards specified for permitted activities*” and is assessed against the relevant policies at Chapter 12 Policies 12.2.10.1-7 (particularly 12.2.10.5).

As such, this AEH considers the impacts of the proposed signage against the relevant Policies in Chapter 12.2 and the relevant Objectives and Guidelines within the Central Area Urban Design Guide (CAUDG) Appendix 3 – *Post Office Square Heritage Area*.

This Assessment of Effects on Heritage (**AEH**) relies on WCC’s Heritage Inventory Reports (see **appendix a**) for commentary on the historic heritage values of the heritage-listed Huddart Parker Building and the wider Post Office Square Heritage Area setting against which the proposed signage, and any impacts arising from the signage on historic heritage values, can be measured. This assessment has been based on information available at the time including drawings of the existing rooftop structure and the photomontages prepared by Stantiall’s Studio. A visit to the site and analysis of the surrounding streetscape was undertaken on 16th of December 2021. All images are copyright of Archifact unless specifically stated otherwise.

This assessment acknowledges the structural engineering report prepared by Dunning Thornton of the existing sign support steelwork situated on the roof of the Huddart Parker Building dated 23 September 2020 and the Stantec traffic safety report (19 January 2021). This assessment also acknowledges the *Pre-Application Meeting Feedback* of the meeting held on the 16th of June 2019 and dated 18th of July 2019. From that feedback it is noted Council’s advice concerning any assumption that there are existing use rights for the previous sign that, in this case’ (due to the loss of the billboard during the period to undertake the consented seismic strengthening of the Huddart Parker Building) any existing use rights for signage had lapsed.

I am aware of the April 2021 Independent Hearing Commissioner’s decision on an objection to conditions of consent concerning an application for the proposal for signage and additions and alterations to a listed heritage building, the Embassy Theatre, at 10 Kent Terrace and the subsequent Environment Court Mediation (to which I provided expert evidence). However, in the heritage context such decisions do not establish an argument for precedent in my opinion and in the heritage context each instance must be assessed on its own merits.

6.2 conservation practice

Consideration of any conservation issues relating to this place are made in accordance with the principles of the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (2nd edition, 2010).

6.3 constraints

No archaeological effects assessment of the registered archaeological site has been undertaken as part of this assessment.

7. background

7.1 site and context



Fig. 3 Aerial view of the wider Wellington context with the subject site arrowed.
(Wellington City Council GIS Map, 2021)



Fig. 4 Aerial view of the Huddart Parker building and immediate Post Office Square Heritage Area. (Wellington City Council GIS Map, 2021)

The site is located at 2 Jervois Quay and lies within the Central Area of Wellington City.

7.2 historic heritage values – huddart parker building

7.2.1 summary of heritage significance

- The building is a very bold and competent example of Chicago-style architecture and was designed by Crighton, McKay and Haughton a prominent and longstanding Wellington architectural practice.
- The building is situated on a prominent corner site at a corner of Post Office Square and Jervois Quay and has a strong street presence particularly when viewed from the north.
- The building is part of a group of significant heritage buildings that form the Post Office Square Heritage Area, and of a group of heritage buildings that owed their existence to the nearby wharf trade.
- The building retains the name of Huddart Parker, a large trans-Tasman shipping company and is historically significant for being the last of the shipping industry buildings still standing alongside the waterfront.
- The WCC heritage inventory record includes (under Cultural value/Social value/Sentimental connection) recognition that the *“building once held community sentiment and connection for the temperature display and clock that was a prominent feature on the roof. This has somewhat diminished since the removal of the display”*.

7.2.2 history

Huddart Parker was a Melbourne based shipping company which ran services between Australia and New Zealand. They had offices on Post Office Square, in Queen’s Chambers (so named for its proximity to Queens Wharf) from 1893. Prior to this the site was occupied by the Pier Hotel, built on land reclaimed by the Provincial Government between 1857 and 1863. Queen’s Chambers were damaged by fire in 1923 and the building was later demolished (“wrecked to ground level”), along with T.

& W. Young's warehouse next door in Jervois Quay and, in their place, a new building was constructed for Huddart Parker in 1924. It was designed by Crichton, McKay and Haughton and built by Mitchell and King and opened in February 1925.

Huddart Parker became one of the key players in the trans-Tasman shipping trade, a major rival of the Union Steam Ship Company of New Zealand. Huddart, Parker & Co. Ltd was founded in 1876 in Geelong by James Huddart, T.J. Parker, John Traill, and Captain T. Webb. James Huddart's uncle, Captain Peter Huddart made his fortune as a coal merchant for use in the Victorian goldfields in the 1850s and T.J. Parker had been a merchant, shipping agent and (later) ships owner in Geelong from circa 1853.

The company was successful and by 1882 had established a service between Melbourne and Sydney and by 1886 ran another between Melbourne and Adelaide. In the 1890s the shipping company covered the principal ports in New South Wales, Victoria, South Australia, Western Australia and Tasmania, with a route to New Zealand established in 1893. Wellington was selected as the location for a New Zealand Headquarters, and the company operated from No.3 Queen's Chambers. The company ran the steam ship *Tasmania* on a route from Auckland to Napier, Wellington, Lyttleton and Sydney every three weeks from December 1893, and other routes followed thereafter. Huddart Parker also operated the Australia, New Zealand and Canada mail route for many years from 1893, and it seems likely that the New Zealand to Australia shipping route was established so as to secure government subsidies for the Canada mail run.

One of their ships, the *Wanganella*, was involved in one of most protracted and famous ship groundings in the history of the port of Wellington, after it ran on to Barrett's Reef on 19 January 1947. The *Wanganella* had earlier been requisitioned as an Australian Hospital Ship and served in the Middle East, New Guinea, Solomon Islands, Borneo and the South Pacific and it was ironic that she ran into Barrett's Reef on her maiden voyage after the war. The stranded boat became a major local attraction until, three weeks later, completely stripped of its cargo and fuel, it was finally hauled off the rocks. The company's repair and salvage costs were substantial.

Huddart Parker Ltd was taken over by Bitumen and Oil Refineries of Australia Limited in 1961, but though the company no longer exists the Huddart Parker Building still bears its name. The building was substantially refurbished between 1987 and 1990. Until the 2000s it was well known as the headquarters of the New Zealand Rugby Football Union.

The (1963) combined clock and temperature display on top of the building was also once a familiar inner-city landmark. The display was said to be the first "weather forecast in lights" for New Zealand and was operated from the meteorological office. The display used a pattern of 1.5m high lights to create the words "fine", "cloudy", "rain", "change" or "gale" and the latter was chosen in "recognition of Wellington's peculiar needs." The display, which was designed to be read from the Wellington Railway Station, also showed the time in hours, minutes and seconds. It was noted that although Auckland had a sign that displayed the time, Christchurch one that displayed the weather forecast and Dunedin one that displayed the temperature and the time, Wellington's was the only one that was linked to an official source such as the Met Office. The weather forecast in lights was reminiscent of an earlier Provincial Observatory and adjacent Time Ball. The Time Ball was used to recalibrate ship's chronometers which in turn were used during journeys to establish longitude, an essential requirement for navigation. The Provincial Observatory was established in 1863 and used to take astronomical, meteorological and climatological readings. Both

the Customhouse and Provincial Observatory were located at Queen's Wharf, very close to the future site of the Huddart Parker Building.

The Huddart Parker Building is now owned by the NZ Fruitgrowers' Charitable Trust who recognised in the early 2000's that the building had an earthquake rating of around 30%. To achieve better control of the site the building owners' purchased the freehold of the land and over time the Trustees at the time purchased all the shares in the company (Huddart Parker Building Ltd). With the seismic resilience of the building being what it was, finding tenants became difficult and the cost of insurance prohibitive. Around the time of the Global Financial Crisis the Trust tried to sell the building. Money was tight and this failed. The Trust then had to decide whether to demolish or strengthen. All potential revenue streams, including sign revenue, were considered in coming to the decision, albeit a risky one, to strengthen. Strengthening took almost a year and then a further nine months to fitout and tenant the building. A newspaper article is attached (**appendix b**) giving more information on the process of refurbishment and strengthening the building. The Trust generates revenue from various sources from which the Trustees have a legal responsibility to fulfil the charitable purposes set out the Trust Deed. With the building being the main asset and revenue earner of the Trust, the maintenance of it is essential, but to some degree must not detract from, or hinder, the overall charitable purposes of the Trust. The more revenue there is the more likely it is that the building will be properly maintained.

7.2.3 architecture



Fig 5: Looking along Customhouse Quay towards Post Office Square, Wellington c1929. 1/1-006163-F

The Huddart Parker Building is a good example of what has become known as the Chicago style. The design follows Louis Sullivan's dictum that a building should have a base, trunk and be properly capped. The two-storey base, comprising the ground and first floors, is quite traditional in design. Heavily rusticated, it has a balustraded hood over the main entrance, a plain entablature, and small balconies supported by consoles at second-floor level in the centre and at both ends of the building. A plain cornice separates this base from the four-storey shaft above.

The shaft is more transitional in appearance. Plain and unadorned, with a regular hierarchy of single, paired or triple windows, the shaft exploits the new steel-frame technology that allowed a greater ratio of window to wall area. A horizontal emphasis is present on the facade, balancing the vertical, and giving a sense of proportion and harmony to the building. A pronounced cornice divides the shaft from the building's seventh-floor "crown". This crown is capped by a dentilled cornice and a shallow stepped parapet. Balconies repeat the design and placement of those on the third floor. The building is sparsely ornamented, with most of its feature deriving from the composition of the key architectural elements – the rusticated base, strong pattern of windows and the small balconies and prominent cornice lines. This gives the building an elegant formal quality.

The most important façade is that to Grey Street which contains the main entrance to the building. The central three bays of the façade are brought forward of the two corner bays and the entrance is given additional prominence with an overhanging balcony at the second floor level. The exterior of the building remains largely unaltered.

7.3 post office square heritage area - setting

Post Office Square heritage area is a significant and popular urban open space of over 100 years standing surrounded by a group of important former harbour board and commercial buildings. The area is named for the former General Post Office (GPO), which occupied the site of the present-day Hotel Intercontinental and IBM Tower on Customhouse Quay from 1863 to 1974.

The heritage area is not really a square in the conventional sense, but it is an open, definable space at the confluence of a number of important streets. It is closely related to the establishment and use of the waterfront by the former Wellington Harbour Board (WHB). In particular, the square was, and is, the key point of access to Queens Wharf, Wellington's most historically important wharf reclamation which gave room to construct buildings on the eastern side of the square and accommodate traffic and even, for a period, a railway. A statue of Queen Victoria was placed there in 1906 (and later removed in 1911), while the island was formed in 1912 to accommodate the tram shelter that later became Clarrie Gibbons. The island has grown considerably in extent since then.



Fig 6 Post Office Square Wellington 1914. PACol;l-5932-15. The single storied building in the centre will later become the site of Clarrie Gibbon's business. Queens' Chambers are visible, as is a sign (arrowed) advertising Huddart Parker Ltd.

With a couple of notable exceptions, the square has undergone only incremental change since the early 20th century and, as a result, it has maintained its basic configuration and essential characteristics. It is, despite the presence of modern buildings on the edges, still recognisably the same place it was 100 years ago. Post Office Square is a place of high heritage value and importance to Wellington and contains a number of significant heritage buildings. It is a place very familiar to many Wellingtonians and is passed daily by thousands of people, in cars or on foot.



Fig 7: Looking south west over Custom Quay, Wellington. 1/2-042013-G between 1938-9. The Harbour Board buildings are on the left. The Huddart Parker building is on the right.

The Post Office Square heritage area is an open space defined by a number of significant heritage buildings. The wider area includes all the buildings bounding the square as well as Sheds 11 and 13 to the immediate north and the nearby Wharf Offices and Bond Store buildings. The boundary of the heritage area follows the property lines of the key buildings surrounding the square and extends across Jervois Quay to pick up the four former WHB buildings. With one exception, all the buildings within the heritage area boundary contribute to the formation and qualities of the square.



Fig 8 Wellington City from Queens Wharf, 16 July 1977. EP/1977/127/29-F

The following series of photographs capture the Huddart Parker Building and immediate Post Office Square Heritage Area setting.

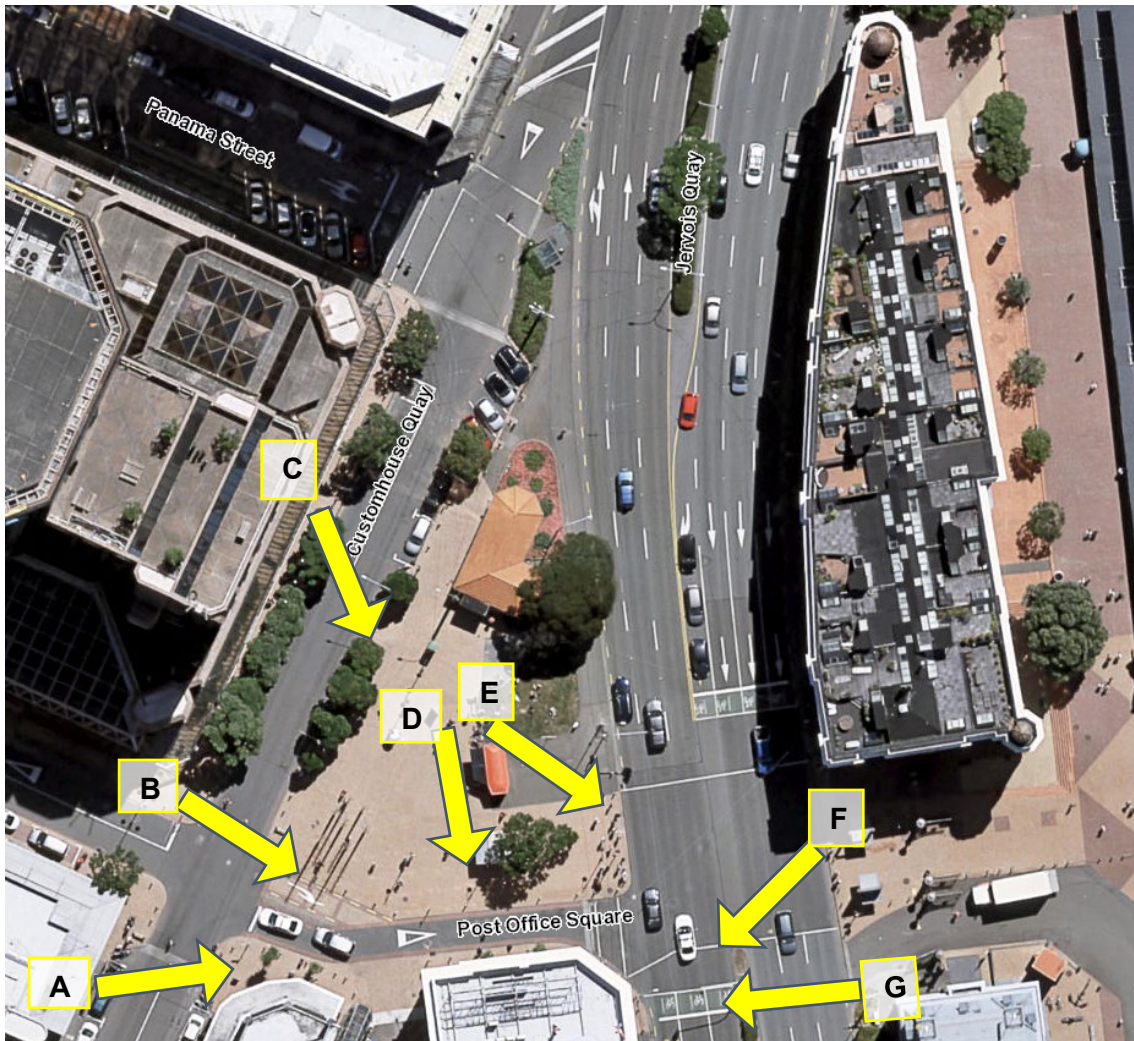


Fig. 8 Aerial view of the Huddart Parker Building and immediate Post Office Square Heritage Area. (Wellington City Council GIS Map, 2021) with images reference locators.



Image A



Image B



Image C



Image D



Image E



Image F



Image G



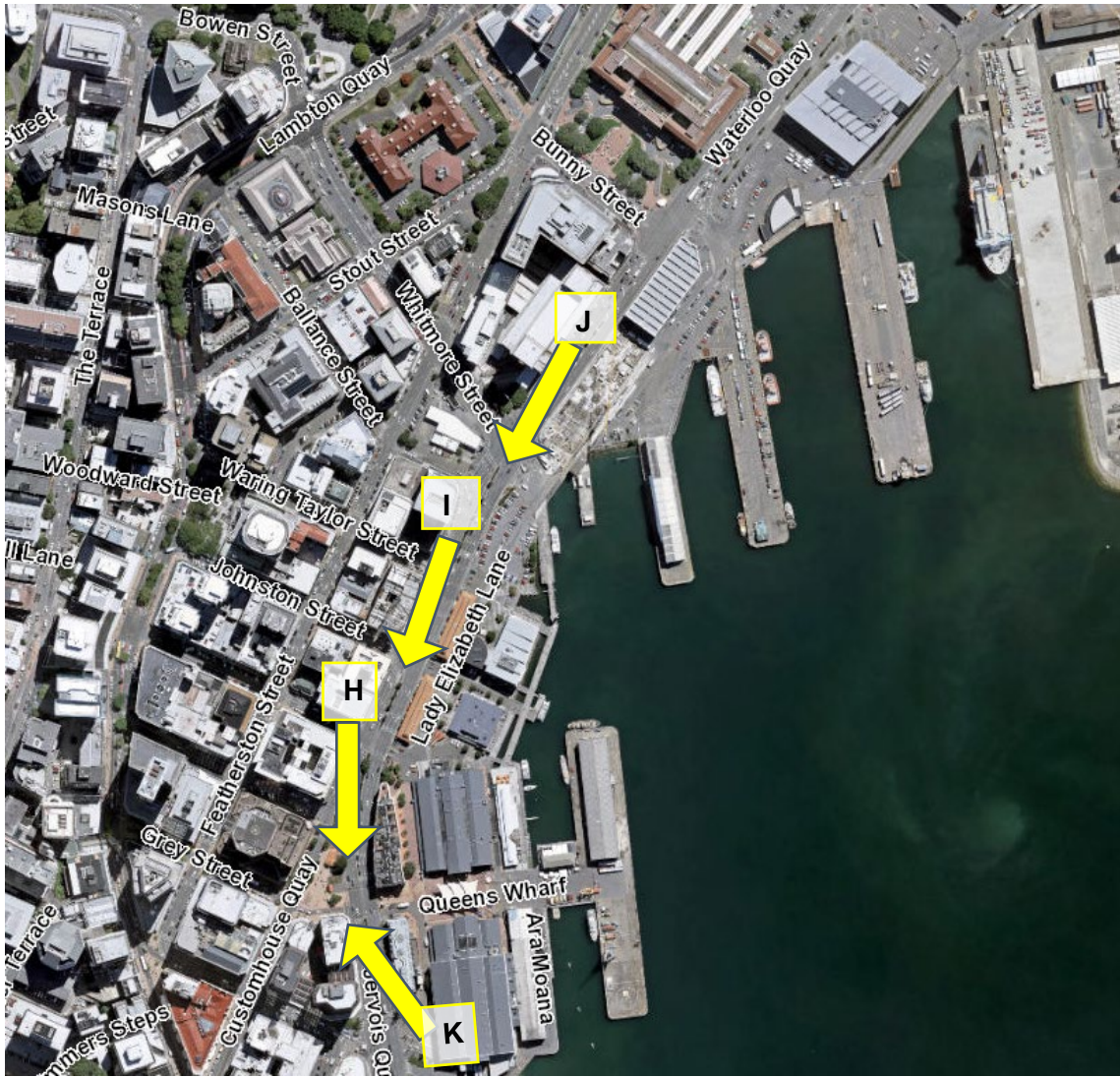


Fig. 9 Aerial view of the Huddart Parker Building and wider context beyond the Post Office Square Heritage Area. (Wellington City Council GIS Map, 2021) with images reference locators.



