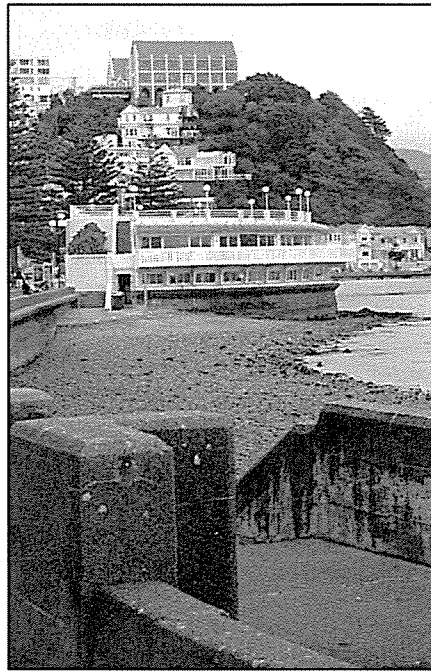

Sea Wall and Band Rotunda HERITAGE REPORT



Ian Bowman Architect and conservator

TABLE OF CONTENTS

1.0	Introduction	3
2.0	Description of the structures	4
3.0	Assessment of significance	7
4.0	Significant spaces and elements	12
5.0	Conservation recommendations	17
6.0	Opportunities and constraints	23



1.0 INTRODUCTION

1.1 Commission

Ed Breese, Project Co-ordinator of Tonkin and Taylor commissioned this heritage report on the Oriental Bay Band Rotunda on 2 March, 2001, to contribute information to the Oriental Bay Beach Enhancement Project.

A Heritage Significance Assessment of the Band Rotunda and Seawall has been prepared by Michael Kelly for the Wellington City Council. The Kelly report describes the history of the band rotunda and the seawall with an assessment of heritage values. This report extends the assessment of heritage values of the band rotunda and consequent recommendations for conservation. The Kelly description of the heritage values of the seawall is not changed in this report.

1.2 Status of the structures

The seawall is listed as an object in the Wellington City District Plan. The rotunda is listed as a building, schedule number 235 and is also registered category 2 by the New Zealand Historic Places Trust. Such registered places are: "Places of historical or cultural heritage significance or value"¹

Modifications to listed structures are controlled by Section 21, Heritage Rules, of the District Plan. Although registration by the New Zealand Historic Places Trust does not imply protection, under the Resource Management Act, the Trust is considered an affected party and must be consulted whenever there is an application for a resource consent.



¹ Part II, 22 3(a) of the Historic Places Act of 1993



2.0 DESCRIPTION OF THE ROTUNDA

The history and construction of both structures are covered by Michael Kelly's report. The following are further elements, which are needed to fully assess the heritage values of the band rotunda.

2.1 History of the building

The following is a summary of events associated with the rotunda building²:



- | | |
|------|--|
| 1919 | Band rotunda from opposite Town Hall relocated to present site |
| 1938 | Previous band rotunda demolished and new rotunda and bathing pavilion constructed in its place. |
| 1972 | Rotunda plagued by vandalism during month of July-August. |
| 1978 | First suggestions that the rotunda be converted into a restaurant. |
| 1982 | Open space designation lifted from rotunda platform. |
| 1985 | Work on adding a second floor to the rotunda completed. Architects: Hunt, Comeskey and Scott. Area previously occupied by changing rooms converted into an open space to become a meeting room for local residents and, later, an art gallery. |
| 1990 | Wellington Arts Centre moves into lower floor of rotunda. |

² Michael Kelly, Seawall and Band Rotunda Oriental Bay Heritage Significance Assessment, November 200





2.2 Style of the band rotunda

The original style of the band rotunda was Art Deco. The style can be seen in the original forms and decoration of the entrance, stairs, balustrading and lighting. The classical origins of the style can be seen in the semi-circular form and window fenestration.

Art Deco was an early and significant, although small, part of the modern movement, described by Jencks as part of the Intuitive Tradition³. The term Art Deco was only coined in the late 1960's after the Exposition des Arts Decoratifs et Industriels Modernes in Paris in 1925 to describe an art and architecture movement to differentiate it from the more European and American functionalist modern architecture. In the early period of the style it was essentially a French exploration and development. Both forms of architecture were initially termed 'moderne' but now even this term has been taken to refer to a later development of Art Deco.

