



ROTORUA BATH HOUSE HERITAGE IMPACT STATEMENT

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Contents

1.0	Information	5
2.0	Executive Summary	6
3.0	Introduction	7
4.0	Historical Background	7
5.0	Physical Evidence	11
6.0	Assessment of Significance	15
7.0	Outline of Proposal	20
8.0	Impact of the Proposed Changes	22
9.0	Summary and Conclusion	30
10.0	Appendix	32

1.0 Information

Subject and Purpose of Report

The subject of this Heritage Impact Statement is the former Bath House building, Rotorua, now also known as the Rotorua Museum. The earliest part of the building dates from 1908 with subsequent additions constructed in 1911, 1983, 2008 and 2011.

Positioned overlooking Government Gardens, on Hinemaru Street, the Bath House building occupies a prominent location within the city. In conjunction with other heritage buildings in the vicinity, it makes a significant contribution to a larger heritage precinct.

In 2016, the building was closed when a seismic report concluded that the majority of the building was identified as being at 15% of the New Building Standard (NBS). The owners, the Rotorua Lakes Council, now wish to structurally upgrade the building to comply with current seismic requirements while also conducting some remedial work, reconfiguration of interior spaces and the addition of an external glazed link between the Mud Bath exhibition area and south wing of the basement.

These changes are described below and are as shown on the set of documents prepared by DPA Architects. The first half of this document comprises a heritage assessment of the existing building and its context. The second half of the document is in the form of a heritage impact statement. The statement considers the impact of the proposal on the heritage values of the building. An assessment of the proposed changes against the heritage provisions of the Rotorua Lakes District Plan has been included within the Assessment of Environmental Effects (AEE) submitted by GDC Consultants in December 2018.

Heritage Protection

The Rotorua Bath House was listed as a Category 1 Place by Heritage New Zealand Pouhere Taonga in April 1985 under the list number 141. The building is also listed in the Rotorua Lakes District Plan under H1.1 Planning Map 326. The site may be considered to be an archaeological site as it appears it was a place of human activity prior to the year 1900. It may therefore be afforded protection as such under the *Heritage New Zealand Pouhere Taonga Act 2014* which defines an archaeological site as: “A place associated with pre-1900 human activity, where there may be evidence relating to the history of New Zealand”.

Commission and Authorship

The report was commissioned by the Rotorua Lakes Council and was written by DPA Architects. The site was visited on various occasions during 2018 and 2019.

Information Sources

In the preparation of this Heritage Impact Statement reference has been made to an earlier Conservation Plan written in 1993 by Dave Pearson, at that time employed by Works Consultancy Services Ltd. All other sources of information are referenced throughout the document.

2.0 Executive Summary

The Rotorua Bath House is considered an iconic building in Rotorua and a landmark within the immediate area. It is also notable for the fact that it remained in continuous use as a bath house for over fifty years. Over the years, the Rotorua Bath House has become a vital part of the cultural heritage of the city and the region as the city's museum and it should continue to fulfil this role.

The museum today comprises the entire Bath House building, with some twenty-first century additions. The earliest part of the building dates from 1908 and was designed by Government Balneologist, Dr A. S. Wohlmann in collaboration with Tourist Department architect B. S. Corlett, although the overall design of the building must be credited to Wohlmann. Wohlmann provided initial drawings, played a guiding role throughout the planning and kept a critical eye on the construction. Although the original conception did not come to full fruition in 1908, it was largely realised by 2011 by which time north and south wings had been completed largely to the design of the original drawings.

In terms of architecture styles, the essentially Elizabethan and Jacobean style building emulated those found in England. The Rotorua Bath House followed the common internal planning of government sanatoriums at the time including extensive corridors with private and public rooms accessed off them.

The Rotorua Bath House closely followed the latest developments in Victorian and Edwardian bath houses and sanatoriums. It demonstrates how particular architectural styles, in this case Elizabethan and Jacobean styles, were adapted for a local situation and made distinctive through the use of locally available materials such as kauri timber and the incorporation of verandahs. In England, an Elizabeth building would have never had verandahs. The building also demonstrates a number of technological advancements using a half-timbered method of construction that is of interest in a country where 100 x 50 studs sheathed with weatherboards are standard. The technique was adapted to New Zealand conditions with the use of precast concrete infill panels. Although the use of precast panels became common later, particularly in the 1960's, this is the first recorded use of such a technique.