Image H

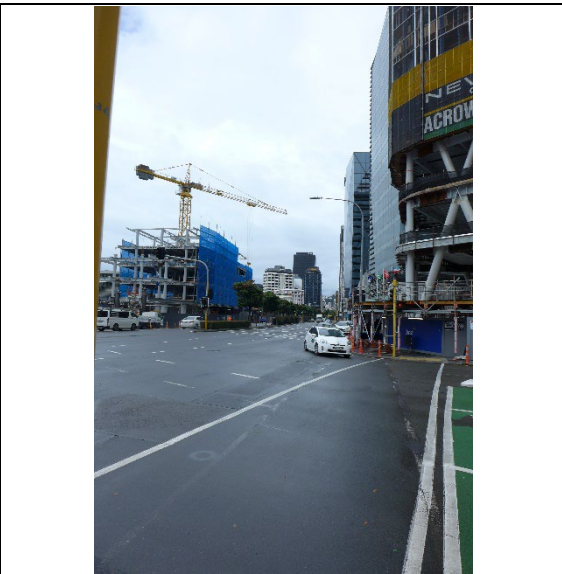


Image I



Image J



Image K

8. assessment of effects on heritage

The site is within the Central Area. In accordance with the ODP Chapter 13 Central Area Rules (particularly Rule 13.3.9), the proposed development is recognised as a Discretionary (Restricted) Activity associated with “*Signs that do not comply with the standards specified for permitted activities*” and is assessed against the relevant policies at Chapter 12 Policies 12.2.10.1-7 (particularly 12.2.10.5). As such, this AEH considers the impacts of the proposed signage against the relevant Policies in Chapter 12.2 and the relevant Objectives and Guidelines within the Central Area Urban Design Guide (CAUDG) Appendix 3 – *Post Office Square Heritage Area*.

The Huddart Parker Building is an individually listed historic heritage item in the WCC ODP and also lies in the Post Office Square Heritage Area. Being a listed building within a heritage area, provisions of Chapter 21A apply over those associated with the heritage area provisions found at Chapter 21B. While, with the exception of repairs and maintenance of the existing signage support frame (a Permitted Activity), no work is proposed to the listed building and accordingly assessment under the criteria at 21A is not triggered. That being said, the proposed activity does trigger assessment against the Chapter 21D heritage rules for *Signs* specifically at 21D.3 as a restricted discretionary activity where assessment criteria at 21D.3.1.5 – 11 apply. 21D.3.1.11 requires consideration of relevant provisions in the WCC ODP Design Guide for Signs.

The proposal is for the installation of a digital billboard on the rooftop of the historic heritage Huddart Parker Building; an individually listed heritage building within the Post Office Square Heritage Area. The proposed billboard location is to be fixed to an existing landscape-oriented signage support steelwork frame fixed to the roof of the Huddart Parker Building.

8.1 Chapter 21D.3 Discretionary Activities (restricted) rules

Chapter 21D.3 Rules	Archifact comment
<p>21D.3.1 Signs on:</p> <p>Listed heritage buildings or objects, or sites on which a listed heritage building or object is located, which are not a Permitted Activity are Discretionary Activity (Restricted) in respect of:</p>	
<p>Assessment Criteria</p> <p>21D.3.1.5 <i>The extent to which any sign including supporting structures detracts from the heritage significance or values of a heritage building or object</i></p>	<ul style="list-style-type: none"> • A sign fixed to the surviving metalwork signage frame atop the Huddart Parker Building was first established in the early 1960s; nearly two thirds of the buildings 97 years’ history thus far. • The (1963) combined clock and temperature display on top of the building was once a familiar inner-city landmark and the WCC heritage inventory record includes (under Cultural value/Social value/Sentimental connection) recognition that the “<i>building once held community sentiment and connection for the temperature display and clock that was a prominent feature</i>”.

Chapter 21D.3 Rules	Archifact comment
<p>21D.3.1 Signs on:</p> <p>Listed heritage buildings or objects, or sites on which a listed heritage building or object is located, which are not a Permitted Activity are Discretionary Activity (Restricted) in respect of:</p>	
	<ul style="list-style-type: none"> • The relatively compressed nature of the Post Office Square Heritage Area in addition to the high rooftop location of the proposed sign significantly mitigates perceived immediate effects arising from the sign on both the Huddart Parker Building and the Heritage Area. Views of the proposed sign are most apparent (and limited) to south-moving traffic on Customhouse Quay at some distance from the Huddart Parker Building; a view that becomes less complete and more removed from the normal line of sight as one nears the building. • Covenant 2 of the Second Schedule of the Deed relating to the purchase of land³ by Huddart Parker Limited from the WCC made on the 8th of March 2002 includes provisions to “<i>undertake and complete development work to the satisfaction of the vendor that will not change the character of the Huddart Parker Building</i>”⁴. This covenant did not exclude the existing rooftop signage frame structure or any reference to future signage.
<p>21D.3.1.6 <i>whether any sign detracts from the architecture of the building including decorative detailing, structural divisions, windows or doorways</i></p>	<ul style="list-style-type: none"> • The proposed reinstatement of a sign fixed to the existing frame above the building will not detract from the architecture of the building being clearly separate from it and legibly unrelated to the Chicago-style architectural detailing. • As a digital billboard the proposed signage offers a number of advantages including ease of change; active and live data outputs (time and temperature as per the historic signage); and, illumination levels that will be automatically managed so that the screen is responsive to changes in ambient lighting conditions, i.e. illumination will increase in brighter conditions and decrease in duller conditions.
<p>21D.3.1.7 <i>Whether additional signs will result in clutter</i></p>	<ul style="list-style-type: none"> • The proposed sign does not represent additional signage on the historic heritage Huddart Parker Building, there being none currently fixed to any other part of the building (even the signage that once was fixed to the rear (southern) elevation of the building has been removed, but does represent a reinstatement of an historic condition recognised in itself as having heritage values in the WCC heritage inventory record. • In the wider setting, the proposal does not represent cumulative adverse visual “clutter” as its elevation and the

³ 720sqm more or less of fee simple land situate in the City of Wellington and being Lot 11 on Deposited P{Lan 11204 and being all land in certificate of title 33D/660 (Wellington Registry).

⁴ Deed – conditions of sale 22.1 (a) and (b) and Second Schedule Covenant 2.

Chapter 21D.3 Rules	Archifact comment
<p>21D.3.1 Signs on:</p> <p>Listed heritage buildings or objects, or sites on which a listed heritage building or object is located, which are not a Permitted Activity are Discretionary Activity (Restricted) in respect of:</p>	
	<p>necessary horizontal distance to view the sign reduces its relative area within the receiving environment.</p>
<p>21D.3.1.8 <i>The extent to which the quality of the sign and the standard of graphics compliment the building or object</i></p>	<ul style="list-style-type: none"> • Detailed design of the sign has not been reviewed, but modern digital billboards are typically composed of an array of standard sized panels arrayed or tiled together to an overall dimension as indicated in the application. This is a size that relates closely to the existing signage frame fixed to the roof of the Huddart Parker Building and typically the sides and rear faces of the digital billboard are finished in a dark colour to reduce the visual impact of any incidental details on those surfaces. • The billboard is proposed to operate with a minimum image display time of 8-seconds, and with 0.5-second dissolve transitions between images. These operational characteristics have become industry standards in New Zealand. • Council has recognised the historical nature of the sign that stood from the early 1960s to the mid-2010s. Any Wellingtonian who was around when the sign was active remembers it fondly. While sign technology has changed, the applicant wishes to continue with the community aspects that the sign has always had.
<p>21D.3.1.9 <i>Whether the means of fixing the sign to a listed building or object including associated cabling or wiring for illuminated signs will adversely affect the heritage fabric and heritage values of the listed building or object</i></p>	<ul style="list-style-type: none"> • As the proposed digital billboard will be mounted to the existing steel-frames signage frame there are not perceived to be any associated works that will adversely affect the heritage fabric and heritage values of the listed Huddart Parker Building.
<p>21D.3.1.10 <i>Whether intensity of illumination will adversely affect the heritage values of the building or object</i></p>	<ul style="list-style-type: none"> • Illumination levels that will be automatically managed so that the screen is responsive to changes in ambient lighting conditions, i.e. illumination will increase in brighter conditions and decrease in duller conditions
<p>21D.3.1.11 <i>The extent to which signs comply with the Design Guide for Signs</i></p>	<ul style="list-style-type: none"> • Refer Section 8.2 (below)

8.2 relevant design guide provisions

Consideration of these provisions has, for completeness, embraced a relatively broad approach to their consideration with respect to this application noting that there are more specific ODP Objectives and Policies (particularly those in Chapter 21) which are concerned with an assessment of effects arising from proposed signage on historic heritage values.

The *Guidelines* promote “*general design principles that can be applied in different ways appropriate to each proposal and site*”. Such an approach can be seen in the outcome of the recent Environment Court Mediation concerned with resolution of proposed digital signage on the Embassy Theatre.

Relevant Central Area Design Guide for Signs Provisions	Archifact comment
Relevant Design Guide for Signs – Objectives:	
Scale and location	
<ul style="list-style-type: none"> – O1.1 – <i>To ensure that new signs are well integrated with the building or site to which they are attached, and are compatible with the scale, design and visual character of that building or site.</i> 	<ul style="list-style-type: none"> • The proposal seeks to reinstate a sign on an existing signage frame on the roof of the Huddart Parker Building. That frame has been in situ for the sole purpose of mounting signage since the early 1960s.
Relationship to surrounding context	
<ul style="list-style-type: none"> – O2.1 – <i>To ensure that new signs fit with the character of the surrounding area and acknowledge the wider city context.</i> 	<ul style="list-style-type: none"> • Notwithstanding the removal of a legally established billboard fixed to the rooftop signage frame on the Huddart Parker Building in anticipation of enabling the recently completed seismic strengthening and building upgrade works, the immediate area has seen the emergence of a number of significantly taller modern buildings. The proposed reinstatement of the Huddart Parker Building sign does not detract from that surrounding urban grain.
Visual obtrusiveness	
<ul style="list-style-type: none"> – O3 – <i>To protect the significant characteristics of buildings, streetscapes, vistas and the city skyline from obtrusive signage.</i> 	<ul style="list-style-type: none"> • The reinstatement of the proposed billboard will maintain, and make no significant change to, the historic built condition, streetscape characteristics, and skyline within the area, being located within the elevation of an existing building. • The exercise illustrated at Section 7.3 (above) has tested the impact of the proposal from a number of distances. Notably the historic views of the former Huddart Parker Building rooftop billboard from the Wellington Railway Station acknowledged on page 4 of the WCC July 2012 heritage inventory record have been lost due to more recent building development not associated with this site or proposal.
Signs and heritage	
<ul style="list-style-type: none"> – O8 – <i>To ensure that new signs do not detract from the heritage context and</i> 	<ul style="list-style-type: none"> • The heritage environment has already experienced modified and changed contexts which have not adversely affected the values of the Huddart Parker Building or the immediate Post Office Square Heritage Area.

Relevant Central Area Design Guide for Signs Provisions	Archifact comment
<i>significance of listed heritage items.</i>	<ul style="list-style-type: none"> The reinstatement of the proposed billboard on the existing metal signage framework on the rooftop of the Huddart Parker Building is consistent with a long-standing visual urban condition and contextual element.

9. conclusion

The proposed reinstatement of a billboard (in this case a digital billboard) to the existing signage frame atop the roof of the historic heritage Huddart Parker Building does not present any adverse effects on the heritage contexts of the individually listed building or the surrounding Post Office Square Heritage Area. Nor will it affect the ability to interpret features of the heritage building or area or the relationships with other nearby heritage places. Mitigation has, in part, been achieved through the integration of the proposed billboard onto the existing signage frame on the roof of the building and its historic (meaning old) positioning and location, as well as an acknowledgement of the orientation of arterial roads relative to the subject site and billboard location.

Overall, the proposed digital billboard is considered appropriate and supportable.

Post Office Square Heritage Area

Grey Street, Customhouse and
Jervois Quays



2006

1 Introduction

1.1 Executive summary

Post Office Square heritage area is a significant and popular urban open space of over 100 years standing surrounded by a group of important former harbour board and commercial buildings. The area is named for the former General Post Office (GPO), which occupied the site of the present-day Hotel Intercontinental and IBM Tower on Customhouse Quay from 1863 to 1974.

The heritage area is not really a square in the conventional sense but it is an open, definable space at the confluence of a number of important streets, and is closely related to the establishment and use of the waterfront by the former Wellington Harbour Board (WHB). In particular, the square was, and is, the key point of access to Queens Wharf, Wellington's most historically important wharf.

The square was created partly by 19th century additions to the original 1857-63 reclamation which gave room to construct buildings on the eastern side of the square and accommodate traffic and even, for a period, a railway. A statue of Queen Victoria was placed there in 1906 (and later removed in 1911), while the island was formed in 1912 to accommodate the tram shelter that later became Clarrie Gibbons. The island has grown considerably in extent since then. With a couple of notable exceptions, the square has undergone only incremental change since the early 20th century and, as a result, it has maintained its basic configuration and essential characteristics. It is, despite the presence of modern buildings on the edges, still recognisably the same place it was 100 years ago.

Post Office Square is a place of high heritage value and importance to Wellington and contains a number of significant heritage buildings. It is a place very familiar to many Wellingtonians and is passed daily by thousands of people, in cars or on foot.

2 Description of area and boundaries

2.1 Contents and extent of area

The Post Office Square heritage area is principally an open space defined by a number of significant heritage buildings. The extent of the heritage area is shown in the District Plan, Chapter 21, Appendix 17 and includes: -

- Wharf Offices (Shed 7 / Wharf Office Apartments, 1896)
- Head Office and Bond Store (Museum of Wellington - City and Sea, 1891-92)
- Shed 11 (1904-05)

- Shed 13 (1904-05)
- Clarrie Gibbons Store (and traffic island, 1912)
- Huddart Parker Building, 2-6 Jervois Quay (1924)
- Tower Building, 50 – 64 Customhouse Quay (1936)
- Intercontinental Hotel, 2 Grey Street (1988) (*identified as non-heritage for the purpose of rule 21B.2.2*)
- Todd Corporation Building, 95 Customhouse Quay, (1987) (*identified as non-heritage for the purpose of rule 21B.2.2*)
- Chapman Tripp Building, 1-13 Grey Street (1976) (*identified as non-heritage for the purpose of rule 21B.2.2*)

There are a number of other features within the square and on its margins that can be considered part of the heritage area, many of which contribute to its values, including the Queens Wharf gates (1899), a heritage telephone box (c.1938) and a heritage postal box (dating from between 1879 and 1910).

2.2 Setting

The setting of the square is, in the immediate sense, the streets and buildings that surround it to the south, north and west. Most of the buildings in the vicinity are new but there are important heritage buildings within a short distance, including several on Customhouse Quay – AMP Building and Old Bank Arcade to name but two. One block to the west is Featherston Street, which also contains heritage buildings of note, including Old Wool House, Agriculture House and Riddiford House. To the east is the waterfront, and of particular interest is Queens Wharf (1863) a most important heritage feature with two historic sheds still standing on it.

More broadly, the square's setting is, to the landward side, the CBD, to the north and south the two prominent carriageways of Jervois and Customhouse Quays, and to the west, Lambton Harbour – the waterfront, sea edge and harbour.

3 Historic context

Establishing a square

The formation of Post Office Square as a public space took some time. The square occupies land reclaimed between 1857 and 1863, which was the second publicly funded reclamation in Wellington (the first was at lower Willis Street in 1852). When the earliest post and telegraph building was constructed in 1863, its site on the western side of Customhouse Quay was only a short distance from the reclamation breastwork and the water. From this point, Queens Wharf, also completed in 1863, jutted out into the deeper waters of the harbour. Customhouse Quay was named for the presence of the Customs Building at the entrance to Queens Wharf.

The open space was created in part because the imposition of a roading plan on the reclaimed land beyond the meandering margins of Lambton Quay was not an easy task – the triangular shape of the reclamation did not readily suit an orderly, rectilinear arrangement of roads, especially after reclamation from the north was completed by 1876. At the tip of the triangle was Queens Wharf. Various streets meet here and coincide with the entrance to the wharf, which became the dominant influence on the square and remained Wellington’s most important wharf for many decades. Traffic of all sorts moved on and off the wharf and through the square. For much of the 19th and early 20th century, Grey Street was a significant conduit of port traffic from Lambton Quay, in marked contrast to its more sedate use today.

Despite Queens Wharf’s role as a focal point, the present appearance of the square did not begin to be established until reclamation in the mid-1870s filled areas to the north. Then more reclamation around Queens Wharf in the late 1880s allowed the construction of substantial buildings on the eastern side of Customhouse and Jervois Quays.¹



The General Post Office, about 1913.
(F106914½, ATL)

The General Post Office

The first post and telegraph building was a timber structure built in 1863. It was replaced two decades later by a large, Classical, masonry building, designed by the noted architect Thomas Turnbull. This building burned down in 1887 and was immediately replaced, to the same design on the same site. By this time,

¹ See map of reclamation in Anderson G. 1984, *Fresh About Cook Strait*, Methuen Publications, Auckland p.126

reclamation around Queens Wharf had begun the process that would transform the area into a square. The first reference to Post Office Square, and how it formally acquired its name, is not recorded. The name began to feature regularly in WCC correspondence from at least the early 1900s, but it may have been in use earlier.

The General Post Office was both a post office and the Post and Telegraph's head office, and its scale and decoration were recognition of the building's status. On its site near the waterfront, the building was a most prominent landmark. The building was more than doubled in size by a monumental, five-storey addition on the Featherston Street side of the block, built between 1909 and 1911. This structure, designed by John Campbell in his favoured Edwardian Baroque idiom (very similar to his design for the Chief Post Office in Auckland), was as impressive as its companion, before the Hawkes Bay earthquake of 1931 led to the precautionary removal of much of its decoration.

The building was modified over the years to accommodate the changing needs of the Post Office, but by the early 1970s it was felt to be inadequate to meet future needs and a new building was planned for the same site. Work on a new GPO started in 1974 with the demolition of the old building² and the excavation of a large hole for the new basement. The project progressed particularly slowly and was finally abandoned around 1980 with little to show for the effort made in the intervening years.