Alistair Duncan considers that Art Deco was an extension of Art Nouveau with similarities in extravagant ornamentation, quality of craftsmanship and use of fine materials. He suggests that the style was conceived in the years 1908-12 seen in furniture and objet d'arts and was greatly influenced by the avante garde decorative arts world of Cubism, Constructivism and Futurism⁴.

It is probably the last of the traditional styles where, in Henry-Russell Hitchcock's term, design was a prescribed 'mould'. That form followed function was a design tenet it shared with the other forms of modernism, however the significance of

³ page 28, Charles Jencks, *"Modern Movements in Architecture"*, Pelican, 1973

⁴ page 7, Alastair Duncan, *"Art Deco"*, Thames and Hudson, 1988



decoration was more traditional. The Bauhaus philosophy more or less excluded decoration and, apart from Art Deco, this was to become the norm. France was initially the leader of Art Deco, but after the late 1920's the United States became its champion, where it was also termed Jazz Modern. The works of architects such as Raymond Hood, William Van Allen and Shreve, Lamb and Harmon were influential. France, with the remainder of Europe, built little immediately after the First World War, whereas America experienced a building boom, which required a new style. American architects looked to France for new sources of inspiration where they found and developed Art Deco for their own, largely decorative requirements.

The explosion in construction of American skyscrapers provided a popular vehicle for the exploration of the 'new' French Art Deco style. Previously Gothic styles had held sway but these styles were felt to be inappropriate to herald in the new post war era. Initially the same forms were used but decorative elements were swapped for Art Deco inspired friezes and pinnacles.

The 1930 Chrysler building, the archetype for the Art Deco skyscraper in the States, followed buildings such as The New York Telephone Company of 1923, Manhattan's Stewart and Company Building of 1929, and the National Bank, Philadelphia, also of 1929. The Rockefeller Centre, New York of 1931-39 was also a landmark Art Deco skyscraper.

The skyscraper forms became typical of those used by other Art Deco buildings. These included set backs, zigurat towers, use of contrasting materials such as glass and masonry, decorative motifs at floor setbacks, decoration at corners, cornices, and balustrades. This form of architectural celebration was initially borne from legislative requirements - the 1916 New York City zoning law - but then became almost synonymous with American Art Deco⁵.

The 1920's buildings were described as the 'zigzag moderne' while 'streamline moderne' was the term used to describe the style of building constructed in the 1930's. The forms of the buildings mirrored the terms used. The aeroplane aesthetic of the 'streamline moderne' used projecting wings, curves, and portholes to emphasise the origins of the style.

Both Kansas and Miami experienced a building boom in the late 1920's and have become mecca's for Art Deco exponents. Buildings in the latter city are almost exclusively holiday homes, theatres and hotels.

2.3 Urban design of the rotunda

The rotunda is the focus of Oriental Bay - its form mirrors the bay in reverse and is located at its centre. It is the only structure on the seaward side of the sea wall beyond the Freyburg Pool and it is highly visible from both sides of the harbour. It is an appropriate and critical element in the urban form of the Bay.

⁵ page 185, David P Handlin, *American Architecture*, , Thames and Hudson, 1989



3.0 ASSESSMENT OF SIGNIFICANCE

3.1 Basis of assessment of values

The assessment of value of the band rotunda is based on criteria for identification of places of heritage value for listing on the proposed District Plan for Wellington City Council written by the author. These criteria were the result of considerable research into those used by other countries and organisations. These include, among others, those from the New Zealand Historic Places Act, Parks Canada, the United States Parks Services, James Kerr in his "Guide for the Preparation of Conservation Plans" and World Heritage Convention criteria.

3.2 The cultural heritage assessment criteria are :

3.2.1 Cultural values

(i) emotional:

These are values which are associated with a place by function, location, history, setting, or commemoration and include legendary, spiritual, sentimental, religious, symbolic, political, and patriotic values.

(ii) historical:

These are values with which a place is imbued by virtue of age, or providing the context for significant events of the activities of significant people or groups and include age, tradition, continuity, association with people and groups, and association with significant events.