The Bath House building has contextual value, conceived in part as a social centre for the Edwardian township of Rotorua, as well as for the visitors it was hoped to attract from overseas. Circumstances soon destroyed that role as new sources of entertainment were developed. When spa facilities ceased at the Bath House, the Rotorua Borough Council, and later the Rotorua City Council, in part promoted strongly by residents, picked up Wohlmann's initial concept and proposed new community roles for the building, developing museum and art gallery facilities. Throughout the 1980s and 1990s the Bath House has served as a venue for a wide variety of community activities. Among the many community uses of the Bath House, whether in the north wing gallery or the foyer or the first floor area, have been book launches, poetry readings, dance and musical performances, lectures, film screenings, and antique and collectors' fairs.

In 2016, a full seismic assessment of the Bath House building showed that the majority of the building is less than 15% of the New Building Standard (NBS). This result meant that the building had to be closed indefinitely for seismic strengthening.

In 2018, DPA Architects, heritage and conservation architects of Auckland were commissioned as project architects for the seismic strengthening and redevelopment of the building in conjunction with Carling Architects of Rotorua.

The proposed work to the Rotorua Bath House has been designed to ensure that it recognises, protects and conserves key elements of building fabric that contribute to its heritage values. This Heritage Impact Statement examines the impact of the proposed work on the historic values of the Rotorua Bath House. Criteria used to assess the significance of the building are those used by Heritage New Zealand Pouhere Taonga in the document 'Sustainable Management of Historic Heritage Guidance – Assessment criteria to assist in the identification and assessment of Historic Heritage Values'.

Wherever a museum is housed in a heritage building such as the Bath House building, there can sometimes be a delicate balancing act between the differing and sometimes conflicting requirements arising from the conservation of built heritage fabric and the conservation and display of important collections.

3.0 Introduction

The Rotorua Bath House remains an iconic building in Rotorua. Comprising a substantial Elizabethan/Jacobean building, as well as more modern additions, the Museum is set in the Government Gardens and was purpose-built as one of New Zealand's earliest bath houses. New Zealand as a settler colony designed their sanatoriums on British models and the Elizabethan and Jacobean Revival style was chosen by Wohlmann who created this most remarkable building in Rotorua. A combination of Elizabethan and Jacobean styles was widely regarded as an appropriate style for the sanatorium and was intended to reflect the 'homely' style of buildings in England. Ceasing use as a bath house in 1966, the building became the Rotorua Museum from 1969. Changes to museum requirements over the following years required different responses to the management of collections and displays and this was largely achieved through expansion. Substantial additions to the building in 2008 and 2011 were intended to fulfil these requirements as well as realising the original design concept that was not completed in 1908 due to budget constraints.

Today the Bath House building is integral to the cultural heritage of Rotorua and the preservation of its heritage values needs to be carefully managed.

4.0 Historical Background

Foundation: Planning the new establishment

"The new bath building, while not completing the original scheme, should yet be one which for architectural beauty and for completeness of internal fittings would do credit to the most famous spas of Europe, while for excellence and variety of mineral waters supplied, it need fear no comparison with any bathing establishment in the world."

A. S. Wohlmann

In August 1902 T. E. Donne, Superintendent of the Department of Tourist and Health Resorts, informed his Minister that the new Government Balneologist, Dr A. S. Wohlmann, was “very anxious to at once proceed with the inauguration of a new era of things at Rotorua, and proposes that immediate steps be taken to construct a new bath house.”



Figure 1 – Bath House original concept. A “homely timbered building” (Rotorua Museum)

In fact, before the end of September that year Wohlmann had already prepared and sent to Wellington a revision of his original plan. Wohlmann provided initial drawings, played a guiding role throughout the planning, and kept a critical eye on the construction.

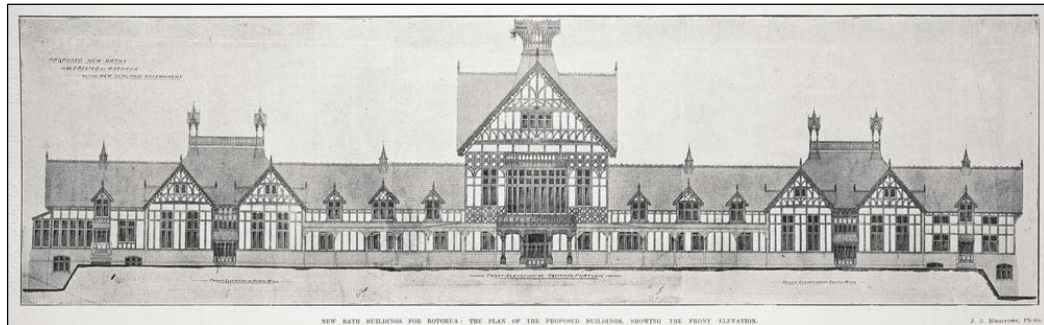


Figure 2 - Original drawing for the front elevation of the Bath House (Auckland City Libraries Heritage Images)