Eventually, work began on the Hotel Intercontinental / IBM tower and it was completed in 1988. A new GPO was built further down Customhouse Quay on a site next to the Waterloo Hotel, and it remains New Zealand Post's headquarters.

New Harbour Board building

The reclamation on either side of Queens Wharf swallowed up some of the wharf structure itself and provided room for buildings. There had always been sheds on the wharf itself, but the WHB, which had been established in 1880, began to construct a series of more substantial buildings on the newly reclaimed land along the eastern side of Customhouse and Jervois Quays. The Head Office and Bond Store (1891-2), the Wharf Offices (1896) and the nearly identical Sheds 11 and 13 (1904-5), slightly to the north of the square, were built during this period by the WHB. The WHB at one time presided over the busiest port in New Zealand and in its heyday was a supremely important organisation in the city. The grander buildings it erected were intended to display that success and influence.

² See Permit 00058:893:C39664, Wellington City Archives

The former Head Office and Bond Store was designed by Frederick de Jersey Clere and completed in 1892. It was divided into two parts - the WHB's first and only head office and a secure bond store that replaced an earlier timber building dating from 1863. An ornate timber boardroom was installed in 1925/6. In 1972, the Wellington Maritime Museum was established in part of the building and in 1989, the WHB was disestablished. In 1999, the entire building was converted into the Museum of Wellington - City and Sea.

The WHB's Wharf Offices (also known as Shed 7) was built in 1896 as a woolstore and wharf office. It was also designed by Frederick de Jersey Clere and an extra floor was added during construction to exhibit wool.³ It was converted into apartments in 1994. The ground floor has been the home of the New Zealand Academy of Fine Arts since 2000.

Sheds 11 and 13 were designed by William Ferguson, the WHB's first Chief Engineer and for decades were used as temporary storage for goods. In 1985, Shed 11 was converted into a temporary gallery space for the National Art Gallery. It continues to be used for a variety of uses, such as for movies, exhibitions and catered dinners. Shed 13 has been fully restored and refurbished, including a new Marseilles tile roof replicating the original material that had been removed from both buildings in 1938.⁴

Other features of the square

Three significant but ultimately temporary features of the square were also installed during this period of the square's development. The Te Aro branch railway ran from the Wellington Railway Station to the bottom of Wakefield Street from 1893 to 1917 and there was a station outside the Wharf Offices.⁵ In 1905, a statue of Queen Victoria was erected on the southern side of Post Office Square. It was originally commissioned to commemorate the Queen's Diamond Jubilee in 1897. In 1911 the statue was moved to the island between Kent and Cambridge Terraces, as it had become something of a traffic hazard standing on its own in the middle of the busy square.

The first decade of the 20th century also signalled the arrival of the electric tram. Construction work began in Wellington in 1902. A London-based firm was contracted to lay the tracks, timber blocks, and to erect poles and overhead wires for a fleet of 33 tramcars. The electric tram began running in Wellington in 1904. About three million woodblock pavers (creosoted Australian (jarrah) blocks) were

³ Boffa Miskell and Chris Cochran, *Wellington Heritage Building Inventory 2001*, for Wellington City Council – WATE1

⁴ *Wellington Harbour Board Annual Report*, October 1939 as quoted in Boffa Miskell and Chris Cochran, *Wellington Heritage Building Inventory 2001*, for Wellington City Council – WATE1

⁵ See image G10X8-0025A, Alexander Turnbull Library

imported for paving around the tram tracks, with work beginning in 1903, although they were used for other purposes such as intersections; a plan for paving the entrance to Queens Wharf was prepared in 1906.⁶ Post Office Square was a major tramway intersection and was one of the first places to get the paving, but to what extent it was used there is not known and is not illustrated by contemporary images. Later, in 1911, a tram shelter was built between the two major lines (see below).

Paving at Post Office Square did not begin with the tram. Up until the advent of woodblocks, the square was probably unpaved, or metalled at best, but some sort of paving – possibly cobbles – was in use on pedestrian crossings, as evidenced by at least one image from that time.⁷ Lifting of the woodblocks began in Jervois Quay 1937 and, by 1956, timber paving only remained in parts of Courtenay Place, Manners, Willis, Vivian and Lower Cuba Streets, Lambton and Customhouse Quays.⁸ It is not known when they were finally removed from Post Office Square.



Post Office Square
c.1908-1910.

Later buildings

During the 20th century, three more important heritage buildings were added to the square. The Huddart Parker Building, on the south side, was built for a Melbourne-based trans-Tasman shipping company of that name, who had

⁶ See plan 1335, Wellington City Archives.

⁷ See F150998½, Royal Irish Fusiliers marching in Post Office Square on 9 February 1901, Alexander Turnbull Library

⁸ See file 00009:478:30/90 Pt 2, WCA

occupied offices on Post Office Square from 1904.⁹ Designed by the firm of Crichton, McKay and Haughton and completed in 1924, the building is well known for a time / temperature neon display (with advertising) that has sat on its roof for decades. It was also, for many years, the headquarters of the New Zealand Rugby Union.

Located on an island that early images suggest was created for the building,¹⁰ Clarrie Gibbons was built in 1912 originally to serve as, among other things, a tram stop, freight depot and women's restroom.¹¹ At this time, the island it occupied had a footprint not much larger than the building itself. In 1945 the building was converted into a newsagents and tobacconists. It had two previous occupiers before being taken over by Clarrie Gibbons, a noted sportsman and coach, after whom the building is named and with whom the building is most closely associated.

Opposite Clarrie Gibbons is the Tower Corporation building, built in 1936 for Government Life Insurance on a site originally occupied by the second Wellington Provincial Council chambers (1871). Government Life was established in 1869 as the Government Life Insurance Department to provide affordable life insurance for New Zealanders. The organisation was privatised in 1989 as Tower Corporation, although today the building is no longer directly associated with that company.

⁹ Boffa Miskell and Chris Cochran, *Wellington Heritage Building Inventory 2001*, for Wellington City Council – JERV1

¹⁰ See images G41966 ½ and F06163 1/1, Alexander Turnbull Library (www.timeframes.natlib.govt.nz)

¹¹ Murray Gibbons, caption to photo 24913 1/1, Alexander Turnbull Library, as quoted in Boffa Miskell and Chris Cochran, *Wellington Heritage Building Inventory 2001*, for Wellington City Council – JERV2



A view looking north in 1940, with the new Government Life Building behind the General Post Office. (G041966½, ATL)

4 Physical description

4.1 The Square

The physical space of the square is defined by the confluence of roads and the surrounding buildings. The principal edges of the space are formed by the taller buildings to the south and west, which confer an open aspect to the north and east of the square. This is emphasised by the much lower scale and regular open spacing of the WHB buildings that form the eastern edge to the square along Jervois Quay and the broad 'no man's land' of the quays themselves, the combination of which allow views through to the waterfront beyond and ample sunlight into the area. The principal elevation of the old GPO was to the square (and to the waterfront) and the square enjoyed a strong relationship with the Post Office and surrounding buildings. The other buildings in the area still open out to the street and retain a visual connection with the square, although the Hotel Intercontinental presents a secondary elevation to the square.

The central feature of the square, the island, is still isolated by the enveloping traffic, particularly the six lanes of Jervois Quay that separate it from the waterfront. While the form of the island has expanded greatly since its inception and the recent use of bricks both as paving for Grey Street and as paving within the island area has blurred its formal edge, it maintains a separate identity. The principal identifying features are the Clarrie Gibbons building, the pohutukawa and recent sculpture installations.

Despite the six lanes of traffic along Jervois Quay and the often windswept nature of the area, current WCC surveys indicate that the square is well-used with a level

of patronage similar to Midland Park. Traffic-calming measures and pedestrian shelters have been deployed in both Grey Street and Customhouse Quay to help make the island and Queens Wharf more accessible to pedestrians.

4.2 Buildings

The square is defined by the principal buildings and the high quality of heritage streetscape they create. The oldest surviving buildings around the square are the four WHB buildings, dating from 1891 to 1905. There are three 20th Century buildings on the square that have high heritage values – Clarrie Gibbons, Huddart Parker and Tower Corporation. The other buildings are the modern Hotel Intercontinental, which although not of heritage value has its own design integrity, and the undistinguished modern Todd Corporation building (adjoining the Huddart Parker building) which does not contribute to the values of the area.

This group of buildings represents an eclectic range of styles, including the English neo-Classicism of the former Wharf Offices (Shed 7), the restrained Deuxième-Empire style of the former Head Office and Bond Store, the Dutch influenced Sheds 11 and 13, the early Modernity of the former Tower Building and the thoroughly Modern Hotel Intercontinental. This group is notable for the nearly complete absence of verandahs, allowing the buildings to be seen as they were intended. Unusually in the central city, it is possible to view the roofs of four of the buildings, with the tiling employed on the Clarrie Gibbons building and Shed 13 a particularly notable feature.

4.2.1 Clarrie Gibbons

Designed by the City Engineer, as one of many public utility buildings in Wellington, this modest building was completed in 1912 to serve as a tram shelter and women's rest room. The building today is a simple single storey structure built on an L-shaped plan with a pitched clay Marseille tile roof, brick and roughcast stucco walls and steel joinery. The plan is distinctive for its facets at either end of the L, which add interest to the key elevations and the roof line and contribute to the lively architectural character of the building.

Externally, the building appears little changed from the original; although modifications would have been necessary for its conversion into a retail outlet in 1945, these are not readily apparent. Its utilitarian style, domestic scale and quirky character make it one of the city's more distinctive buildings and it is a major contributor to the heritage values of Post Office Square.

4.2.2 WHB Buildings

There are four WHB buildings lining Customhouse and Jervois Quays on their eastern sides - Sheds 11 and 13 (1904-5), set slightly to the north of the square, the Wharf Offices (1896) and the former Head Office and Bond Store (1891-2). These buildings provide a visual edge to the square and exemplify the important connection of the square to the waterfront.

Sheds 11 and 13

Sheds 11 and 13 were designed by William Ferguson, the WHB's first Chief Engineer, between 1904 and 1905. The buildings are of a similar scale and are practically identical, save for minor variations in the disposition of windows and their present roofing materials and internal fit-out, and despite their utilitarian nature are carefully designed and detailed and built with quality materials by skilled craftsmen. The minor variations in detail provide a subtle architectural contrast and add to the heritage and streetscape qualities of the buildings.

The two sheds are single-storey masonry structures with rendered plaster detailing, principally to door and window lintels (which on the side elevations are elaborately formed shallow stepped pediments with scrolls), and other structural features and internally are single-span spaces, with the steel framed roof spanning the building plan. They are basically symmetrical on both plan axes. Aside from the façades, the main interest in each building is provided by the roof form, which is a complex Dutch gable arrangement with clerestory glazing. Exterior joinery is limited to the clerestory lights and solid timber doors (although Shed 11 has a modern glassy entranceway) and small double-hung windows at the corners of each building. The new Marseille tile roof on Shed 13 restores the original material, which had been removed from both buildings in 1938.

Head Office and Bond Store

This building, completed in 1892, is one of the major commercial works of architect Frederick de Jersey Clere. It is a long rectangular building, elegantly proportioned, with three main levels. The elevations are composed as a two storey base with a mansard roof cap and are divided into regular bays along the length and width of the building. The multifarious dormer windows in the steeply-pitched mansard roof and prominent ironwork trims at the ridge impart a strong *Deuxième-Empire* flavour to the building, fit for the Quais of Paris. The main entrance is located on the short north end and is marked with a large arch and overhanging balcony supported on corbels. The building, a prestigious commission for Clere, is distinctive for its sophisticated lack of embellishment and spare detailing in a period where heavy ornament was often *de riguer*.

The building was fully converted to its present museum use in 1999 and has been strengthened by base isolation to minimise the disruption to the existing heritage fabric. While a large amount of original building fabric remains both internally and externally, the ungainly external stair on the seaward side of the building dominates that elevation and detracts from the simple lines and massing of the building. The principal museum entrance is now located on the seaward side, away from the building's formal entry. An unfortunate stacked pair of brightly-coloured containers serve to direct wayward visitors to the museum entrance and to interrupt the important view of the building from the wharf area. These add to the general visual clutter at the main entrance to Queens Wharf.

Wharf Offices / Shed 7 (Queens Wharf Offices)

This building was also designed by Clere and was completed in 1896 on the opposite side of the main Queens Wharf entrance to the Bond Store. It is a large masonry building, four stories high, with a complex plan form reflecting its site on the curve of Jervois Quay.

Apposite to the rather French Bond Store, the design is neo-Classical with strong English influences in the composition and ornamentation. The elevations have a strong horizontal emphasis with prominent cornice and pediment lines and are anchored at either end of the building with a turret form, spectacularly cantilevered as an oriel on the south-east corner. The ground floor is definitively marked as the base of the building with heavy rustication and predominantly arched openings. The remaining floors share a common pattern of windows divided by light mullions and separated into groups with decorated pilasters. The first and second floors are divided into a horizontal band, with the third floor set apart by a heavy cornice line. A flat roof terrace is concealed behind the parapet line.

4.2.3 Hotel Continental / former Post Office Site

The General Post Office was the Post and Telegraph's head office and after it was extended in 1911 it occupied the whole of the city block from the square to Featherston Street. It was intended to build a new GPO to replace this building and work began in 1974 but eventually it petered out and work on the Park Royal Hotel (now Hotel Intercontinental / IBM tower) began in 1980, making some use of the extensive foundations already completed. A mixed-use building from the start, it includes commercial offices and street level retail with the hotel facilities.

This Modern building is by far the best example of the work of the designers in Wellington (Peddle Thorpe & Montgomery) and is notable for its interesting and well-proportioned stepped prismatic design executed in bronze reflective glass and pink marble. Although the building turns its back on the square, with its

principal hotel and commercial entrances on other streets, its strong general form, careful massing and relatively fine scale helps it make a positive contribution to the qualities of the square.

4.2.4 Huddart Parker Building

This seven-storied office building was completed in 1924 to the design of Crichton, McKay & Haughton. It has a steel frame and is finished in rendered concrete with metal windows and a flat roof. Located on a prominent corner site facing the square, the design has two principal facades, articulated by a splayed corner. The building follows the Chicago style, with a formal division into base, trunk and capital. The base is two stories high and heavily rusticated, the next four stories quite plain and the top floor finished with a heavy cornice and a shallow parapet. Small balconies emphasise the three principal corners of the building.

The building is sparsely ornamented, with most of its feature deriving from the composition of the key architectural elements – the rusticated base, strong pattern of windows and the small balconies and prominent cornice lines. This gives the building an elegant formal quality.

The most important façade is that to Grey Street which contains the main entrance to the building. The central three bays of the façade are brought forward of the two corner bays and the entrance is given additional prominence with an overhanging balcony at the second floor level. The exterior of the building remains largely unaltered.

4.2.5 Tower Corporation

Opposite Clarrie Gibbons is the Tower Corporation building. This was completed to the design of Government Architect John Mair in 1938. It is a massive concrete edifice occupying almost half of the city block with three street frontages. More than 40 m high it is a significant element in the streetscape around Post Office Square.

The building is characterised by its somewhat severe but elegantly detailed exterior, which has minimal adornment and principally relies on its carefully proportioned composition to provide architectural interest. It is divided into a double-height base (which is visually split by the prominent horizontal verandah) with a small level above, surmounted by four principal floors and capped by a fifth. The upper levels are set back from the parapet line of this floor and help to reduce the visual bulk of the building. It is capped with a singular feature, the landmark bronze lantern (which still features on Tower Corporation letterhead), which makes an interesting, although not deliberate, visual connection to the area's maritime heritage.

The principal façade faces the harbour on Customhouse Quay with the main entrance set in a recessed portico in the centre, disfigured somewhat with a clumsy modern canopy rising above the verandah. A large extent of original interior fabric remains and the exterior is in highly authentic condition, giving the building very high heritage values.

4.3 Other features

The current features of the square include several items that have a high level of interest. A telephone box and a cast-iron postal box, alongside Clarrie Gibbons, both historic and painted in Post Office red are the last tangible evidence of the Post Office's association with the site. There are two art installations nearby. One is a France Telecom telephone box and the other is a new stainless steel and neon sculpture – *SkyBlues* by Bill Culbert – installed in 2006. The form of the island is augmented with flower beds, small raised lawns, pohutukawa, seats, bollards, bins and a broad area of paving.

The entrance to Queens Wharf is now cluttered with an untidy assemblage of pedestrian shelters, traffic lights, container sheds and randomly-placed signs and other items, but these elements are at least all relatively small in scale when seen from the square and do not detract significantly from the values of the buildings in relation to the square (although they certainly detract from the visual quality and heritage values of the wharf area).

The restored wharf fence adds another layer of detail and historical interest to the area with its monumental cast-iron pillars surmounted by grand lights and finely detailed wrought iron and steel infill panels. It neatly defines the key demarcation between harbour and city. While this fence is no longer complete along Jervois Quay, a number of sections are stored outside the Overseas Passenger Terminal for future re-use.

4.4 Archaeology

The greatest potential for archaeological evidence in the area relates to harbour development and reclamation activity. It could include buried wharf timbers, construction material for breastworks for reclamations, seawalls and reclamation fill. The reclaimed land would also have contained drains and culverts that may still be in use today. Depending on where fill for the reclamation was obtained it is possible that it may contain pockets of domestic and other rubbish dumped during the reclamation process.

The first buildings in the area were constructed in the 1860s, and it is possible that archaeological evidence of the construction and functions of those buildings, and later structures, may also survive beneath existing building or roads and the

square itself. It is also possible that an early section of Queens Wharf exists beneath the road. Any intact wharf fabric, even if subsurface, would have considerable heritage value.

Other excavations around previous harbour fringes provide some idea of the type of material that may survive subsurface, e.g. the *Inconstant*, and also wharf timbers found during excavations for the Police Station on Victoria Street and reclamation material at Waitangi Park.

Archaeological evidence of this nature has limited information potential, but could provide information about the sequence and nature of harbour developments and reclamations, construction techniques and materials and, in the event of the location of rubbish dumps, information about the consumption habits of Wellington residents. Structural remains surviving in place would also be a tangible reminder of the development of the harbour.

5 Assessment of heritage significance

5.1 Cultural heritage values

Aesthetic value

Does the area have architectural or artistic value because it embodies distinctive characteristics that may include design, style, type, era, form, scale, materials, colour, texture, patina of age, quality of space, craftsmanship, smells, and sounds?

Does the area have townscape value for the part it plays in defining a space or street; providing visual interest; its role as a landmark; or the contribution it makes to the character and sense of place of Wellington?

Does the area convey a sense of cohesiveness through characteristics that may include age, history, design, style, scale, materials, setting, craftsmanship, or use?

Post Office Square is one of Wellington's important public places and is a well-established and familiar visual feature in the city. It is particularly notable for its historic form having largely survived since it achieved its present dimensions and appearance in the early 20th century. The square is clearly defined by a range of buildings of high architectural significance, many of which have a maritime association. The heritage buildings have a uniformly high quality of design, construction and materials, all of which helps invest the square with a strong sense of architectural cohesiveness.