(iii) design:

These are values which define the vernacular, creative, artistic, use or adaptation of materials, spaces, colour, structures and/or textures. These values can be in the fields of architecture, landscape design, urban design, technical design, engineering design (civil, structural, mechanical, and electrical) and/or functional design.

(iv) technological

These are values which are associated with, or contribute to, a place through scientific or technological creation, innovation, or invention.

3.2.2 Use values

'Use' values are generated by the place as a heritage resource as it presently exists, from the process of its conservation or the end result of its conservation for reuse. These 'extrinsic' values are not heritage values but are influenced by heritage values and can change rapidly over time, such as capital values. Cultural and contextual values are less time dependent, but nevertheless can be modified over time with further research and changes in perception.



These have been defined by Jukka Jokilehto and Feilden in criteria for the World Heritage Convention and Feilden in his *Conservation of Historic Buildings*. Early writers on cultural heritage values such as Alois Riegl in 1928 (*Oppositions* 25, 1982, "Cult of Monuments") first derived the concept of 'use' values.

Jokilehto and Feilden define five use values:

(a) Economic

Economics has to deal with the best allocation of resources to fit a wide range of needs. The economic value may include a direct financial value but, in terms of cultural heritage, economics can be a value generated indirectly from the place or by the conservation process. The economic value has four components:

- revenue from tourism
- revenue from commerce
- revenue from use, and
- revenue from amenities.

(b) Functional value:

These are values which are related to the economic value, and to the survival of the original type of function or of a compatible use for the place.

(c) Educational value:

These are didactic values of the place based on its cultural-touristic value and society's awareness of the built heritage as well as through the physical means of adaptation and integration of place to meet current needs.

(d) Social values:

These are values which respect the use of the place for compatible social activities and functions .

(e) Political value:

The significance of the site in relation to history and present-day ambitions by authorities and politicians

3.2.3 Contextual values

These are factors which modify cultural values to enable relative levels of significance to be determined. Contextual values include 'measure of value' and authenticity.

(i) Measure of value

While rarity has been described as a criterion of cultural heritage value, it can also be considered as a 'contextual value', or 'degree of significance' as is defined by Kerr. This criterion can be extended, according to the Kerr model, to include values of uniqueness, seminality, and representativity.

Other measures of value include levels such as unique, outstanding, landmark, and influential and described with respect to cultural value including building type, construction, style, design, builder, designer, period, and region



(ii) Level of authenticity

The contextual value of authenticity is consistent with Kerr 's concept of intactness. Normally authenticity refers to the original concept, however today authenticity refers to the 'historic stratigraphy', or the significant changes over time and the various originals which comprise the building at the present.

Significant later modifications to a place can be considered as important where the modifications maintain the significance of the original building or contribute additional significance. Modifications can be assessed according to the same values as the original building and where those modifications are of significance they must be maintained and conserved with the original building.

The four main areas of authenticity are:

Authenticity of design which is the retention of the significant design values;

Authenticity of setting which retains the significant urban and landscape design values of the setting;

Authenticity of materials which includes retention of significant materials, the impact of history, the process of aging, and the patina of the material; and

Authenticity of workmanship which includes retention of the evidence of the use of technology and method of manufacture, material treatment and of construction.

One or all values may be present in a single building.

The definitions of 'place' is that used in the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value.

3.3 Summary of heritage values of the rotunda

3.3.1 Cultural

(i) emotional

Wellingtonians have a very strong attachment to the site and building. Historically it was well used as a bathing pavilion and centre for musical and theatrical events. It is one of the sites where visitors are taken to for a good view of Wellington Harbour. As a focus for views, local residents have an especial sentimental attachment to the structure. The lower floor of the rotunda is available for public access and social organisations use the facilities. With relatively easy parking and an attractive surrounding, users of the facilities would hold the building in high esteem.

The esteem in which the rotunda is held is exemplified by being the subject of many photographs of the capital for calendars and for promotional material.

(ii) historical:

The site was clearly considered appropriate for a viewing and gathering point for the local community by the Wellington City Council who relocated a timber band rotunda from opposite the Town Hall in 1917. The significance of the site was



reinforced when the larger, current band rotunda replaced the earlier building in 1938. The current rotunda has seen significant use as a bathing pavilion, community rooms, toilets and viewing platform. More recently the rotunda has been enlarged to house a restaurant.