Government Architect B. S. Corlett prepared the plans and compiled the more than fifty pages of specifications, possibly with the help of the Department’s W. J. Trigg, who also did much of the draughting. Wohlmann described Trigg as “an exceptionally able man” who had “brought about several notable improvements”, none specified. The plaque prepared for the official opening describes Corlett and Trigg as the joint architects.

The single storied building (apart from the central hall), with a frontage variously estimated between 315 and 330 feet long and having a floor area of 24 000 square feet, was to overlook the main space of the Sanatorium Ground, facing west to catch the maximum of sunlight. Floor to ceiling height would be 20 feet, the whole elevated on concrete foundations rising to six feet six inches above the ground surface, to allow ample basement room for piping, drying and storage rooms, water storage cylinders, compressed air machinery for pumping, and workman access from staircases at the

north and south ends of the building. The high foundation was intended also to do away with “*any squat appearance and affording a fine view over the lake from the verandahs.*”

These 12 feet wide verandahs were regarded by Wohlmann as a special feature, providing summer shade and winter shelter. Corlett opposed the verandahs, believing them out of keeping with what he called an ‘Old English Style’ timber frame building, claiming “The boldness, proportions and details of style would be partially lost by having verandahs – in particular to the main front.” Wohlmann was willing to omit that part of the verandah where exposure to sun was poor.

Eight deep baths, 12 mud baths and 42 shallow baths were initially planned, with large massage and Turkish baths, two electrical bathrooms, and four vapour and hot air rooms.

On 31 May 1908 the building contract was completed and a mandatory period of maintenance began.

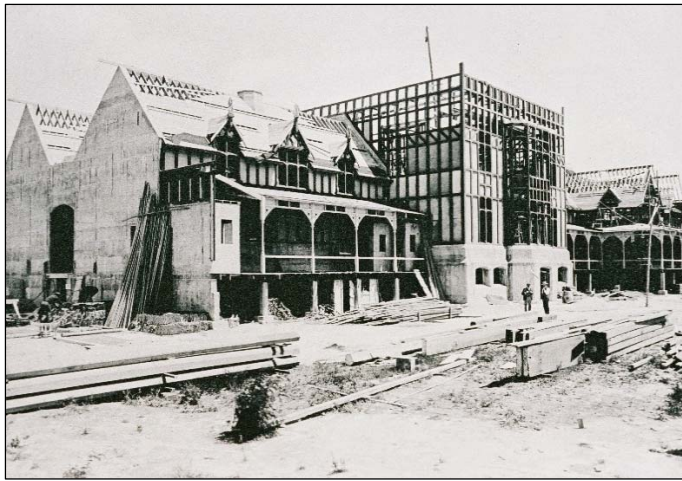


Figure 3 – The Bath House under construction – rear elevation (Rotorua Museum)



Figure 4 - The central hall prior to the opening of the bath house in 1908 (Auckland City Libraries Heritage Images)

The Equipment

"I trust that we shall be able to offer to the invalid all the modern appliances that he can obtain at the best Spas of Europe ..."

A.S.Wohlmann

The Government Balneologist Arthur Wohlmann had a free hand in the selection of baths, equipment and furnishings. He experimented with bath design, chose tile types and colours, kept up to date with overseas hydrotherapy products, even to the extent of changing orders as new equipment came to his notice. The equipment he purchased was varied and modern



Figure 5 – Treatments as the Rotorua Bath House in the 1920s (Alexander Turnbull Library)



Figure 6 – Treatments as the Rotorua Bath House in the 1920s (Alexander Turnbull Library)

Treatments included the Turkish Baths and Russian Baths; the first a steam bath followed by shower and massage, the second a hot air bath. Both were supplied from a 50hp boiler which also heated the building. The inhalation baths were supplied with steam from one of the cones of the artificial Malfroy Geyser. The Rachel Bath was the largest in the building and designed to promote relaxation.