The heritage buildings give the square a strong and distinctive townscape character. They represent several different eras of construction and a range of architectural types and styles. The four wharf buildings are the most visually rich of the buildings and, being set hard to the road edge, make a significant contribution to the spatial qualities of the square. The curved sweep of the Wharf Offices is one of the most visually stimulating of all Wellington's landmarks.

Historic value

Does the area contain parts or places associated with an important person, group, or organisation?

Does the area contain parts or places associated with important historic events, themes, patterns, phases, or activities?

The square is identified with the General Post Office, one of Wellington's more important and distinctive early buildings, and despite the removal of that building, the location of the square on Customhouse Quay still emphasises the historic importance of reclamation in spurring the development and growth of Wellington. Strong links remain between the space and the waterfront with the WHB buildings, the entrance to the historic Queens Wharf and the Huddart Parker building still closely identified with the harbour and exemplifying the importance of early Wellington's almost total reliance on the sea for commerce.

Scientific value:

Does the area have archaeological value for its ability to provide scientific information about past human activity?

Does the area have educational value for what it can demonstrate about aspects of the past?

Does the area have technological value because it embodies a collection of elements of design, detail, materials, or craftsmanship that represent significant construction or architectural achievement or innovation?

The heritage area includes 19th century reclamations and is likely to have significant archaeological value.

Social value:

Does the area represent a focus of high public esteem?

Does the area have symbolic, commemorative, traditional, spiritual, or other cultural value for the community who has used and continues to use it?

Does the area represent a focus of community, regional, or national identity

Does the area contribute to sense of place or continuity?

Does the area represent a focus of community sentiment and connection?

The square has important ongoing social value as a public place – a meeting place and a space where people pass through on their way to and from the waterfront. For south-bound traffic, it has been a place where, for many decades, time and temperature have been checked from the neon sign on the Huddart Parker Building.

5.2 Level of cultural heritage significance

Is the area rare, unique, unusual, seminal, influential, or outstanding?

Is the area a good example of the class it represents?

Does the area have authenticity or integrity because it retains significant fabric from the time of its construction or from later periods when important additions or modifications were carried out?

Although there is no longer a post office associated with the square, the space retains a high degree of historic integrity for its general configuration and the external appearance of the many important original buildings surrounding the square, from which its original character remains readily apparent.

Is the area important for any of the above characteristics at a local, regional, national, or international level?

Regional

6 Sources

Secondary

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Written 2006

Last updated June 2015

appendix a – wcc heritage inventory report

- **huddart parker building**
- **post office square heritage area**



Huddart Parker Building

2 - 6 Jervois Quay (1 Post Office Square)



Photo: *Charles Collins, 2015*

Summary of heritage significance

- The building is a very bold and competent example of Chicago-style architecture and was designed by Crighton, McKay and Haughton a prominent and longstanding Wellington architectural practice.
- The building is situated on a prominent corner site at a corner of Post Office Square and Jervois Quay and has a strong street presence particularly when view from the north.
- The building is part of a group of significant heritage buildings that form the Post Office Square Heritage Area, and of a group of heritage buildings that owed their existence to the nearby wharf trade.
- The building retains the name of Huddart Parker, a large trans-Tasman shipping company and is historically significant for being the last of the shipping industry buildings still standing alongside the waterfront.

District Plan:	Map 17, Symbol 155
Legal Description:	LOT 11 DP 11204 on CT WN33D/660.
Heritage Area:	Post Office Square Heritage Area
HPT Listed:	Not registered 2012
Archaeological Site:	Central City NZAA R27/270
Other Names:	1 Post Office Square 1 - 9 Post Office Square 2 Jervois Quay 10 – 26 Jervois Quay (in error?) 2 – 8 Hunter Street (in error?)
Key physical dates:	1924 (building opened 1925)
Architect / Builder:	Owner: Huddart Parker and Co. Builder: Mitchell and King. Architect: Crichton, McKay and Haughton.
Former uses:	Shipping office
Current uses:	Commercial offices
Earthquake Prone Status:	SR 160289 Bdg StrengthInv AKA 1 Post Office Square. Notice Issued 1/10/2009 Notice Exp 18/3/2023

Extent: Cityview GIS 2012



1.0 Outline History

1.1 History¹

Huddart Parker was a Melbourne based shipping company which ran services between Australia and New Zealand. They had offices on Post Office Square, in Queen's Chambers (so named for its proximity to Queens Wharf) from 1893.² Prior to this the site was occupied by the Pier Hotel, built on land reclaimed by the Provincial Government between 1857 and 1863. Queen's Chambers were damaged by fire in 1923³ the building was later demolished ("wrecked to ground level"⁴), along with T. & W. Young's warehouse next door in Jervois Quay and, in their place, a new building was constructed for Huddart Parker in 1924.⁵ It was designed by Crichton, McKay and Haughton and built by Mitchell and King and opened in February 1925.⁶

Huddart Parker became one of the key players in the trans-Tasman shipping trade, a major rival of the Union Steam Ship Company of New Zealand. Huddart, Parker & Co. Ltd was founded in 1876 in Geelong by James Huddart, T.J. Parker, John Traill, and Captain T. Webb. James Huddart's uncle, Captain Peter Huddart made his fortune as a coal merchant for use in the Victorian goldfields in the 1850s and T.J. Parker had been a merchant, shipping agent and (later) ships owner⁷ in Geelong from circa 1853.⁸

The company was successful and by 1882 had established a service between Melbourne and Sydney and by 1886 ran another between Melbourne and Adelaide. In the 1890s the shipping company covered the principal ports in New South Wales, Victoria, South Australia, Western Australia and Tasmania, with a route to New Zealand established in 1893.⁹ Wellington was selected as the location for a New Zealand Headquarters,¹⁰ and the company operated from No.3 Queen's Chambers.¹¹ The company ran the steam ship *Tasmania* on a route from Auckland to Napier, Wellington, Lyttleton and Sydney every three weeks from December 1893,¹² and other routes followed thereafter. Huddart Parker also operated the Australia, New Zealand and Canada mail route for many years from 1893, and it seems likely that the New Zealand to Australia shipping route was established so as to secure government subsidies for the Canada mail run.¹³

¹ WCC Heritage Building Inventory 2001 ref Jerv1

² *Evening Post*, 15 December 1893, Page 3

³ FIRE IN THE CITY *Evening Post*, 23 April 1923, Page 8

⁴ Permit A2390, .Offices, Jervois Quay for Huddart & Parker and Co., WCC Archives

⁵ A GREAT SHIPPING BUILDING *Evening Post*, 20 February 1924, Page 8

⁶ *Evening Post*, 9 February 1925, Page 5

⁷ Flotilla Australia Website accessed July 2012 <http://www.flotilla-australia.com/huddart.htm>

⁸ The Ship's List website accessed July 2012 <http://www.theshipslist.com/ships/lines/huddart.htm>

⁹ The Ship's List website accessed July 2012 <http://www.theshipslist.com/ships/lines/huddart.htm>

¹⁰ OUR STEAM SERVICES. HUDDART, PARKER & CO.'S NEW ARRANGEMENTS. WELLINGTON TO BE THE HEAD. QUARTERS. [B... [truncated] *Evening Post*, 25 November 1893, Page 2

¹¹ *Evening Post*, 15 December 1893, Page 3

¹² EVENING POST. MONDAY, DECEMBER 4, 1893. MINISTERIAL ABUSE OF POWER. *Evening Post*, 4 December 1893, Page 2

¹³ THE VANCOUVER SERVICE. CALLS TO BE MADE AT WELLINGTON BOTH WAYS. *Evening Post*, 7 June 1897, Page 6; THE VANCOUVER MAIL SERVICE. *Evening Post*, 16 February 1899, Page 5;

One of their ships, the *Wanganella*, was involved in one of most protracted and famous ship groundings in the history of the port of Wellington, after it ran on to Barrett's Reef on 19 January 1947.¹⁴ The *Wanganella* had earlier been requisitioned as an Australian Hospital Ship and served in the Middle East, New Guinea, Solomon Islands, Borneo and the South Pacific and it was ironic that she ran into Barrett's Reef on her maiden voyage after the war.¹⁵ The stranded boat became a major local attraction until, three weeks later, completely stripped of its cargo and fuel, it was finally hauled off the rocks. The company's repair and salvage costs were substantial.¹⁶

Huddart Parker Ltd was taken over by Bitumen and Oil Refineries of Australia Limited in 1961, but though the company no longer exists the Huddart Parker building still bears its name. The building was substantially refurbished between 1987 and 1990.¹⁷ Until the 2000s it was well known as the headquarters of the New Zealand Rugby Football Union.

The (1963) combined clock and temperature display on top of the building was also once a familiar inner-city landmark. The display was said to be the first "weather forecast in lights" for New Zealand and was operated from the meteorological office. The display used a pattern of 1.5m high lights to create the words "fine", "cloudy", "rain", "change" or "gale" and the latter was chosen in "recognition of Wellington's peculiar needs."¹⁸ The display, which was designed to be read from the Wellington Railway Station, also showed the time in hours, minutes and seconds. It was noted that although Auckland had a sign that displayed the time, Christchurch one that displayed the weather forecast and Dunedin one that displayed the temperature and the time, Wellington's was the only one that was linked to an official source such as the Met Office.

The weather forecast in lights was reminiscent of an earlier Provincial Observatory and adjacent Time Ball.¹⁹ The Time Ball was used to recalibrate ship's chronometers which in turn were used during journeys to establish longitude, an essential requirement for navigation. The Provincial Observatory was established in 1863 and used to take astronomical, meteorological and climatological readings.²⁰ Both the Customhouse and Provincial Observatory were located at Queen's Wharf, very close to the future site of the Huddart Parker Building.

The Huddart Parker building is now owned by the Fruitgrower's Charitable Trust who plan to refurbish and strengthen the building with a proposed completion date of 2013.²¹

¹⁴ Johnson D., 'Wellington Harbour', Wellington Maritime Museum Trust, Wellington 1996 pp.347-349

¹⁵ Wikipedia accessed July 2012 http://en.wikipedia.org/wiki/MS_Wanganella

¹⁶ Ibid.

¹⁷ Kernohan op.cit.


¹⁸ *Evening Post*, "Weather on the Skyline" 5/2/1963; Marklin-users website accessed July 2012 http://www.marklin-users.net/cookee_nz/gasworkstramway/IBMClock-HuddartParker.htm

¹⁹ Maggy Wassilieff. 'Astronomy – overview', Te Ara - the Encyclopedia of New Zealand, updated 24-Sep-11 URL: <http://www.TeAra.govt.nz/en/astronomy-overview/1/2>

²⁰ Friends of the Botanic Gardens Website accessed July 2012 <http://www.friendswb.org.nz/observatories.html>

²¹ Hank Schouton, 'Wellington's Huddart Building Getting New Lease,' *DomPost* 19 May 2012

**HUDDART, PARKER AND COMPANY
(LIMITED.)**

 **T**HE magnificent new and fast Passenger Steamer,
T A S M A N I A,
2252 tons, 290 h. power,
Will leave as under (circumstances permitting),
**FOR LYTTELTON,
ON THURSDAY, 7th DECEMBER.**

FOR SYDNEY, VIA AUCKLAND,
Calling at Napier and Gisborne, if sufficient inducement offers,
ON SATURDAY, 9th DECEMBER.
For freight and passage apply to
LEVIN & CO.,-
Agents.

For continuation of shipping advertisements see first page

1893 advertisement for the new New Zealand route for Huddart Parker and Company Ltd.²²



Post Office Square. Image: WCC Archives ref 00138_0_08668

²² *Evening Post*, 28 November 1893, Page 3

1.2 Timeline of modifications

1857 to 1863	Reclamation
Circa 1865	Pier Hotel constructed ²³
Circa 1888	Queen's Chambers constructed ²⁴
1889	Pier Hotel moved to the corner of Customhouse Quay and Grey Street ²⁵
1893	Huddart Parker occupied offices in Queen's Chambers
1925	Huddart Parker Building opened
1941	Fruit-grower's Charitable Trust moved into the building
1961	Huddart Parker Ltd sold to Bitumen and Oil Refineries of Australia Limited
1963/1964	Weather-clock constructed on the roof (C15146)
By 2005	Fruitgrower's Charitable Trust accumulated 100% of ownership of the building.
2012	Proposal by the Fruitgrower's Charitable Trust to refurbish the building and strengthen it to 100% of the current Building Regulations. ²⁶

1.3 Architect

Crichton, McKay & Haughton

William Crichton (1862 – 1928) was born in Cornwall and was trained as an architect in the office of James Hicks of Redruth. He arrived in New Zealand in 1879 and joined the Colonial Architects Office where he “designed several of the largest public buildings in the Colony.”²⁷ Crichton established a private practice in 1891 when he was “retrenched” due to a reduction in size of the public service. He went into partnership with James Hector McKay in 1901 to form Crichton and McKay.

James Hector McKay (d. 1944) was probably originally from Scotland and arrived in New Zealand from Australia in 1890.²⁸ He established an architectural partnership with Robert Roy MacGregor which lasted from 1898-1901, before he formed Crichton and McKay with William Crichton. McKay returned to Britain on his retirement in 1926.²⁹

Vivian Haughton (1891 – 1956) joined the practice of Crichton and McKay in 1909 as a pupil, served at Gallipoli in WWI and received a “severe head wound” at the Somme.³⁰ He became a partner in 1926 and sole principal in 1928, as by then Crichton had died and McKay had retired. In 1935 Haughton went into partnership with William McKeon (1896-1973) and in 1952 Haughton established Haughton and Sons³¹ with his son R.B (Bob) Haughton, who later became president of the NZIA, as did William McKeon in 1945-1946.

²³ *Evening Post*, 19 April 1865, Page 2

²⁴ *Evening Post*, 17 April 1888, Page 3

²⁵ ‘Enlargement of the Pier Hotel.’ *Evening Post*, 5 March 1889, Page 2

²⁶ Schouton, 2012

²⁷ *The Cyclopaedia of New Zealand [Wellington Provincial District] 1897*

²⁸ DNZB entry for McKay from www.teara.govt.nz

²⁹ Dictionary of New Zealand Biography (DNZB) database entries for individuals are available from www.teara.govt.nz; Bullyment Fortune website accessed July 2012

http://www.bullymentfortune.co.nz/BFA_history.html

³⁰ Bullyment Fortune website accessed July 2012

http://www.bullymentfortune.co.nz/BFA_history.html

³¹ NZHPT Professional Biographies accessed May 2012

<http://www.historic.org.nz/corporate/registersearch/ProfessionalBio/Professional.aspx?ID=47>

After Vivian Haughton's death in 1956 the firm became Haughton and Mair. Lindsay Mair was the son of Government Architect John Mair, and in the 1980s the practice became Bullement Fortune Architects (BFA).

Crichton, McKay and Haughton were a prominent Wellington architectural practice and designed a number of fine buildings including the Missions to Seamen Building (1903-4), the Alexandra Road Fever Hospital (1918-1920), Braemar (1924), the Huddart Parker Building (1924), and the Dominion Building (1926-28).³²

2.0 Physical description

2.1 Architecture³³

The Huddart Parker building is a good example of what has become known as the Chicago style. The design follows Louis Sullivan's dictum that a building should have a base, trunk and be properly capped. The two-storey base, comprising the ground and first floors, is quite traditional in design. Heavily rusticated, it has a balustraded hood over the main entrance, a plain entablature, and small balconies supported by consoles at second-floor level in the centre and at both ends of the building. A plain cornice separates this base from the four-storey shaft above.

The shaft is more transitional in appearance. Plain and unadorned, with a regular hierarchy of single, paired or triple windows, the shaft exploits the new steel-frame technology that allowed a greater ratio of window to wall area. A horizontal emphasis is present on the facade, balancing the vertical, and giving a sense of proportion and harmony to the building.

A pronounced cornice divides the shaft from the building's seventh-floor "crown". This crown is capped by a dentilled cornice and a shallow stepped parapet. Balconies repeat the design and placement of those on the third floor.

The building is sparsely ornamented, with most of its feature deriving from the composition of the key architectural elements – the rusticated base, strong pattern of windows and the small balconies and prominent cornice lines. This gives the building an elegant formal quality.

The most important façade is that to Grey Street which contains the main entrance to the building. The central three bays of the façade are brought forward of the two corner bays and the entrance is given additional prominence with an overhanging balcony at the second floor level. The exterior of the building remains largely unaltered.³⁴

³² Ibid

³³ WCC Heritage Building Inventory 2001 ref Jerv1

³⁴ WCC Post Office Square Heritage Area report for DPC 48

2.2 Materials

- Reinforced concrete piles, structural frame, piers, columns, beams, floor and roof slabs.
- Timber ceiling joists with fibrous plaster ceilings
- The original drawings are faint, but the external walls appear to be constructed in reinforced concrete, and the floors to the WCs directly behind the main stair appear to be constructed with timber joists & flooring.
- Internal walls – reinforced concrete walls to stair, elevator, WCs and strong-rooms. Coke filled “patent coke breeze blocks” for all other partitions
- Entrance vestibule – marble cladding

2.3 Setting³⁵

Post Office Square heritage area is a significant and popular urban open space of over 100 years standing surrounded by a group of important former harbour board and commercial buildings. The area is named for the former General Post Office (GPO), which occupied the site of the present-day Hotel Intercontinental and IBM Tower on Customhouse Quay from 1863 to 1974.

The heritage area is not really a square in the conventional sense but it is an open, definable space at the confluence of a number of important streets, and is closely related to the establishment and use of the waterfront by the former Wellington Harbour Board (WHB). In particular, the square was, and is, the key point of access to Queens Wharf, Wellington’s most historically important wharf.

The square was created partly by 19th century additions to the original 1857-63 reclamation which gave room to construct buildings on the eastern side of the square and accommodate traffic and even, for a period, a railway. A statue of Queen Victoria was placed there in 1906 (and later removed in 1911), while the island was formed in 1912 to accommodate the tram shelter that later became Clarrie Gibbons. The island has grown considerably in extent since then. With a couple of notable exceptions, the square has undergone only incremental change since the early 20th century and, as a result, it has maintained its basic configuration and essential characteristics. It is, despite the presence of modern buildings on the edges, still recognisably the same place it was 100 years ago.

Post Office Square is a place of high heritage value and importance to Wellington and contains a number of significant heritage buildings. It is a place very familiar to many Wellingtonians and is passed daily by thousands of people, in cars or on foot.

The Post Office Square heritage area is principally an open space defined by a number of significant heritage buildings. The area includes all the buildings bounding the square – on Grey Street and Customhouse and Jervois Quays, as well as Sheds 11 and 13 to the immediate north and the nearby Wharf Offices and Bond Store buildings. The boundary follows the property lines of the key buildings surrounding the square and extends across Jervois Quay to pick up the four former WHB buildings. With one exception, all the buildings within the area boundary contribute to the formation and qualities of the square.