(iii) design

The design of the structure was originally easy to access and its style was consistent with many of the other buildings constructed in the Bay. Its original design allowed easy access to the viewing platform as well as changing rooms in the lower level. The recent alterations have reduced easy access and have removed some of the essential elements of the style. The new entrance has altered the symmetry of the original design.

Even with the new additions the building has a landmark status in the urban design of the Bay as well as the greater Wellington Harbour, Its semi-circular form and location in the centre of the Bay emphasises the form of the bay itself.

(iii) technological

The structure uses materials and structure common to the period as well as today. The external door and interior fittings are of uncommon design and materials for today.

3.2.2 Use values

(i) economic and functional

The building has retained functional use as a lookout and accommodation for community organisations. The restaurant contributes economic values to the building.

(ii) educational

The building has didactic values for present and future generations in its architectural style, use of materials and spaces.

3.2.3 Cultural values

(i) measure of value

The structure is a unique landmark in Wellington's harbour and as a focus for Wellington's premier residential area. The structure is one of 24 New Zealand Historic Places Trust registered band rotundas in New Zealand. Only one is registered category 1 (in Cambridge West) with all others registered category 2.

(ii) level of authenticity

The exterior base and ground floor of the rotunda are original while the restaurant and viewing area are approximately 15 years old. The setting of the rotunda has high levels of authenticity with little changes to the landscape and approximately half of the buildings in the Bay as old or older than the rotunda. The interior ground floor has very high levels of authenticity of materials, design and craftsmanship.



3.2.4 Summary of cultural heritage values of the rotunda

The band rotunda is a well recognised and admired landmark which provides a physical and community focus for Oriental Bay.



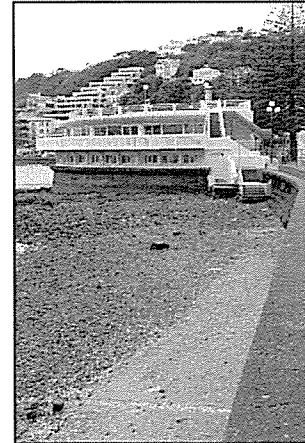
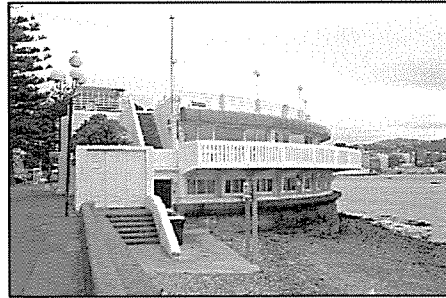
4.0 SIGNIFICANT SPACES AND ELEMENTS

The following is a list of spaces and original materials in the rotunda considered of significance and which should provide a practical basis for conservation recommendations.

In summary, the exterior, main interior entrance, corridor and toilets are very significant while the other spaces are moderately significant. It is expected that original materials should be retained and conserved, and used as a basis for constructing new elements to match.

The whole of the seawall is considered as significant.

4.1 Exterior

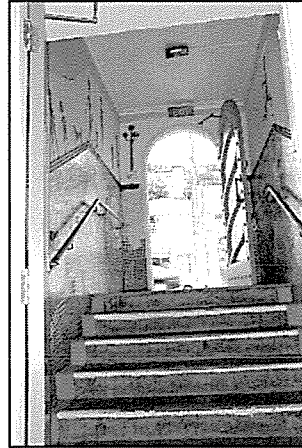


Fabric: original concrete seawall, coated and rendered concrete structure and decoration, painted timber glazing to the ground floor, painted timber glazed door, painted steel grilles over windows



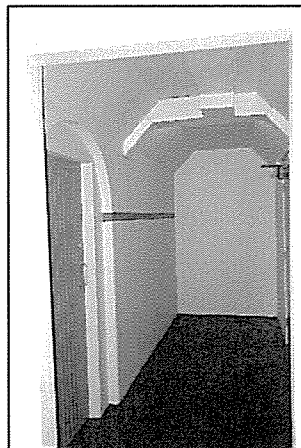
4.2 Interior

4.2.1 Entrance



Fabric: painted plaster ceilings, painted plaster walls and dado, painted timber glazed door and architraves, concrete steps

4.2.2 Corridor



Fabric: painted plaster ceilings, painted plaster walls and dado, concrete floor, painted timber doors

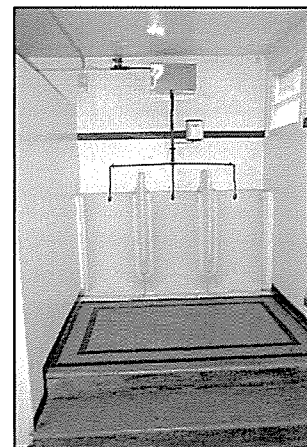
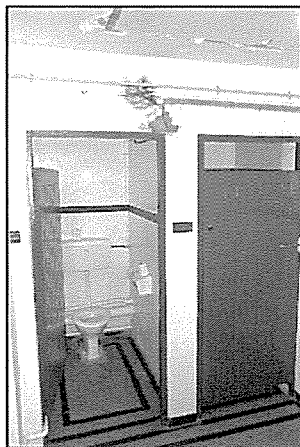


4.2.3 Stores next to men's and women's toilets



Fabric: painted plaster ceilings, painted plaster walls and dado, concrete floor, painted timber rail with metal clothes hooks

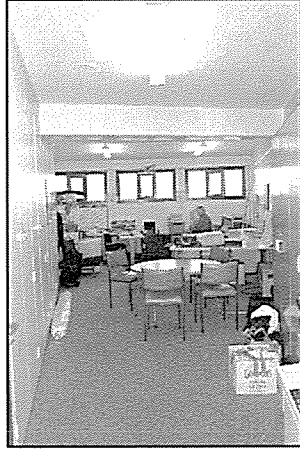
4.2.4 Men's and women's toilets



Fabric: painted plaster ceilings, painted plaster walls and dado, concrete floor, tiled floors, painted timber partition doors and architraves, ceramic urinals, wash hand basins and toilet bowls, painted timber windows

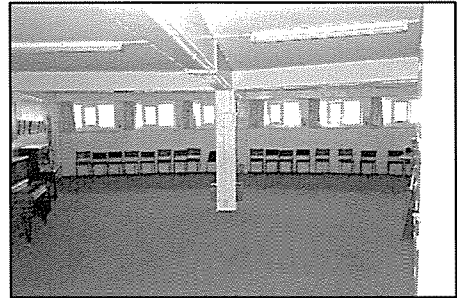
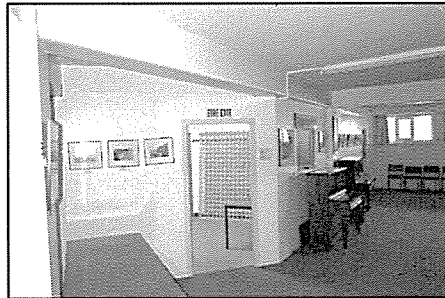


4.2.5 Office



Fabric: painted plaster ceilings and beams, painted plaster walls, concrete floor, painted timber windows

4.2.6 Community room



Fabric: painted plaster ceilings and beams, painted plaster walls and columns, concrete floor, painted timber windows, painted timber doors and architraves



4.2.7 Kitchen



Fabric: painted plaster ceilings and beams, painted plaster walls and columns, concrete floor, painted timber doors and architraves

4.2.8 Meeting room

Fabric: painted plaster ceilings and beams, painted plaster walls and columns, concrete floor, painted timber windows, painted timber doors and architraves

The interior of the restaurant has no heritage value.



5.0 CONSERVATION RECOMMENDATIONS

5.1 Framework for conservation

5.1.1 ICOMOS New Zealand Charter

The International Council on Monuments and Sites, ICOMOS, is a non-governmental body organised through UNESCO which promotes the practice and standards of conservation through its international and national committees. Each committee is required to determine standards for conservation in the member country. The New Zealand national committee of ICOMOS has been recognised by the New Zealand Historic Places Trust, the Department of Conservation and many local authorities, as the body which sets conservation standards and ethics for conservation in New Zealand. The New Zealand national committee has published the "ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value".

The Charter outlines general principles before identifying conservation process.