³⁵ WCC Post Office Square Heritage Area report for DPC 48

Buildings

- Wharf Offices (Shed 7 / Wharf Office Apartments, 1896)
- Head Office and Bond Store (Museum of Wellington - City and Sea, 1891-92)
- Shed 11 (1904-05)
- Shed 13 (1904-05)
- Clarrie Gibbons Store (and traffic island, 1912)
- Huddart Parker Building, 2-6 Jervois Quay (1924)
- Tower Building, 50 – 64 Customhouse Quay (1936)
- Intercontinental Hotel, 2 Grey Street (1988)
- Todd Corporation Building, 95 Customhouse Quay, (1987)
- Chapman Tripp Building, 1-13 Grey Street (1976)

With the exception of the latter two, these are all buildings of high heritage significance.

There are a number of other features within the square and on its margins that can be considered part of the heritage area, many of which contribute to its values, including the Queens Wharf gates (1899), a heritage telephone box (c.1938) and a heritage postal box (dating from between 1879 and 1910).

3.0 References

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Criteria for assessing cultural heritage significance

Cultural heritage values

Aesthetic Value:

Architectural: *Does the item have architectural or artistic value for characteristics that may include its design, style, era, form, scale, materials, colour, texture, patina of age, quality of space, craftsmanship, smells, and sounds?*

The building is a very bold and competent example of Chicago-style architecture.

Townscape: *Does the item have townscape value for the part it plays in defining a space or street; providing visual interest; its role as a landmark; or the contribution it makes to the character and sense of place of Wellington?*

The building is situated on a prominent corner site at a corner of Post Office Square and Jervois Quay and has a strong street presence particularly when viewed from the north. Its rooftop has long been occupied by signage, historically by an illuminated clock and weather forecast, presently by an advertisement for a local radio station and a temperature display. This signage takes advantage of the prominence of the building, particularly for passing traffic along the key transport route of Customhouse and Jervois Quays.

The configuration of open space Post Office Square and the curved junction of Jervois and Customhouse Quay add to the townscape value of this key Wellington corner site.

Group: *Is the item part of a group of buildings, structures, or sites that taken together have coherence because of their age, history, style, scale, materials, or use?*

The building is part of a group of significant heritage buildings that form the Post Office Square Heritage Area.

The building is one of a group of heritage buildings that owed their existence to the nearby wharf trade.

Historic Value:

Association: *Is the item associated with an important person, group, or organisation?*

The building retains the name of Huddart Parker, a large trans-Tasman shipping company and is historically significant for being the last of the shipping industry buildings still standing alongside the waterfront.

The building was designed by Crighton, McKay and Haughton, a prominent and longstanding Wellington architectural practice.

Association: *Is the item associated with an important historic event, theme, pattern, phase, or activity?*

The building is associated with the nineteenth and twentieth century shipping industry.

Scientific Value:

Archaeological: *Does the item have archaeological value for its ability to provide scientific information about past human activity?*

Central City NZAA R27/270

Educational: *Does the item have educational value for what it can demonstrate about aspects of the past?*

Technological: *Does the item have technological value for its innovative or important construction methods or use of materials?*

Social Value:

Public esteem: *Is the item held in high public esteem?*

Symbolic, commemorative, traditional, spiritual: *Does the item have symbolic, commemorative, traditional, spiritual or other cultural value for the community who has used and continues to use it?*

Identity/Sense of place/Continuity:

*Is the item a focus of community, regional, or national identity?
Does the item contribute to sense of place or continuity?*

The building façade has remained (relatively) unaltered for over 80 years and makes a strong positive contribution to the sense of place and continuity of the BNZ /Head Office Heritage Area.

Sentiment/Connection: *Is the item a focus of community sentiment and connection?*

The building once held community sentiment and connection for the temperature display and clock that was a prominent feature on the roof. This has somewhat diminished since the removal of the display.

Level of cultural heritage significance

Rare: *Is the item rare, unique, unusual, seminal, influential, or outstanding?*

Representative: *Is the item a good example of the class it represents?*

Authentic: *Does the item have authenticity or integrity because it retains significant fabric from the time of its construction or from later periods when important additions or modifications were carried out?*

The building exterior has had few intrusive modern alterations and additions and retains much of the authentic building fabric.

Local/Regional/National/International

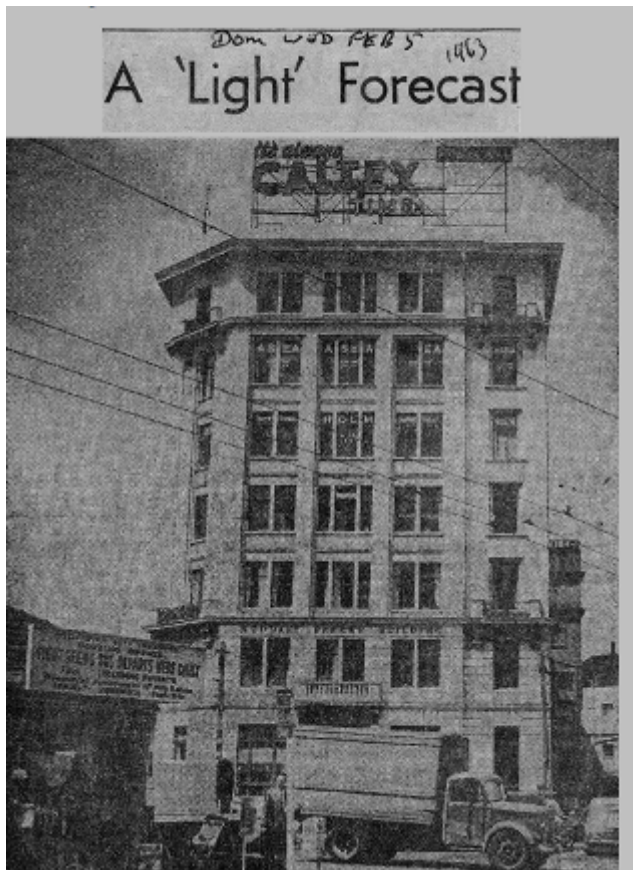
Is the item important for any of the above characteristics at a local, regional, national, or international level?

4.0 Appendix

Research checklist (desktop)

Source	Y/N	Comments
1995 Heritage Inventory	Y	
2001 Non-Residential heritage Inventory	Y	
WCC Records – building file	Y	
WCC Records – grant files (earthquake strengthening, enhancement of heritage values)	Y	
Research notes from 2001 Non-Residential heritage Inventory	Y	none
Plan change?	Y	
Heritage Area Report	Y	
Heritage Area Spreadsheet	Y	
Heritage items folder (electronic)	Y	
HPT website	Y	
HPT files	Y	
Conservation Plan	N	
Searched Heritage Library (CAB 2)	Y	

Background research



Weather On The Skyline

New Zealand's first weather forecast in lights operated from the meteorological office is being built on Wellington's skyline 125 feet above Post Office Square.

The word "gale" has been selected for inclusion in the five alternative weather messages, in recognition of Wellington's peculiar needs.

The pattern of lights, five feet high, on top of the Huddart, Parker Building, will otherwise read "fine," "cloudy," "rain" or "change," in response to mechanism something like a telephone which weather men will dial in the Kelburn observatory.

The sign is being installed so that it can be clearly read from the entrance of the railway station.

It will also tell the time in hours and minutes in lighted figures operated by a precision clock inside the building said to be foolproof against power failure. The figures will not light up during an electricity

breakdown, but "stored-up" time will enable the correct time to be flashed on when power resumes.

Some of the mechanical equipment has not yet arrived in New Zealand, so it may be six weeks or two months before the sign is fully operative.

Auckland has a sign which records time and temperature. In Christchurch there is a weather sign, but it is not worked direct from an official source.

**appendix b – huddart parker building, the dominon post 8
february 2014**



Huddart building better than new

HANK SCHOUTEN

THE handsome old Huddart Parker Building in Post Office Square is being touted as an example of how old Wellington buildings can be turned around.

Two years ago the 90-year-old office block was tired and facing an uncertain future with a seismic rating of just 29 per cent of new building standard.

Its owner was faced with a tough financial decision in the face of a dual challenge of rocketing insurance premiums and a loss of rental income as increasingly nervous tenants began looking for safer accommodation.

Two years and nearly \$9 million later the transformation is complete – the building has been refurbished, strengthened to more than 100 per cent of new building standard and all the space has been let to tenants lining up to get into a safe, well-appointed character space in a well-located city landmark.

The project had gone very well, said Michael Gaffaney, chairman of owning company Huddart Parker Building Ltd.

“We’re very pleased with the end result,” said Gaffaney, who worked in the building for many years.

As well as preserving an important part of Wellington’s architectural heritage, he was convinced that the cost of doing it up was worthwhile.

Valuations were done to assess if the spending made sense and he was certain it was a good investment, but acknowledged it would not have been if the building was in a back street up near the Basin Reserve.

Tenants were paying an average of just under \$400 per square metre for space in the building, slightly less than he hoped.

Gaffaney was not able to accurately calculate the percentage return it was getting but was convinced it was better than money in the bank for the Fruitgrowers Charitable Trust who wanted a long-term steady return.

Timing of the project was a factor in its success, he said.

“It’s a bit like the sharemarket. If you’re going to panic it’s better to panic first.”



Retro fit: The Huddart Parker building in Post Office Square where almost \$9 million has been spent on a major refit and strengthening project.

This meant they were ahead of the game in securing contractors and consultants and getting the job done ahead of everybody else.

Gaffaney praised all the consultants and contractors who had been involved in the project led by LT McGuinness.

Engineering consultant Adam Thornton, of Dunning Thornton Consultants, who outlined the project at a Property Council meeting this week, said the Huddart Parker building was a Wellington icon and one of the first fully-reinforced buildings in the country when it was built between 1925 and 1928.

It had always been a high value waterfront site and that gave the owner confidence in going to a high level of seismic retrofit.

But it was a punt. The building was earthquake-prone and tenants moved out so the owners did not have many options if they wanted to get tenants back.

He explained that the original hardwood piles, which were in good condition, had been supplemented by new anchor piles sunk 5-8 metres down to bedrock.

New reinforced concrete columns had been installed around the interior periphery of the building and the original exterior load-bearing walls were now effectively a heavy veneer.

The ends of cross beams had been strengthened with carbon fibre wrapping and a lot of weight had been taken out of the building by removing heavy strong rooms on most floors.

Jeff McHardy, of L T McGuinness,



It's a bit like the sharemarket. If you're going to panic it's better to panic first.

Michael Gaffaney
Huddart Parker Building chairman



said it was a complex project which required a lot of collaboration with the engineers, architects and the building owners.

The construction phase, which took 11 months, involved humping over 170 tonnes of reinforcing and 800 cubic metres of concrete into the building without the use of a crane.

There were also over three kilometres of concrete cuts as slots were cut around the perimeter walls and beams as they created a new building frame.

Marian Salmond, of Seddon Architects, said building services also needed to be upgraded to attract tenants.

This included adding a third lift, improving ventilation and heating, and providing toilets, access and other services as near as reasonably practical to those prescribed by the

building codes.

David Fisher, of leasing agents CBRE, said it was a great project to be involved in right from the start.

No expense was spared in future proofing the building while retaining its historic character and this was very appealing to tenants.

The floors had high studs, there was good natural light and the views, especially from the top floors.

Tenant interest picked up after the July and August earthquakes and the building was fully tenanted within nine months.

Ground-floor tenants were Margies Coffee House and the Charley Noble restaurant/bar.

Level one has been leased to the Assignment Group, MBM and Eighty-One, levels two and three to Clemenger BBDO, level four will be occupied by Boffa Miskell, level five has been leased to the Banking Ombudsman Scheme and Crown Irrigation Investments Limited with level six leased to Stout Street Chambers.

CBRE director of asset service Ray Di Leva, who is now managing the building, said it was a testimony to the effort and vision of the landlord.

"The preservation of the heritage features of this waterfront property along with its high seismic rating has created a unique offering in the market which has been well received."

The building was originally built by Mitchell King for the Huddart Parker shipping company and designed in the Chicago-style by Crichton, McKay and Haughton.

Richard Knott Limited

Urban Design | Masterplanning | Built Heritage
Town Planning | Landscape and Visual Assessment

To: Huddart Parker Building Limited; Keith Mackenzie

From: Richard Knott

Date: 6th April 2022

Re: Replacement Digital Sign
Huddart Parker Building

1. Introduction

This memorandum provides an independent peer review of the proposal to reinstate a sign on the existing structure at roof level on the Huddart Parker Building, 2 Jervois Quay, Wellington.

The building is a scheduled heritage building in the Wellington City District Plan (in that it is included within the Chapter 21 Appendix – Heritage List: Areas, Buildings, Objects, Trees and Maori Sites). It is also located within the Post Office Square Heritage Area. The building is not included on the Heritage New Zealand Pouhere Taongathe 'New Zealand Heritage List/Rārangi Kōrero'. There are various other heritage listed items in the local area.

I understand that the sign was first constructed in 1963 and consisted of an area dedicated to advertisement and an area dedicated to the weather forecast. The intention is to upgrade the existing structure and to add a 13.7m(w) x 4m(h) digital sign face; this is a similar dimension to the maximum size static sign which could be accommodated on the sign structure as existing. As was previously the case, the sign will at times include an area showing weather and time information. The images shown on the new digital face will have a minimum display time of 8 seconds, with a 0.5 second dissolve between images.

For brevity, this memo does not set out full details of the proposal, as these are already well covered within the AEE and other application documents.

I visited the local area on the 7th February 2022.

This review:

- Provides comment on the *Huddart Parker Building – Signage, Wellington Central, Wellington - Assessment of Effects on Historic Heritage*¹ prepared by Archifact
- Considers the visibility of the sign structure and proposed sign

2. Qualifications and experience

I hold the following qualifications:

- *Post Graduate Diploma Building Conservation, School of Conservation Sciences, Bournemouth University (2002)*
- *Master of Arts Urban Design, University of the West of England (1995)*
- *Bachelor of Planning (1989)*
- *BA(Hons) Town and Country Planning (1988)*

I am a full member of the New Zealand Planning Institute and the UK's Institute of Historic Building Conservation. I am also an elected full member of the Institute of Highway Engineers and a Chartered Town Planner (Member of the Royal Town Planning Institute).

I have worked in the areas of special character, heritage, urban design and planning since 1989 and throughout my career I have led projects relating to special character areas, conservation areas and heritage buildings.

To expand my knowledge and understanding of global best practice in historic heritage, special character and visual impact matters, I have undertaken overseas continuing professional development courses. In 2016, I

¹ Huddart Parker Building – Signage, Wellington Central, Wellington - Assessment of Effects on Historic Heritage, Archifact (31 March 2022).

attended the University of Southern California Fundamentals of Heritage Conservation summer school and in 2019 I attended the Planning Institute of Australia landscape and visual assessment training.

I am a qualified hearing commissioner, with a chair's endorsement. I have sat as independent planning commissioner (panel member and/or Chair) at hearings for Hamilton City Council, Whangarei District Council, Taupo District Council, Tauranga City Council, South Wairarapa District Council and Auckland Council on over 40 hearings. I often sit on hearings panels when specialist historic heritage, special character or urban design expertise is required.

I have provided independent advice on over 50 digital signs and billboards on sites across New Zealand. I am very familiar with the issues associated with digital signs. I provided expert advice to the Embassy Theatre Trust in relation to their application to vary conditions on their consent and at the subsequent Environment Court mediation (where the matter was resolved).

3. Peer Review of the Archifact Assessment

I have read the Archifact report and consider that it is:

- a) Based on a sound and well-accepted methodology.
- b) Addresses all matters which I would expect it to consider.

I consider that the description of the building and the local area in the Archifact report to be accurate.

I also accept and support Archifact's assessment against the 21D.3.1.5 assessment criteria.

I accept Archifact's overall conclusions.

4. Visibility of the Sign Structure and Proposed Digital Sign

I explored the local area whilst on my site visit to identify key viewpoints of the existing sign structure and the proposed digital sign.

The most significant viewpoints are:

- Locations in Customhouse Quay to the north of the site.
- Locations in Grey Street.

All photographs RKL 07.02.2022. Camera Fujifilm X-E2S with 35mm lens. This provides the equivalent of a 53mm lens on a full frame camera i.e. the traditionally accepted lens which provides a realistic representation of the world seen through the human eye.²

Locations in Customhouse Quay to the north of the site

In considering the Customhouse Quay viewpoints (which include views from within Post Office Square), I consider it significant that the sign frame remains on the building and that, as noted in the Archifact report, the WCC heritage inventory record includes recognition that the *'building once held community sentiment and connection for the temperature display and clock that was a prominent feature'*.

In close views the sign is well above the view of pedestrians passing through the Square and along Customhouse Quay. It is only in more distant views that the existing sign structure and proposed digital display will become visible.

Representative views are shown in Figures 1 and 2. In these views the sign structure, and the proposed sign, will be viewed against the backdrop of the existing tall buildings located to the south and south-west of the site. As such, the sign structure, and proposed new sign, do not break the skyline. In addition, at the distance required to easily view the sign structure and proposed digital display, the sign represents a relatively small feature in relatively expansive view.

In view of the above, I consider that the proposed digital sign which will be fixed to the existing sign structure, will not be a dominant feature in views from Customhouse Quay and Post Office Square and will appear as an

² <https://www.bhphotovideo.com/explora/photography/buying-guide/the-one-lens-every-photographer-should-have-and-use-the-50mm>

integral part of the wider urban context. As such, I consider that it will not have a more than a minor effect on the heritage significance of the Huddart Parker Building or the Post Office Square Historic Heritage Area.

Locations in Grey Street

A representative view is shown in Figure 3. From locations in Grey Street the sign structure is already seen as extending above the existing building. The sign structure has been a feature of the building since 1963. Given the historic existence of the sign structure, and that this same structure will be utilised for the new digital sign (albeit that it will be strengthened), the addition of the digital billboard face will have little impact on this view, with the face being viewed at an angle and the existing structure still being visible. The same is also true of a view from the south-west from Customhouse Quay as shown in Figure 4.

In view of the above, I consider that the proposed digital sign which will be fixed to the existing sign structure, will not be a dominant feature in views from locations in Grey Street and will appear as an integral part of the wider urban context. As such, I consider that it will not have a more than a minor effect on the heritage significance of the Huddart Parker Building or the Post Office Square Historic Heritage Area.



Figure 1: View of the building from the north (from west side of Customhouse Quay)



Figure 2: View of the building from the north (from east side of Customhouse Quay)



Figure 3 (left): View of building from the west along Grey Street (from close to intersection with Lambton Quay)



Figure 4 (Right): Partial view of the upper level of the building and existing billboard structure from the south-west in Customhouse Quay

5. Conclusion

I have found that the Archifact's Assessment of Effects on Historic Heritage is based on a sound and well-accepted methodology and address all the matters which I would expect it to consider.

Having visited the site, I accept and support Archifact's assessment against the relevant policies and assessment criteria of the Wellington City District Plan and consider that the proposed digital sign, which will be fixed to the existing sign structure, will not be a dominant feature in views from locations in Customhouse Quay or Grey Street and will appear as an integral part of the wider urban context. As such, I consider that it will not have a more than a minor effect on the heritage significance of the Huddart Parker Building or the Post Office Square Historic Heritage Area.



Richard Knott
MNZPI MRTPI IHBC IHE



· INSTITUTE · OF · HISTORIC ·
BUILDING · CONSERVATION

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Proposed Digital Billboard

2 Jervois Quay, Wellington Central

Traffic Engineering Report

PREPARED FOR NZ FRUITGROWERS' CHARITABLE TRUST | APRIL 2022

We design with community in mind



Revision Schedule

Rev No	Date	Description	Signature of Typed Name (documentation on file)			
			Prepared by	Checked by	Reviewed by	Approved by
1	19/01/21	Version 1	EM	GvdW	BH	MGG
2	08/04/22	Version 2 Final			BH	BH

Quality Statement

PROJECT MANAGER Brett Harries	PROJECT TECHNICAL LEAD Gerhard van der Westhuizen
---	---

PREPARED BY

Elliot Martin

15 / 01 / 2021

CHECKED BY

Gerhard van der Westhuizen

15 / 01 / 2021

REVIEWED BY

Brett Harries

19 / 01 / 2021

APPROVED FOR ISSUE BY

Brett Harries

08 / 04 / 2022

This document entitled “*Proposed Digital Billboard, 2 Jervois Quay, Wellington Central – Traffic Engineering Report*” was prepared by Stantec New Zealand (“Stantec”) for the account of NZ Fruitgrowers’ Charitable Trust (“Client”). The material in it reflects Stantec’s professional judgment in light of the scope, the Client’s brief (if any) and other limitations stated in the document and in the contract between Stantec and the Client. The opinions in the document are based on conditions and information existing at the time the document was published. In preparing the document, Stantec may have relied on information supplied to it by others. Any use which a third party makes of this document is the responsibility of such third party. No liability is accepted by Stantec or any employee or sub-consultant of Stantec with respect to its use by a third party.

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1.0 INTRODUCTION

This report provides an assessment of a proposal by NZ Fruitgrowers' Charitable Trust to establish a digital billboard on the Huddart Parker Building at 2 Jervois Quay in Wellington Central. The establishment of the digital billboard will result in the reinstatement of a sign that previously existed several years ago in the same position on the building, although the previous sign was static and not digital.

The proposed digital billboard will be landscape oriented with dimensions of 13m width by 4m height. As with the previous sign, it will display commercial graphics for third-party advertisers along with public information including time and weather conditions and community events.

This assessment of the proposed billboard covers the following matters:

- The characteristics of the traffic environment within which the billboard will be located.
- General road safety matters relating to advertising signage.
- A description of the proposed design and operational characteristics of the billboard, and a traffic safety assessment of the proposal within the context of the surrounding traffic environment.
- An assessment of the extent that the design and operation of the billboard is in accordance with the relevant provisions of the Wellington City Council District Plan (**District Plan**).
- An assessment of the extent that the design and operation of the billboards is consistent with the relevant guidance provided by the Waka Kotahi New Zealand Transport Agency (**Waka Kotahi**) "*Traffic control devices manual, 2011, Part 3 Advertising signs*" (**TCDM 3**).

These and other relevant matters are discussed in the detail of this report to follow. By way of a summary of the analyses that will be described, it is concluded that the establishment of the proposed billboard can be achieved in a manner that ensures less than minor adverse effects to the performance and safety on the local traffic environment.



2.0 THE SITE

2.1 BILLBOARD LOCATION

The digital billboard is proposed to be established on the northern face of the Huddart Parker Building at 2 Jervis Quay, and will reuse the frame on which a static billboard was previously established on top of the building.

This location for the billboard is about 20m west of the Jervis Quay / Post Office Square / Queens Wharf signalised intersection, and about 35m east of the Customhouse Quay / Grey Street give-way controlled intersection.

The subject site has a District Plan zoning of Central Area within the Post Office Square Heritage Area.

An aerial view of the billboard location within the surrounding local traffic environment is shown below in **Figure 2-1**.



Figure 2-1: Proposed Billboard Location

The main audience for the billboard will be southbound traffic travelling along Customhouse Quay / Jervis Quay from the point that screen content will first become reasonably legible at Brandon Street. The height of the billboard and its oblique angle to both Grey Street and Queens Wharf means that it will not be readily visible from those approaches.



2.2 THE TRAFFIC ENVIRONMENT

Customhouse Quay north of Panama Street, and Jervois Quay are classified in the District Plan as Arterials; while Customhouse Quay south of Panama Street is classified as a Collector. The road network hierarchy within the Central Area is shown in **Figure 2-2** below.

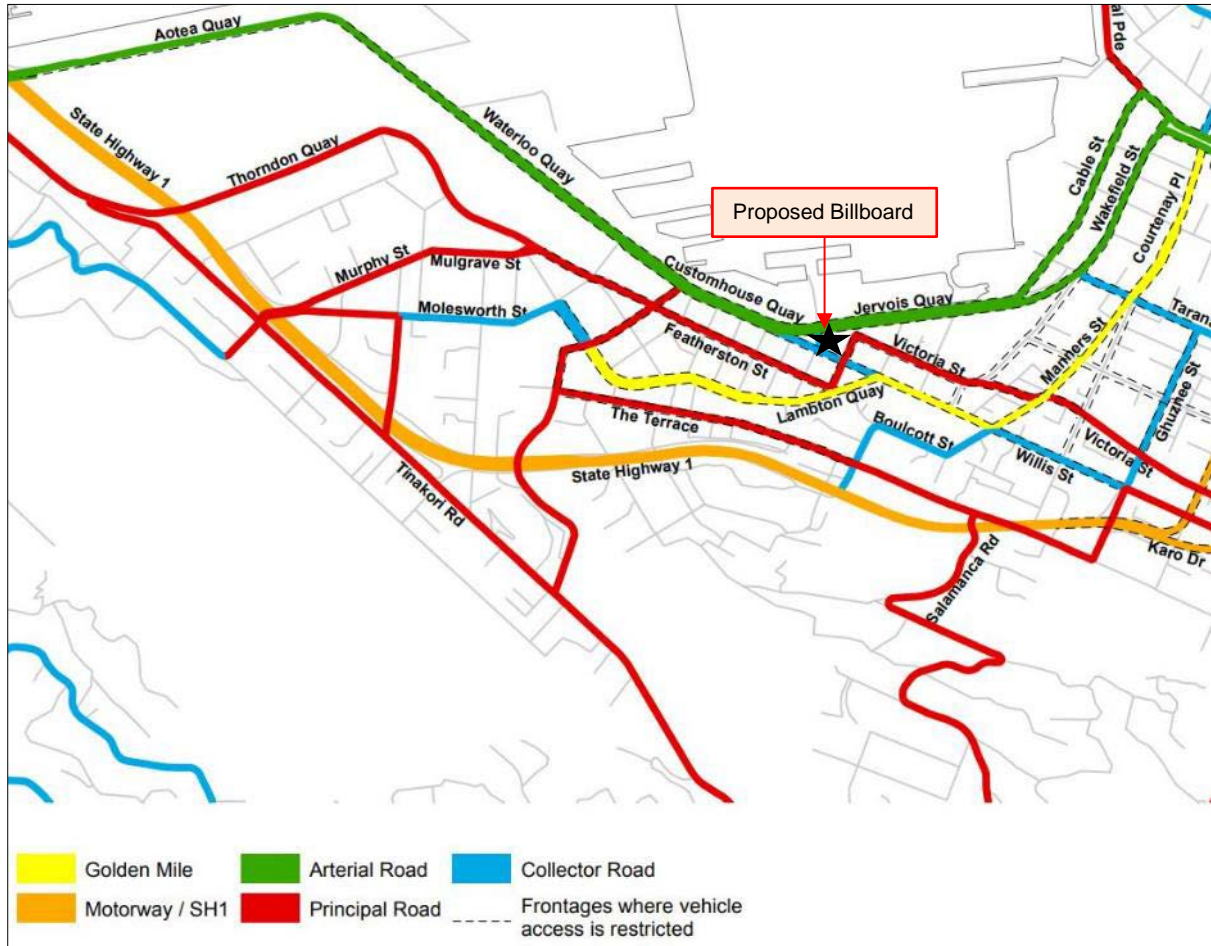


Figure 2-2: Central Area Road Hierarchy¹

Customhouse Quay north of Panama Street, and Jervois Quay have posted speed limits of 50km/h. Customhouse Quay south of Panama Street has a speed limit of 30km/h; as do Grey Street and Panama Street (Secondary Collector). The applicable speed limits in the vicinity of the proposed billboard are shown below in **Figure 2-3**.

¹ Wellington District Plan, Map 34, Hierarchy of Roads (Central Area)

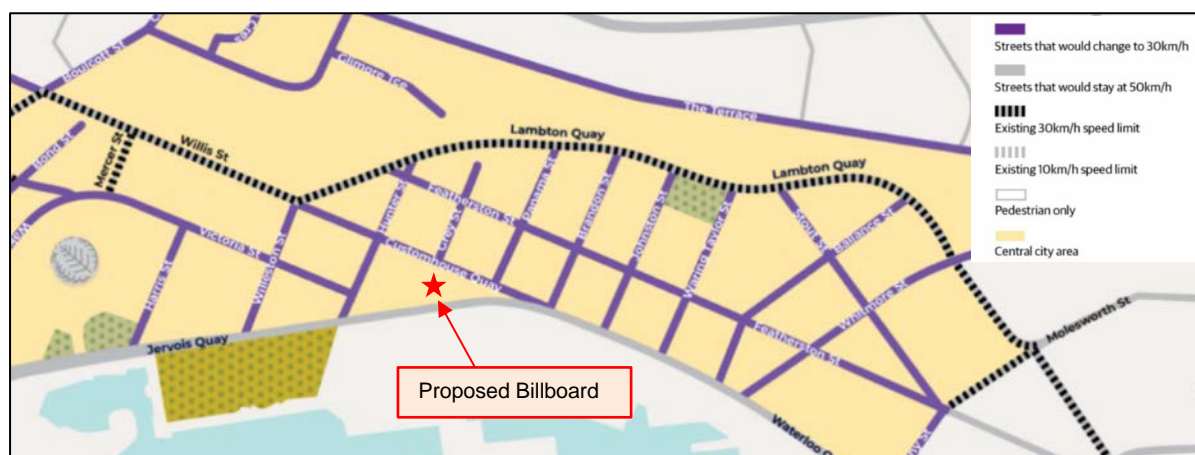


Figure 2-3: Central Area speed limits

2.3 ROAD SAFETY

A search of the Waka Kotahi Crash Analysis System (**CAS**) was undertaken for the 5-year period 2017 to 2021, for all reported crashes that occurred on the section of Jervois Quay from which screen content of the proposed digital billboard will be reasonably visible, being the 150m area between and including the Brandon Street / Customhouse Quay intersection, and the Jervois Quay / Post Office Square / Queens Wharf intersection. This area, and the grouped locations of the crashes in the vicinity of the indicated billboard site, is shown in **Figure 2-3**.

A total of 18 crashes were recorded within this area, a CAS plain English summary of which is provided as Appendix A.

Of the 18 recorded crashes, only five occurred in a travel direction or at a location where the driver at fault would have potentially had visibility of the proposed billboard location if it were present.

A summary of the characteristics of the crashes that occurred within the search area which involved a driver at fault who would have had potential visibility of the billboard is provided as follows:

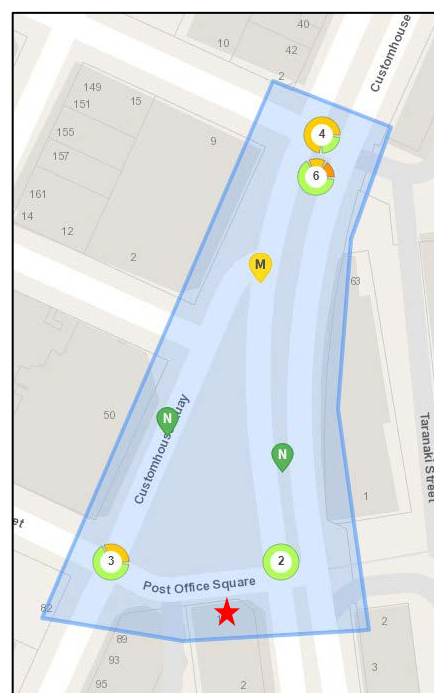


Figure 2-4: CAS grouped crash locations

- Crash ID 201818515**
 A moped rider travelling southbound on Jervois Quay lost control on a wet road but did not leave the road. One minor injury resulted.
- Crash ID 2021198080**
 A southbound driver on Customhouse Quay hit a vehicle turning right out of Lady Elizabeth Lane. The southbound driver admitted to trying to get through the intersection at the end of an amber signal, but it changed to red as the driver entered the intersection. No injury resulted
- Crash ID 201896309**
 A southbound cyclist on Customhouse Quay ran a red light and hit a vehicle merging onto Customhouse Quay from the left. The cyclist did not see the signal or the car entering the intersection. The cyclist apologised for 'looking down'. No injury resulted



- **Crash ID 201952657**

A driver of a police vehicle turning left out of Lady Elizabeth Lane hit two pedestrians crossing Customhouse Quay. The police driver had been diverted by a vehicle which had gone through the intersection on a red signal, and was contemplating chasing it. As the police driver turned left onto Customhouse Quay, the driver failed to see the pedestrians as they were obscured by the gates. One minor injury resulted.

- **Crash ID 201750703**

A southbound driver on Customhouse Quay hit the rear of the vehicle in front when at a position about 30m north of Post Office Square. The driver at fault had been using a cell phone and failed to notice the vehicle in front slowing. No injury resulted.

None of the crashes referred in any way to any distraction by any element of the environment that is external to the vehicle that could have influenced any of the road users involved (other than perhaps the police driver who was contemplating chasing a vehicle that had run a red light). Certainly, none referred in any way to the existing signage in the area as being a distraction.

Overall, there is nothing about the crash history that reveals any inherent road safety defect with this section of Customhouse Quay and Jervois Quay, nor any road safety issue that is likely to impact on the ability to establish the proposed billboard as intended. This conclusion is supported by recent research wherein examinations of incidents and driver performances prior to then after the introduction of billboards at signalised intersections revealed no adverse effects. This is discussed in more detail in Appendix B of this report.



3.0 BILLBOARD SAFETY ASSESSMENT CONSIDERATIONS

The traffic safety considerations as they relate to digital billboards can be broadly considered in four categories:

- *The potential creation of a visibility obstruction or a direct roadside hazard:*

This relates to the physical presence of the billboard structure, rather than what is displayed on the screen. The important aspects here are that the billboard structure should not physically impact on driver visibility of the road, or other road users, or any traffic control device; and nor should it create a physical impediment or obstruction to the movement of people.

- *The potential creation of driver confusion through image effects such as the mimicking of an official road sign or instructing drivers to do something:*

This concerns the design of image content to ensure that it does not mimic official traffic signs or direct drivers to undertake particular manoeuvres. This is consistently applicable to all billboards, whether they utilise static or digital methods of display. In this regard, Section 5 of this report provides a recommended condition of consent to ensure that image content does not cause confusion with traffic control devices.

- *The potential creation of driver distraction where a driver looking at the billboard may fail to notice real or potential hazards on the road:*

Image content is largely self-managed by the advertisers through an industry code of practice, and more significantly by the need for advertisers to keep messages simple and easily legible. This enables the image displays to effectively get a message across within the brief time that drivers are willing to allow advertising to become a component of their normal driving task.

- *The potential creation of direct driver distraction through display effects such as glare, or as a result of the transitions between images:*

A digital image can change while a driver is looking at the message, potentially encouraging a driver's glance to be extended, or to potentially catch a driver's attention due to the transition itself. Controlling the frequency and method of image change is important for managing and minimising any potential for distraction during image changes. These points are addressed by way of recommended conditions relating to the operation of the billboard that are described in Section 5 of this report, and which have the objective of ensuring that digital billboard operations avoid any potential for hazardous driver distraction.

Each of these categories have been assessed for the proposed digital billboard as described in Section 4 below. It is noted that the first three categories above apply to any sort of advertising sign, while the fourth category is largely specific to digital billboards as they operate with variable messages.

In considering each of the four categories above, reference has been made to standards and guidelines that apply in New Zealand, along with guidance from international reports and research papers. In this regard, recent empirically-based research papers, (including those that have been cited in Appendix B to this report), along with the practical experience now available from the growth of digital billboard operations in New Zealand and internationally, are together confirming that digital billboards are not inherently hazardous to road safety, and are not producing any identifiable adverse safety effects.

In regard to the latter point above, Appendix C describes a crash search for all of New Zealand with a specific search for the crash factor that relates to distraction by signs. This search revealed zero crashes related to the presence or operation of digital billboards.



4.0 BILLBOARD ASSESSMENT

4.1 THE PROPOSAL

As previously noted, the proposed digital billboard will have a single display panel that is landscape oriented with screen dimensions of 13m width by 4m height. It will be oriented toward southbound traffic on Customhouse Quay and Jervois Quay.

The billboard will also be briefly and incidentally visible to eastbound traffic emerging from Johnston Street and Panama Street. However, these views are very much secondary as the oblique angle of viewing sits outside of a driver's normal field of vision, making it unlikely that a driver will even notice the billboard's presence. The billboard's location, orientation and height will practically preclude any visibility from either Grey Street or the Queens Wharf approach.

The billboard screen will be located above the building level and will not extend into the road reserve. There is then, no potential at all for the creation of any sort of pedestrian obstruction or impediment, nor will it create any visibility restrictions for motorists.

It is understood that the billboard will operate with a minimum image display time of 8-seconds, and with 0.5-second dissolve transitions between images. These operational characteristics have largely become industry standards in New Zealand and have now been well proven to enable safe operations.

It is also understood that the LED screen will operate with lumination levels that will be automatically managed so that the screen is responsive to changes in ambient lighting conditions, i.e. lumination will increase in brighter conditions and decrease in duller conditions. In this regard, a significant road safety advantage of the proposed digital screen over conventional static billboards is that the images will be more clearly legible in all lighting conditions and will not result in reflected glare due to external illumination by spotlights.

Figure 4-1 below shows an indicative layout for the billboard as viewed from Post Office Square.



Figure 4-1: Proposed Billboard viewed from Post Office Square



4.2 APPROACH VISIBILITIES

The alignment of Customhouse Quay / Jervois Quay ensures good advance visibility of the billboard when approaching from the southbound direction. The digital screen may become discernible, albeit not legibly, from a distance of about 400m, at the north approach of the Whitmore Street / Waterloo Quay intersection. From this viewpoint however, the billboard will not be aligned to a driver's central vision, and screen content will be largely indistinct.

Screen legibility will not practically commence until within a distance of about 150m. Clear legibility will become available once within about 80-100m. These extents of advance visibility are more than adequate to enable a driver to glance at the billboard should that driver be inclined to do so, and they readily satisfy the 80m minimum forward visibility distance as recommended by TCDM 3.

Figure 4-2 below illustrates the approximate position of the billboard when viewed from about 400m.