These principles are:

Conservation method;
Respect for existing evidence
Setting;
Risk mitigation;
Relocation;
Invasive investigation;
Contents;
Works of art and special fabric; and
Records

5.1.2 Conservation processes

The "ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value" identifies eight conservation processes:

- 1 *Non-intervention*
- 2 *Maintenance* means the protective care of an historic place
- 3 *Stabilisation* means the arrest of the processes of decay
- 4 *Repair* means the making good decayed or damaged material
- 5 *Restoration* means returning a place as nearly as possible to a known earlier state by reassembly, reinstatement and/or the removal of extraneous additions.
- 6 *Reconstruction* means the introduction of new material to replace that which has been lost and can only be carried out where sufficient evidence is available and the need is essential.



- 7 *Adaptation* means modifying the place to suit it to a compatible use, involving the least possible loss of cultural heritage value.
- 8 *Interpretation*.

The aims of the conservation processes can be summarised:

All work is to be thoroughly documented

Historic evidence should not be removed, destroyed or falsified

Any intervention is to the minimum and reversible where possible

The aesthetic, historical and physical integrity of the cultural property must be respected.

Typically one or a combination of these processes is appropriate to effect the optimum level of conservation. Each of these processes is discussed in turn as the reports conservation recommendations.

5.1.3 Authenticity

Conservation is largely guided by the levels of authenticity of design, materials, craftsmanship and setting. Generally the setting, base, ground floor, and interior spaces of the rotunda are authentic while the upper floor restaurant and viewing deck are not authentic. The entire length of the seawall is authentic.

Where there is authenticity in design, the aim of the treatment is to respect the design and the historic structure. Conservation processes include maintenance and repair, stabilisation and restoration. Adaptation of a building for a compatible use must respect the design concepts of the historic building.

Where there is authenticity in materials, respect for the original materials should be given and new material should be in keeping but distinguished from the original. This is generally achieved with date stamping of new material. Treatments include maintenance, stabilisation of materials related to the periods of construction and restorations with appropriate new material where necessary.

Authenticity in workmanship requires respect for evidence of workmanship and structural systems. Appropriate treatments include maintenance and repair of original materials and structures. Stabilisation is also appropriate. Restorations requiring new elements should use traditional skills and methods or new techniques where traditional techniques are inadequate.

Where there is authenticity in setting, the primary objective is to maintain the relationship of the site with its surroundings. To a large extent appropriate treatments require planning controls and urban conservation planning and can only be recommended to the local authority.



5.2 Significant spaces and materials of the band rotunda

Section 4.0 lists significant spaces and materials. The exterior, central original entrance, corridor and toilets are the most significant spaces. In general modifications to these spaces should be limited to preservation (including maintenance and repair), restoration and reconstruction to recover heritage values. Any further adaptation to the exterior should be only for essential regulatory requirements.

Modifications to the other spaces should be limited to preservation (including maintenance and repair), restoration, reconstruction to recover heritage values and compatible adaptation which ensures the long term future of the building where there is no feasible alternative.

Any modification should not reduce heritage values and should enhance values where possible.

5.3 Conservation recommendations

The following are recommendations based on the level of significance of spaces stated in section 5.2 and level of authenticity.

5.3.1 Non-intervention

As heritage structures, non-intervention is not recommended.

5.3.2 Maintenance

Maintenance is recommended to prevent deterioration

The rotunda has many faults which need to be corrected. Exterior faults include:

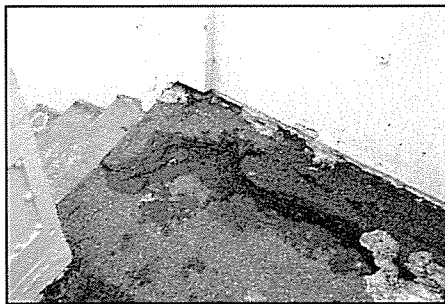
Cracking concrete;

Rusting steel handrails;

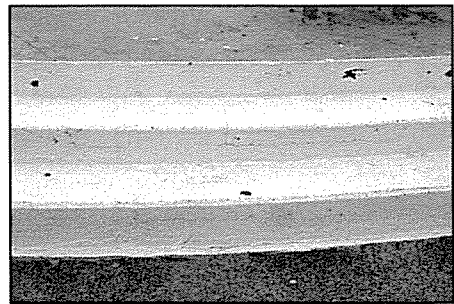
Peeling paintwork;

Failing asphalt membrane on the roofing;

Staining;



Broken and cracked asphaltic paving



Cracked concrete steps





Rusting steel balustrading causing spalling concrete



Cracked concrete wall

Interior faults include:
Paint peeling;
Efflorescence;
Cracked plasterwork.



Efflorescence and spalling plaster

The seawall has suffered similarly with cracking and spalling of the concrete.

5.3.3 Stabilisation

It is understood that neither the band rotunda is not an earthquake risk structure. In this case, no stabilisation will be required.

5.3.4 Repair

The following is a summary of recommended external remedial measures:



Clean down all painted surfaces and repaint;
Repair all cracked concrete;
Replace roofing membranes
Replace existing steel handrail with original design concrete handrail;
Reputty all windows;
Reglaze broken and cracked windows;

The following is a summary of internal remedial measures:
Clean down all coated fabric and recoat;
Repair all windows, replace or refurbish all window fittings;
Ease all windows and doors to ensure in good working order;
Repair damaged doors, refurbish or replace furniture and hardware;

5.3.5 Restoration

As the entire seawall and the band rotunda exterior have high heritage values, restoration or reconstruction is recommended where sufficient funding allows. Restoration of the steps down to the beach on the south elevation are recommended. The existing timber steps are incomplete and are deteriorating. Restoration of original light fittings, seating and rubbish bins to the seawall is recommended.

The interior of the band rotunda is largely authentic and does not require restoration or reconstruction. Removal of the garden and timber paling fence, neither of which are original is recommended.

5.3.6 Reconstruction

The main elements, which have been removed from the original 1938 band rotunda, include the viewing platform with balustrading and light fittings. These elements have been reproduced on the new viewing platform but bear little resemblance to the originals.

The new balustrading does not comply with the Building Act and it is deteriorating. It is recommended that the new steel balustrading and lighting be replaced with balustrading and lighting to match the original design. It is also recommended that the stair balustrading more closely resemble the design of the original Art Deco forms.

Recent adaptation for use as a restaurant has changed the symmetry of the building so that the new focus is on the off-centre restaurant entry rather than on the central entrance door. The ramp for people with disabilities has also compromised the entrance. Other modifications, which have reduced the external authenticity of the building, include the removal of the original balustrading to the present restaurant entrance, the addition of a new external platform, continuous canopy and the enclosing of the entrance on the opposite side of the original entrance.



It is recommended that the original main entrance is given more prominence. This may be achieved by a different colour scheme or a different design of the restaurant entrance canopy. The canopy projects onto the road and reducing its size so that it is set back from the road may assist. The colour of the canopy also gives it prominence, which should be changed to reduce the contrast. The southern stair balustrade to the restaurant was originally rendered concrete matching the adjacent stair. It is recommended that the stainless steel balustrading be replaced with a balustrading to match the original design.

The original rotunda did not project beyond the base. The new external platform is not consistent with this original design and it is recommended that this be removed to regain greater authenticity of design.

The continuous canopy over the restaurant windows is not consistent with the original design of the rotunda in form or colour. It is recommended that this be removed and replaced with a canopy more consistent in design to the original design of the band rotunda.

Removal of the roofing and wall enclosing the original central northern stair is recommended.

The present colour scheme is not consistent with the 1930's and it is recommended that a new colour scheme be applied in more Art Deco colours.

Reconstruction of the seawall is not required,

5.3.7 Adaptation

General

The rotunda has several uses. It is assumed that a restaurant function will continue as will the community use of the ground floor spaces. If local residents wish for the viewing platform to again be used as a venue for concerts, minimal adaptation of the platform is acceptable such as supply of electrical outlets and supports for temporary canopies. Further construction on the viewing area is not recommended.

Proposal

The "Oriental Bay Enhancement Proposal has developed a proposal for the Band Rotunda which retains the building with similar uses but with some limited adaptation. This comprises providing external access to a new disabled toilet in the space now occupied by the Ladies cloak room. A further external toilet is proposed, if required, in the space currently occupied by the Men's toilets. The most significant interior elements of these original spaces are retained.



Other adaptations proposed associated with the Band Rotunda include new stormwater pipes, one set of new steps and ramp access either side of the Band Rotunda replacing the timber and concrete steps. New lighting is also proposed

Impacts of proposal

The external modifications to the building involve enlarging the existing windows openings into doorways. The drawings suggest that the details and symmetrical location on the street façade maintain the Art Deco style of the building. These changes are a minimum to achieve a community need, which retain heritage values and follow the heritage rules in the District Plan.