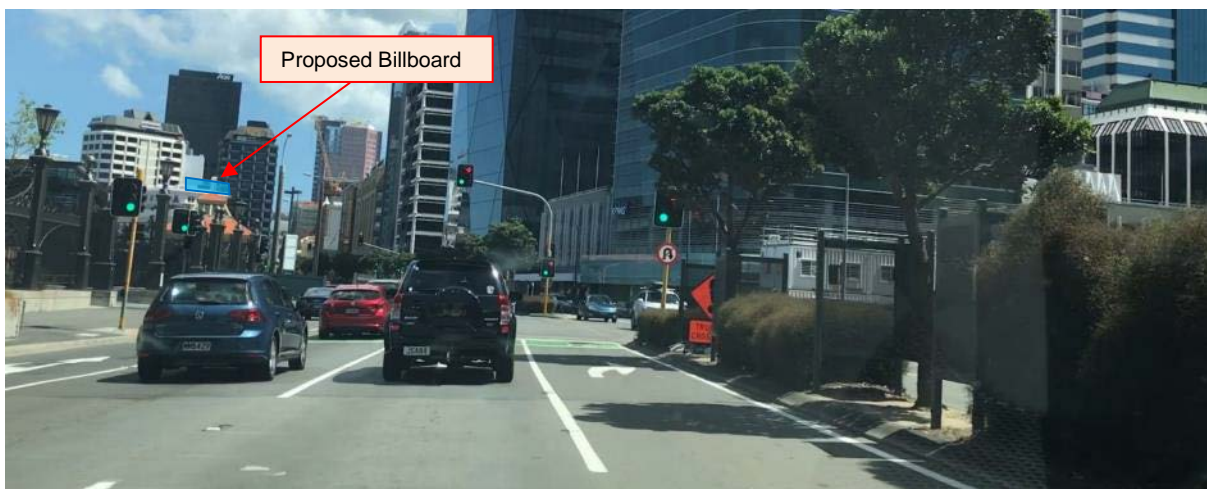


Figure 4-2: Southbound View of Billboard Location from 400m

From this point just north of Whitmore Street where the proposed billboard will first become potentially discernible (but not legible), a driver will be looking through the signalised Waterloo Quay / Whitmore Street intersection. As is apparent, there will be no visual interaction with any of the traffic signal lanterns at this intersection.

Figure 4-3 below shows the approximate position of the billboard from about 250m distance.



Figure 4-3: Southbound View of Billboard Location from 250m

At this distance, a southbound driver is looking through the Customhouse Quay / Johnston Street intersection. As



is apparent, the view of the proposed digital billboard sits clear of any of the traffic signal lanterns at the intersection.

Figure 4-4 below shows the approximate position of the billboard from about 150m distance.



Figure 4-4: Southbound View of Approximate Billboard Location from 150m

At this distance, a southbound driver is looking through the Jervois Quay / Brandon Street intersection. As is apparent, the view of the proposed digital billboard sits clear of any of the traffic signal lanterns at the intersection.

Figure 4-5 below shows the approximate position of the billboard from about 80m distance.



Figure 4-5: Southbound View of Approximate Billboard Location from 80m

At this distance, which is the minimum sight distance recommended by TCDM 3, a southbound driver is looking through the Jervis Quay / Post Office Square / Queens Wharf intersection. As is apparent, the view of the proposed digital billboard sits clear of any of the traffic signal lanterns at the intersection. As shown, the billboard is also clearly visible and legible from 80m.

In the whole length of Customhouse Quay / Jervis Quay between Whitmore Street and the billboard site, there is only one brief instant when a traffic signal lantern visually 'touches' the view of the billboard screen behind. This occurs at one location only, being at a distance of about 180m from the billboard, (i.e. about 30m north of Branson Street), and only when viewed from Lane 3.

Figure 4-6 below shows the relative viewing positions of the billboard and the overhead traffic signal at Brandon Street at this point. At this viewing location, there is a small visual overlap of the right edge of the screen with the overhead signal's black backing board.



Figure 4-6: Southbound View of Billboard Location from 180m

It is important to understand however, that the extent of overlap is only very minor, and occurs only very momentarily for about 1 second when travelling at a normal mid-block speed.

This can be seen in **Figure 4-7** which shows a series of three video screenshots which are taken at 1-second intervals. The position of the proposed billboard has been superimposed on each screen shot. As can be seen, as a vehicle in Lane 3 moves through the 180m mark, the large relative distance between the traffic signal lantern and the billboard causes the lantern to rapidly 'move' from a point well beneath the billboard, to then brush the right edge of the billboard, and to then pass over the billboard.



 <p>00:36</p>	<p>Approx 190m from billboard</p>
 <p>00:37</p>	<p>Approx 180m from billboard</p>
 <p>00:38</p>	<p>Approx 170m from billboard</p>

Figure 4-7: One-second Interval Screenshots ~170m to 190m from Billboard



The implications of this momentary visual 'touching' of the overhead traffic signal with the billboard behind will be insignificant for the following reasons:

- The significant (approximately 150m) separation between the overhead traffic signal lantern and the billboard means that the traffic signal lantern will always be dominant, i.e. drivers will be viewing the traffic signal lantern from a distance of about 30m, whereas the billboard will be about 180m.
- When looking at these relative distances that the black backing board for the signal head is quite effective at visually isolating the signal lanterns from its background.
- This visual isolation and prominence of the signal lanterns afforded by the backing boards will be significantly assisted by the fact that signal lanterns are inherently brighter than digital billboard screens, especially in this case given that the digital billboard screen will be a further 150m beyond the signal lanterns.
- Due to the relative distances involved, (and as is apparent in Figure 4-7 above), the relative positions of the signal and the billboard screen will be continually moving which assists to make each easily distinguishable. As described above, when approaching the intersection, the primary signal will appear to move from a position below and to the right of the billboard, to above it. This 'movement' of the traffic signal in relation to the digital screen behind serves to assist in highlighting the presence of that traffic signal to an approaching driver.

Based on the above points, it is considered that from this location where the billboard screen will momentarily be visually proximate to the overhead traffic signal, it is unlikely to generate adverse driver confusion, or cause distraction from the function of the traffic signals at the intersection. There will, therefore, be no consequential adverse effect on road safety as a result.

4.3 ASSESSMENT AGAINST DISTRICT PLAN REQUIREMENTS

The subject site is zoned in the District Plan as 'Central Area'. Accordingly, Chapter 13 sets out the relevant requirements that new or amended signs are to be assessed against.

Rule 13.1.3 states that signs are a 'Permitted Activity' provided they comply with the relevant criteria set out under Section 13.6.4 'Sign Standards'. If these standards are not fully met the proposal is considered a Discretionary Activity (Restricted). An assessment of the rules contained within Section 13.6.4 is provided as follows:



Table 4-1: District Plan Assessment

Guideline	Comment
Rule 13.6.4.1.1	
<p>Any sign that is illuminated must not flash, or must not contain moving images, moving text or moving lights if that sign is:</p> <ul style="list-style-type: none"> • visible from a vehicle on the legal road within 100m of an intersection; • visible from and located within 50m of a Residential Area; • located on a building above 18.6m above ground level; • located on a site frontage (including any building) that is adjoining or opposite (on the other side of the legal road) from the Parliamentary Precinct Heritage Area (as shown in Appendix 15, of Chapter 21). 	<p>Complies. While the proposed digital billboard will be located within 100m of an intersection, the sign will not flash or contain moving images or contain moving text or have moving lights. While each digital image on the billboard screens will be replaced every eight seconds, the fact is that each image will be static while being displayed. On this basis, the proposed digital operations comply with Rule 13.6.4.1.1.</p>
Rule 13.6.4.1.4	
<p>For any sign located on a building above 18.6m above ground level (including signs that extend above 18.6m from a lower level):</p> <ul style="list-style-type: none"> • there may be no more than four signs with a maximum of one sign on each elevation • the total maximum area of signage on each frontage is 15m² • the sign must bear only the name and/or logo of the building owner or occupier, or the building on which the sign is located. 	<p>Does not comply. The total area of the sign at 52m² exceeds the maximum permissible area of 15m².</p>
Rule 13.6.4.1.7	
<p>For any sign located in the Post Office Square Heritage Area, the information that may be displayed on the sign is limited to the building name, the name/logo of the business, owner or occupier of the building (or site) on which the sign is located, and/or the product or service available on site.</p>	<p>Does not comply. It is proposed that the sign will display third-party advertising.</p>

The proposal is therefore considered a Discretionary Activity (Restricted) and requires assessment against the relevant objectives and policies in the District Plan.

District Plan Objective 12.2.10 'Signs' seeks "To achieve signage that is well integrated with and sensitive to the receiving environment, and that maintain public safety". In reviewing the various Policies designed to achieve this outcome that are applicable to the proposed development, the following is of relevance:

- 12.2.10.2 Manage the scale, intensity and placement of signs to:
- maintain and enhance the visual amenity of the host building or site, and
 - ensure public safety.

This Policy recognises that whilst signs are an integral part of the Central Area environment, methods for controlling their design must be achieved through Rules, Design Guides and other legal mechanisms. Where a sign does not fully satisfy the relevant District Plan standards (under Rule 13.6.4), then guidance is provided on the matters Council will consider when assessing a proposed sign. The relevant traffic criteria can be summarised as follows:

- whether an additional sign will result in visual clutter; and



- whether the size, number, placement, illumination or movement of the sign(s) or sign display will compromise traffic or pedestrian safety.

From a driver's perspective, the billboard will not create visual clutter. Rather, it sits in an isolated position that will not result in any visual conflict with any other signs in the area, as is clearly apparent from the views displayed in Figures 4-1 to 4-7 above.

In terms of safety, the assessments described in this report show that the southbound traffic audience will have advance visibilities of the billboards that are appropriate and acceptable for this traffic environment.

Further, the location of the proposed billboard means that at the point where pedestrians cross Jervois Quay, the billboard will not be visible to pedestrians; and for southbound vehicles on Jervois Quay the billboard will pass out of a driver's field of vision well before reaching the signalised intersection at Grey Street, and certainly well before the pedestrian crossing facility on the downstream side of the intersection. This latter point can be seen in **Figure 4-8** below which shows a driver's view from the point that the billboard will be fully concealed by the vehicle roof.



Figure 4-8: Point that Visibility of Billboard is Lost (approx 30m from limit line)

12.2.10.5 Control the number and size of signs within heritage areas and areas of special character.

The proposed billboard will sit within the Post Office Square Heritage Area, in which:

'Third party signage requires special consideration to ensure that it does not detract from the historic heritage values and special character of these areas. Any applications for third party signage will be assessed against the content of the Sign Design Guide.'

The Design Guide for Signs includes the following traffic-related reference:

Note, to minimise road hazards, new signs should be designed in accordance with the objectives and standards of the Land Transport Safety Authority "Advertising Signs and Road Safety: Design and Location Guidelines – RTS-7".

It is noted that RTS-7 has now been superseded by TCDM 3, and as such an assessment of the proposed digital billboard pair against the relevant criteria included within the TCDM 3 guidelines is set out in Section 4.4 below.

Overall, it is considered that with the adoption of the suite of conditions relating to the operation of the digital billboard as described in Section 5 of this report, it is assessed that there will be no identifiable adverse traffic safety effects associated with the billboard. The proposal therefore aligns with the intent of the District Plan's Policies and Objectives regarding signs.



4.4 ASSESSMENT AGAINST TCDM 3 GUIDANCE

The relevant traffic-related recommendations from the TCDM 3 guideline, and the extent of consistency that the proposal has with those recommendations, are summarised in **Table 4-1** as follows:

Table 4-2 TCDM 3 – Assessment Against Relevant Guidelines

Guideline	Comment
5.0 Placement Considerations	
5.3 Visibility of Signs	
<ul style="list-style-type: none"> Field of Vision: signs are to be located within a driver's field of vision as per Figure 5.1. Sight Distances: 80m visibility required in 50km/h areas Visibility Obstruction: Clear views through driveways and intersections 	<p>Consistent with guidance. For the intended traffic audience on Customhouse Quay and Jervois Quay travelling southbound, the billboard will be squarely within a driver's forward field of vision.</p> <p>Consistent with guidance. As noted in Section 4.1 above, the billboard will be reasonably legible from a distance of about 150m, and fully legible from 80-100m. These readily satisfy the 80m minimum as recommended.</p> <p>Consistent with guidance. The elevated location of the billboard means that it will not create any visibility obstructions at any intersection, and there are no proximate driveways to be affected.</p>
5.4 Sign Position	
<ul style="list-style-type: none"> Lateral clearance: Minimum lateral clearance between a sign and the edge of the carriageway for a speed limit of 60km/h or less is 1.5 m Signs within or over the state highway not to be located closer than 5 m to the carriageway Sign height: Minimum vertical clearance of 2.5 m if installed above footpaths Minimum distances between adjacent roadside advertising signs: Minimum 50 m 	<p>Consistent with guidance. The billboard is on private property and will be about 2.5m from the road carriageway.</p> <p>Not Applicable. The billboard site is not on a State highway.</p> <p>Consistent with guidance. The billboard does not sit above a footpath.</p> <p>Consistent with guidance. The closest advertising sign to the potential billboard site is approximately 60m away, on the northern face of 86 Customhouse Quay.</p>
5.5 Location in relation to other road features	
<ul style="list-style-type: none"> Location & orientation relative to road: Sign legible without slowing Proximity to traffic control devices: Recommended 100 m separation from intersections & traffic control devices 	<p>Consistent with guidance. The billboard will be readily legible without slowing.</p> <p>Inconsistent with guidance. As noted in Section 2.1, the billboard is proximate to the Jervois Quay / Post Office Square / Queens Wharf signalised intersection, and the Grey Street / Customhouse Quay / Post Office Square give-way intersection. The inconsistency with this recommendation is discussed further in Section 4.4 below.</p>



Guideline	Comment
5.6 Sign Supports	
<ul style="list-style-type: none"> Clearance of sign support from through traffic lanes 	Consistent with guidance. The billboard will be building-mounted on private property and well clear of through traffic lanes.
6.0 Sign Design	
6.1 Sign Legibility	
<ul style="list-style-type: none"> Signs legible in circumstances in which they are seen 	Consistent with guidance. The billboard will be readily legible.
6.2 Sign Message	
<ul style="list-style-type: none"> Not imitate traffic signs or traffic control devices; nor give instructions to motorists; nor compete with existing directional signs 	Consistent with guidance. Recommendations are provided in Section 5 of this report to ensure that images displayed do not conflict with traffic control devices
6.3 Sign Style	
<ul style="list-style-type: none"> Colour of Advertising Signs: Colours not to create a conflict with traffic control devices 	Consistent with guidance. Recommendations are provided in Section 5 of this report to ensure that images displayed do not conflict with traffic control devices
6.4 Sign Layout	
<ul style="list-style-type: none"> Minimum letter heights (main message) 50km/h: 150mm 	Consistent with guidance. Images on billboards routinely incorporate main messages that are intended to be legible, and therefore typically involve letter heights to ensure this.

4.5 PROXIMITY TO THE INTERSECTION

The proposed billboard is clearly within 100m of an intersection. Despite this, it is not inconsistent with the District Plan Rule 13.6.4.1.1, which requires any billboard located within 100m of an intersection to not include any dynamic display effects. However, the proposal is unable to satisfy the TCDM 3 blanket recommendation for 100m separation of any sign from any intersection.

In terms of the stated intention within TCDM 3 for its recommendation of 100m separation of all signs from an intersection, this is to ensure that advertising signs do not create driver confusion or distraction due to the spatial relationship between the advertising sign and any proximate traffic control devices (i.e. traffic signs, traffic signals, etc.). TCDM3 states that a means of achieving the objective of avoiding driver confusion or distraction is to provide 100m separation between signs and intersections, but it does not state that this is the only means of achieving that objective.

As has been described, the billboard's location, orientation and operation are set up to avoid adverse interactions with existing traffic control devices. The billboard does not obstruct or impair the visibility of any traffic control device at either of the Jervois Quay / Post Office Square / Queens Wharf or Grey Street / Customhouse Quay / Post Office Square intersections. It is noted in particular that there is no visual overlapping of any traffic signal lantern at the Jervois Quay / Post Office Square / Queens Wharf intersection with the billboard behind.

Accordingly, and especially when considered alongside the recommended conditions of consent for the billboard that are outlined in the next section of this report, it can be concluded that the reasons that have led to the TCDM 3 recommendation for 100m separation of signs from intersections are inherently met in this case.



In any event, it is noted that TCDM 3's 100m separation recommendation is effectively impossible to achieve in practice in any urban environment, as block lengths are such that there are very few locations, (if any within the central area), where 100m separation from an intersection can physically be achieved. If the TCDM 3 recommendation was applied literally, there would be effectively no signs of any kind anywhere within urban Wellington, nor indeed in any urban environment throughout New Zealand.

Accordingly, this report has assessed the likely implications of the presence of the billboard in relation to its traffic environment, taking into consideration the actual likely effects to be generated, based both on current research, and on the experiences of a growing database of billboards (including digital billboards), that are located proximate to intersections. The outcome of this analysis has been that there is no likelihood of any adverse road safety or traffic operational impact to any intersection as a result of the proposed billboard.



5.0 SUMMARY AND CONCLUSIONS

This proposal relates to the establishment of a single-sided digital billboard on top of the Huddart Parker Building at 2 Jervois Quay.

Recent research confirms that billboards with variable image digital displays are unlikely to create driver distractions to the extent necessary to generate road safety issues. Indeed, there has been no known study in New Zealand or internationally that has been able to identify either an empirical or statistical relationship between the presence of digital billboards of the type proposed in this application, and a consequential degradation in road safety.

In this regard, there is a wide evidentiary gap between the perception that digital billboards have an adverse impact on road safety; compared to that which can be experienced, observed and monitored in the actual operation of digital billboards in New Zealand, as amply demonstrated by the fact that there has never been a recorded crash attributable to a digital billboard since their introduction into New Zealand in 2012.

This assessment has found that subject to the recommended conditions of consent as provided below, the establishment of the proposed digital billboard will not generate additional distractive effects to road users to the extent that such effects would result in any measurable deterioration to the safety, function, or performance of the local traffic environment.

Accordingly, and based on the assessments as described in this report, it is concluded that this proposal can be accepted as being consistent with the intentions of both the District Plan and TCDM 3; and able to function with less than minor adverse effects to road safety or traffic operations. There is therefore, no traffic engineering reason to preclude acceptance of this proposal, nor to require additional controls on operation beyond those proposed below.

The operational features that are recommended as conditions of consent to ensure appropriate and acceptable levels of traffic operations and road safety are as follows:

1. Images shall have a minimum dwell time of 8 seconds.
2. Images shall transition from one to the next via a 0.5 second dissolve.
3. Image content must:
 - be static, and not incorporate flashes, video, emissions, or other dynamic effects.
 - not use graphics, colours, or shapes either individually or in combination, in such a way that they would resemble or cause confusion with an adjacent traffic control device. For the avoidance of doubt, the purpose of this condition is not to prohibit the use of a particular colour, but to manage the use of those colours to avoid confusion with traffic control devices.
 - not invite or direct a driver to take some sort of driving action.
 - not be linked to “tell a story” across two or more sequential images, (i.e. where the meaning of an image is dependent upon or encourages viewing of the immediately following image).
4. Image lumination must be automatically managed to respond to ambient lighting conditions
5. The consent holder shall ensure that in the event of any malfunction of the LED's or the control system, the screen shall be designed to turn off or default to a black screen until the malfunction has been repaired.