The proposed stormwater pipe will be hidden from view at mean high water tides but may be visible at low water spring tides. The design of the stormwater pipes includes for rocks to obscure the pipe. The impact of the pipe will therefore be limited and if an unobtrusive colour is selected, the visual impact of the pipe will be reduced further.

Modifications to the seawall for the new steps comprise replicating details of original steps for better access to the proposed new beach. This change too is a minimum for a community benefit and does not reduce heritage values.

The ramps will replace existing steps to the north and south of the rotunda building. The north and south steps comprise six concrete risers with cement rendered solid concrete handrails. The south steps are broken and completed with damaged timber steps. The effect of the ramps will be to elongate the current step structure but this will have a minimum impact on the heritage values of the steps. Replacing the current broken steps and timber structures however will have a positive impact on heritage values.

New lighting will enhance visibility of the structures at night.

Constraints on proposal

It is recommended that if the proposals are confirmed that all original fabric, such as tiled floors, urinals, toilet pans, door partitions and doors be retained. Where fabric is to be modified, that original fabric be reused before new material is introduced. The main opportunity is the reuse of toilet pans, partitions, doors and door furniture to the reconfigured Men's toilets.

Exterior doors to the proposed toilets should maintain the same details as in the original and the door opening follow exactly the window opening size.

The Band Rotunda is listed on the District Plan and registered by the New Zealand Historic Places Trust. As such it warrants the highest level of conservation. The ICOMOS Charter requires the employment of those expert in built heritage conservation to be involved in the conservation of such buildings. With respect to the Band Rotunda, it is recommended that all drawings prepared



by others are inspected and approved by an Architect and Conservator and at least two site visits during the works to confirm that work has been carried out to an appropriate conservation standard.

A recommended constraint on the stormwater design as, as described above, to reduce its impact by finishing it in the least obtrusive colour.

A recommended constraint on the ramps is that all details match the original in terms of finished colour, texture, details and general design. Design details to replicate would include solid balustrade and handrails.

It is recommended that lighting design maintain the same character as the original lighting.

Summary of proposal

The proposed new toilets, ramps, stormwater, steps and lighting, are minor in extent and will not reduce heritage values of the building or setting, where new design respects the existing character and details. The proposal will enhance the use of the area and is likely to bring about a greater appreciation of the heritage values of the building and Oriental Bay.

5.3.8 Interpretation

Interpretation is recommended for a greater understanding of the building and its significant heritage values. This could be by way of reproduction of historic photographs and plans of the rotunda and Oriental Bay.



6.0 Opportunities and constraints

Based on the conservation recommendations the following is a list of opportunities and possible constraints on carrying out the recommendations.

SEAWALL	
Opportunities	Constraints
Restoration of light fittings, seating, rubbish bins	
A minimum of additional steps to the sand	Loss of heritage fabric
Repairs to the wall	
Retain original or period of design of paving around seawall	Not consistent with WCC "small scale" designs



ROTUNDA	
Opportunities	Constraints
Restoration of original balustrading, lighting and seating to upper level to enhance heritage values and comply with Building Act	
Restore original solid balustrading to restaurant entrance	
Remove timber paling fence and garden to enhance heritage values and reduce potential damage from trees	
Redesign 1985 solid balustrading to upper level so that it is more consistent with Art Deco design	
Remove side and roofing to steps immediately to north of the central entrance	Loss of cover to ?kitchen entrance
Repaint exterior more in keeping with original colours and to emphasise original central entrance	
Redesign or remove entrance canopy to be more discreet	Loss of prominence to restaurant
Remove perimeter canopy	Loss of prominence to restaurant
Remove projecting decking to retain original line of rotunda	Loss of amenity to restaurant
Repairs and repainting to the exterior	
Repairs and repainting to the interior	
Install interpretation of seawall and rotunda	
Retain or enhance supervised community access to ground floor rooms	
Enhance access to toilets	Likelihood of vandalism (see note in Kelly report on vandalism) with rare urinals and partitions at risk
Adapt square building to the north for use, toilets?	Likelihood of vandalism