Based on the assessments as described in this report, and subject to the recommendations provided above, it is concluded that this proposal to establish a variable image digital billboard can be accepted as being consistent with the intentions of both the District Plan and TCDM 3; and will enable it to function with less than minor adverse effects to traffic safety or operations. It is considered therefore, that there is no traffic engineering or road safety reason to preclude acceptance of this proposal.

Appendices



**NZ FRUITGROWERS' CHARITABLE TRUST
PROPOSED DIGITAL BILLBOARD – 2 JERVOIS QUAY, WELLINGTON CENTRAL**



Appendix A Crash Analysis System – Crash List

Appendix A CRASH ANALYSIS SYSTEM – CRASH LIST

Crash road	Distance	Direction	Side road	ID	Date	Description of events	Crash factors	fatal	severe	minor
BRANDON ST		I	CUSTOMHOUSE QUAY	201715870	13/07/2017	Car/Wagon1 EDB on Brandon street turning left hit Pedestrian2 (Age 25) crossing SIDEROAD from left	CAR/WAGON1, did not check/notice another party from other dirn	0	0	1
CUSTOMHOUSE QUAY		I	BRANDON ST	201719955	14/11/2017	Cycle1 NDB on Customhouse Quay sideswiped by Car/Wagon2 NDB on Customhouse Quay turning left	CAR/WAGON2, did not check/notice another party from other dirn CYCLE1, failed to notice indication of vehicle in front, misjudged intentions of another party	0	0	1
CUSTOMHOUSE QUAY		I	BRANDON ST	201818515	12/10/2018	Moped1 SDB on Jervois Quay lost control but did not leave the road	MOPED1, alcohol test below limit, ENV: road slippery (painted markings), strong wind	0	0	1
CUSTOMHOUSE QUAY		I	BRANDON ST	201739898	27/05/2017	Car/Wagon1 NDB on Customhouse Quay hit Truck2 crossing at right angle from right	TRUCK2, attn diverted by cb radio/non-cell comms device, did not stop at steady red light	0	0	0
CUSTOMHOUSE QUAY		I	BRANDON STREET	2021200901	22/09/2021	Motorcycle1 NDB on CUSTOMHOUSE QUAY missed inters or end of road, Motorcycle1 hit kerb	CAR/WAGON2, alcohol suspected, following too closely MOTORCYCLE1, alcohol test below limit, swerved to avoid vehicle	0	1	0
CUSTOMHOUSE QUAY		I	BRANDON STREET	2018100775	1/12/2018	Car/Wagon1 NDB on JERVOIS QUAY-WEST lost control turning right; went off road to left, Car/Wagon1 hit traffic sign/signal poles, bollards, other	CAR/WAGON1, alcohol test above limit or test refused, headlights fail suddenly, inadequate/no headlights, other lost control, speed entering corner/curve	0	0	0
CUSTOMHOUSE QUAY		I	LADY ELIZABETH LANE	2021198080	7/08/2021	Car/Wagon1 SDB on CUSTOMHOUSE QUAY hit Car/Wagon2 turning right onto AXROAD from the left		0	0	0
CUSTOMHOUSE QUAY		I	LADY ELIZABETH LANE	201896309	12/12/2018	Cycle1 SDB on CUSTOMHOUSE QUAY hit Car/Wagon2 merging from the left	CYCLE1, failed to notice control, other attention diverted	0	0	0
CUSTOMHOUSE QUAY		I	LADY ELIZABETH LANE	201952657	7/04/2019	Car/Wagon1 WDB on LADY ELIZABETH LANE turning left hit Pedestrian2 (Age 21) crossing SIDEROAD from left	CAR/WAGON1, alcohol test below limit, attention diverted by other traffic, did not check/notice another party from other dirn, ENV: visibility limited by hedge or fence	0	0	1
CUSTOMHOUSE QUAY		I	POST OFFICE SQUARE	2020155118	13/06/2020	Moped1 NDB on CUSTOMHOUSE QUAY hit Car/Wagon2 crossing at right angle from right	CAR/WAGON2, alcohol test below limit, failed to give way at priority traffic control, failed to notice control MOPED1, alcohol test below limit	0	0	1
CUSTOMHOUSE QUAY		I	POST OFFICE SQUARE	2021182673	26/03/2021	Car/Wagon1 SDB on CUSTOMHOUSE QUAY hit Car/Wagon2 merging from the left	CAR/WAGON1, alcohol test below limit CAR/WAGON2, alcohol test below limit, failed to give way at priority traffic control, failed to notice signs	0	0	0
CUSTOMHOUSE QUAY-SLIP	30	S	PANAMA STREET	201969285	1/06/2019	Left scene1 DIRN on CUSTOMHOUSE QUAY-SLIP hit parked veh, Left scene1 hit parked (unattended) vehicle	LEFT SCENE1, too far left	0	0	0
GREY ST		I	CUSTOMHOUSE QUAY	201732361	15/01/2017	Car/Wagon1 EDB on Grey street hit Car/Wagon2 crossing at right angle from right	CAR/WAGON1, failed to give way at priority traffic control	0	0	0
JERVOIS QUAY		I	CUSTOMHOUSE QUAY	201755679	4/12/2017	Van1 NDB on JERVOIS QUAY hit SUV2 merging from the left	SUV2, failed to give way at priority traffic control	0	0	0
JERVOIS QUAY		I	CUSTOMHOUSE QUAY	2020152046	13/05/2020	Left scene1 NDB on CUSTOMHOUSE QUAY overtaking Cyclist2 (Age 19)	LEFT SCENE1, did not check/notice another party from other dirn, failed to give way at priority traffic control, other inattentive	0	0	1
JERVOIS QUAY	30	N	POST OFFICE SQUARE	201750703	21/09/2017	Car/Wagon1 SDB on JERVOIS QUAY hit rear end of Car/Wagon2 stop/slow for queue	CAR/WAGON1, attention diverted by cell phone, failed to notice car slowing, stopping/stationary	0	0	0
JERVOIS QUAY		I	POST OFFICE SQUARE	201843070	5/06/2018	Car/Wagon2 turning right hit by oncoming Motorcycle1 NDB on JERVOIS QUAY	CAR/WAGON2, failed to give way turning to non-turning traffic	0	0	0
JERVOIS QUAY		I	POST OFFICE SQUARE	2021175668	11/01/2021	Left scene1 SDB on JERVOIS QUAY overtaking SUV2	LEFT SCENE1, long vehicle tracked outside lane	0	0	0



Appendix B RESEARCH BASIS OF ASSESSMENTS

Much of the published research that examines the extent that billboards might cause a distraction to motorists, which in turn might create a hazardous situation for road users, is often inconclusive or contradictory due to:

- Many of the earlier papers were produced before modern digital billboards were in common use. Consequently, they were based on theoretical studies of the distractive potential of such billboards, (often inferred by examining glance behaviours using driving simulators), and were typically unsupported by empirical or statistical analysis.
- A high proportion of the studies involved digital billboard operations that are distinctly different from those typically applied in New Zealand. For examples, the studies involved screens with overly bright displays, and/or without consideration given to image transitions, and/or which included dynamic features such as full-motion video.

More recent research now has the benefit of operational billboards to observe and measure, and in some cases have involved billboard operational characteristics that are reasonably tightly controlled (as they are in New Zealand). This more recent research tends to be more empirically based and is less contradictory, with examples provided as follows:

A 2015 Australian paper² by Carolyn Samsa describes experimental research into driver distraction that recorded results and comparisons for on-premise advertising signs, static billboards, and digital billboards. The study found that:

- *“Generally, participants tended to fixate most on the road ahead when driving, which is a positive finding in terms of road safety. There were also no differences in this on-road viewing between the three signage types”, [i.e. on-premise advertising signs, standard billboards and digital billboards].*
- *“When participants looked at billboards and on-premise signs, the average fixation durations were all well below 0.75s, which is considered to be the equivalent minimum perception-reaction time to the slowing of a vehicle ahead”.*
- *“In regard to driver performance variables, the data showed no significant differences in average vehicle headway for any of the signage types”, and “... the headways found in the present study would have given drivers enough time to detect the slowing of a vehicle in front and respond accordingly”.*
- *“... the findings show that digital billboards do not draw drivers’ attention away from the road for dangerously long periods of time compared to other signage types, and drivers maintained a safe average vehicle headway in the presence of these signs”.*

The key point to be drawn from Samsa (2015) is that digital billboards are no more distractive to drivers than any other sign type including standard billboards and on-premise signage.

An Australian study by Monash University which is relevant to this application, relates to situational awareness³. While this research examined driver responses to static image billboards in freeway situations, is pertinent based on its following conclusions:

- *“Overall, the driving performance and situation awareness results indicated that drivers were not overly distracted by roadside advertising in the freeway environment, as indicated by a lack of serious driving errors being made in the vicinity of the billboards”.*
- *“The billboards examined were a key element of a drivers’ situation awareness when driving demand was low, such as when driving on the freeway under free-flowing, low traffic conditions. However, ... when driving demands increased, drivers focused less attention on the billboards”.*
- *“These results suggest that drivers can self-regulate their attention to billboards, reducing the attention given to them when required to focus on the immediate driving situation”.*

² Samsa, C. (2015) “Digital billboards ‘down under’: are they distracting to drivers and can industry and regulators work together for a successful road safety outcome?” Proceedings of the 2015 Australasian Road Safety Conference 14 – 16 October, Gold Coast, Australia

³ Young K.L., Stephens A.N., Logan D.B., Lenne M.G. “An On-Road Study of the Effect of Roadside Advertising on Driving Performance and Situation Awareness”, Proceedings of the 4th International Driver Distraction and Inattention Conference, Sydney, Australia, 2015



Appendix B Research Basis of Assessments

Research undertaken by Bridget Burdett (2018)⁴ who studied mind wandering, (which also relates to situational awareness), confirmed that drivers focus more on the driving task at hand when in 'complex' traffic environments:

"Drivers were more likely to report [in the experiments] mind wandering in low risk than in high risk situations, and in situations of low rather than high demand".

"Situations of high demand and the highest crashes rates were places where mind wandering was least likely to be reported [in the experiments], suggesting an inverse relationship between mind wandering and crash risk".

A November 2018 research report by ARRB⁵ involved an evaluation of the impact on driving performance of new digital billboard installations at two traffic signalised intersections in Queensland. This evaluation took the form of a video survey of vehicle control with the aim of assessing the impact of the digital billboard when lit. The video data were coded to extract lane drift, 'stopping over the line', and incidents.

The concluding paragraphs from the ARRB study are as follows:

"Furthermore, the 'positive' impact of digital billboards in the current evaluation did not occur exclusively with respect to lateral control. This effect was also observed (with one exception) for stopping over the line violations. This is important because it rules out the possibility of a very specific and hence less practically significant impact from digital billboards. Stopping over the line suggests a failure to appropriately register the red state of the signals.

This could result from 'back dropping' where colour contents in the billboard display are confusable with signal colours (see Austroads, 2013). The decrease in stopping over the line violations in the presence of the billboard suggests that such confusion did not occur in this evaluation. Stopping over the line violations could also result from change blindness for signal changes. While there is considerable evidence that distraction can increase change blindness in driving situations (e.g. McCarley et al., 2004) this research has mostly considered distraction from mobile phone conversations rather than external visual distraction. The decrease in stopping over the line violations in the presence of the billboard suggests that change blindness did not occur in this evaluation. Interestingly, a recent study by Pammer et al. (2014), although not concerned with a driving task per se, did find that under certain conditions in the laboratory that a visual distraction could reduce the incidence of change blindness.

In conclusion, the current evaluation investigated the impact of the presence of digital billboards on vehicle control performance. The sites evaluated were relatively complex signalised intersections. Because of the cognitive demands associated with negotiating a signalised intersection, these are the kinds of sites where it might be expected that drivers would display impairment from distraction. However, there was almost no evidence that the digital billboards at these locations impaired driving performance. Clearly, in real world situations, the impact from the visual distraction from digital billboards is complex, and in some situations such as the installations evaluated here, there can be an apparent positive impact on driving performance from the presence of a digital billboard. If the parameters of how and when this positive impact occurs can be precisely specified, this would prove enormously valuable for all stakeholders."

This ARRB research supports other research cited, and further demonstrates that digital billboards are not inherently hazardous to drivers by creating driver distractions, and that despite common perceptions to the contrary, the reality is that their presence in complex driving situations, including signalised intersections, does not in practice result in a deterioration of road safety.

Overall, the emerging body of practical, empirically-based research that is now emerging, is increasingly confirming that digital billboards are little different from any other sort of advertising including on-premise signage; that they are not inherently distractive to drivers to the extent that they creating any observable adverse road safety effects; and that they are not inherently hazardous to the traffic environment even in complex traffic situations such as at signalised intersections.

⁴ Bridget RD Burdett, Samuel G Charlton, Nicola J Starkey "Mind wandering during everyday driving: An on-road study", Accident Analysis and Prevention, 2018

⁵ Goodsell R, Dr Roberts. P "On-Road evaluation of the driving performance impact of digital billboards at Intersections" Project No. PRS17074 - ARRB



Appendix C ROAD SAFETY EFFECTS FROM CRASH HISTORIES

There are currently in excess of 580 digital advertising screens⁶ in New Zealand.

In order to understand how digital signs and digital billboards impact upon road safety, an analysis has been undertaken to identify the incidence of reported traffic crashes as a result of advertising signs.

New Zealand now has some nine years' operational experience from which a fairly sound appreciation of the actual road safety implications of digital advertising screens can be gained. Accordingly, a search was made of the Waka Kotahi CAS database that encompasses the whole of New Zealand for the nine-year period since digital billboards and digital signs have been operating in New Zealand, that is, 2012 to 2020. In this search, contributing cause factor 356 ("*attention diverted by advertising or signs*") has been focussed on. It is noted in this regard that this code picks up any crash that is related to distraction by any sort of sign, not just advertising signs, i.e. including traffic signs, road works sign, directional signs, and so on.

For the nine-year search period, the CAS database produced a list of 66 sign-related crashes within the whole of New Zealand. On further detailed examination of the comments and witness statements that are contained in each individual 'Police Traffic Crash Report' that relate to the 66 crashes (and where necessary cross-referencing to what actually exists at the crash locations), the following breakdown of '*attention diverted by advertising or signs*' was established:

Nature of sign	Crashes
Static advertising sign / billboard	2
On-premise sign / roadside stall / fuel price board / election hoarding	14
traffic sign / roadworks sign / VMS / directional sign / digital speed sign	22
Looking for a building or premise	8
Looking for or at a street name sign	8
Blow-up circus clown (blimp)	1
Incorrectly coded, or nature of the sign unknown (but confirmed not digital)	11
Total	66

Table C1: Attention diverted by advertising or signs 2012-2020

The table shows that in the whole of New Zealand over the nine years as examined, only two crashes were recorded as involving a static advertising billboard. Notably, none involved distraction by any sort of digital advertising sign. This would seem to clearly demonstrate that the presence of digital signage is not currently creating identifiable road safety problems.

In saying this, it is also relevant to put the number of sign-related crashes into perspective. During the nine-year search period there was an overall total of 306,839 recorded crashes in New Zealand. Even if the combined total of 16 crashes involving some sort of advertising is considered (that is, the two static third-party advertising signs, and the 14 first-party on-premise signs and election hoardings), they represent only 0.005% of all crashes. The two static advertising sign crashes represent 0.0007% of all crashes.

The same analysis undertaken for in-vehicle distractions (including by passengers, pets, cell phones, navigation devices, entertainment console, climate controls, food, cigarettes, beverages and other objects), revealed 8,431 crashes. This represents a ratio of 527 in-vehicle distraction crashes to every one advertising related crash.

⁶ A double-sided billboard that has display screens that are directed to different approaches are counted as two screens.



Appendix C Road Safety Effects from Crash Histories

In terms of injuries, it is pertinent to note that neither of the two static advertising sign crashes resulted in an injury. Of the 14 crashes involving on-premise advertising, four resulted in an injury. For the total of 16 advertising-related crashes, this is equivalent to an average of 0.4 injury crashes per year for the whole of New Zealand. By comparison, in-vehicle distractions have produced an average of 295 injury crashes per year. If, as some of the research suggests⁷, the presence of digital billboards and digital signs helps to keep a driver looking at the road ahead instead of being distracted by elements within the vehicle, then arguably there is potentially a net road safety advantage to enabling the presence of roadside digital billboards and digital signs as a means of off-setting at least some of the comparatively higher number of in-vehicle distraction crashes and injuries that are occurring.

It is also noted in this regard that research from Queens University in Ireland⁸ found that while distraction due to objects inside the vehicle (particularly the use of cell phones and in-car technology) are under-reported and hence under-represented as a crash factor, no such difference was found with regard to outside the vehicle distraction. This further supports the analysis of individual crash records as providing a useful tool to understand the potential impact of third-party advertising on driver attention and safety.

In essence, there is no reason why drivers who have been involved in a crash would not want to point to distraction by a sign, any more or less than they would point to distraction by any other element of the traffic environment, or elements internal to the vehicle.

Based on the above analyses, the following relevant conclusions can be drawn:

- Digital advertising signs and digital billboards are not featuring at all in the crash statistics, (i.e. zero recorded since digital screens were first introduced into New Zealand in 2012). As noted, there are now in excess of 540 digital advertising screens operating in New Zealand.
- Static third-party advertising signs have featured only twice in the past nine years. Neither of them resulted in an injury.
- Even when including on-premise advertising signs that include roadside stalls and service station fuel price boards, there were only 12 recorded crashes over nine years, and these resulted in just four injuries.

The point to be made from all the above is that despite some perceptions to the contrary, empirically based evidence confirms that digital billboards and digital signs, operated as they do in New Zealand, do not generate discernible road safety effects, even when concerted efforts are made to find those effects.

⁷ Including Young *et al* (2015), Goodsell *et al* (2018), and the ARRB "*Bull Creek LFDS Evaluation*" (2016)
⁸ Regev S, Rolison JJ, Feeney A, Moutari S "*Driver distraction is an under-reported cause of road accidents: An examination of discrepancy between police officers' views and road accident reports*", Queen's University, Belfast, presented at Fifth International Conference on Driver Distraction and Inattention, May 2017.

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Identifier **WN33D/660**
Land Registration District **Wellington**
Date Issued 13 January 1989

Prior References
WNC2/286

Estate Fee Simple
Area 720 square metres more or less
Legal Description Lot 11 Deposited Plan 11204

Registered Owners
Huddart Parker Building Limited

Interests

B178507.1 Certificate pursuant to Section 314 Local Government Act 1974 relating to the deposit of Plan 71217 (Occupation Licence) - 24.6.1991 at 2.30 pm

Appurtenant hereto is a right of way created by Transfer 5208972.1 - 1.5.2002 at 3:48 pm

The easement created by Transfer 5208972.1 are subject to Section 309 (1) (a) Local Government Act 1974

5208972.2 Encumbrance to Wellington City Council - 1.5.2002 at 3:48 pm