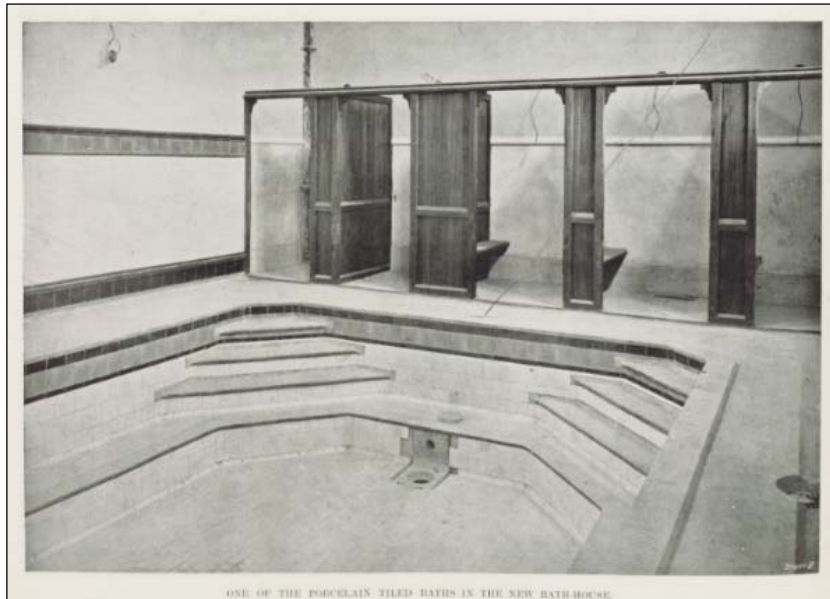


Figure 7 - The most substantial bath in the Bath House: The Rachel Bath nearing completion in 1908

5.0 Physical Evidence

Location and Setting

Sited at the edge of the Government Gardens towards Lake Rotorua, and across from the Blue Baths, the Bath House has retained a prominent position within the cityscape of Rotorua since its inception.



Figure 8 - The Rotorua Bath House sitting prominently in the Government Gardens, Rotorua, pre-1930 (DPA Architects)

Today the Bath House sits within what is essentially a rectangular park, with its principal facade being visible across the park and from Hinemaru Street. The entrance to the Bath House building is via a porch from Oruawhata Drive. The other three facades are less prominent with the rear façade facing the adjoining gymnasium located behind the Bath House building.



Figure 9 - The Rotorua Bath House situated within Government Gardens showing surrounding listed heritage buildings (blue) and unlisted (red). (DPA Architects)

Architectural Description

The exterior form of the building generally follows the plan, again being symmetrical about the tall central section containing the foyer. This section of the building is capped with a substantial tiled roof in the form of a gable running east/west. A smaller gable running north/south intersects the first. At the point where the gables meet, a tower is positioned.

The tower, in fact, looks somewhat out of proportion. A review of the original drawings shows that the tower was originally intended to be larger. During the course of

construction, a decision, immediately regretted, was made to reduce the size of the tower.

Above the main entrance a balcony is supported on large timber columns. Immediately above this, a large faceted bay window gives light to the upper level of the foyer. This window is reflected on the east elevation by a smaller window.

To either side of the central element, north and south wings extend out below two smaller gables. To the north and south are second pairs of gables running at right angles.

The concrete basement walls extend up to sill level with timber framing above. The exposed Elizabethan style timber framing is relatively rare in New Zealand and consists of vertical studs with horizontal nogs housed into the studs and fixed with timber pegs. Totara was specified for the framing with Puriri for the pegs.

Traditionally, infill panels between the framing would have been wattle and daub, lath and plaster or brick. In the Bath House, it was recognised that the ground on which the building was to stand had poor bearing characteristics and the weight of the building had to be reduced. Brick as an infill was therefore out of the question. Plaster may have been thought to be lacking in durability.

The answer was simply and probably revolutionary for its time. It involved mixing a light weight concrete and pouring it into moulds lined with newspaper. The resulting panels, only 15 mm in thickness, were then positioned into a rebate in the frame and held in place with timber battens. Although some cracks have occurred, the panels have proved exceptionally durable. The imprints of the newspaper pages are still visible on the rear face of the panels. At various locations, decorative framing or “strapwork” was then fixed over the infill panels.

The 1983 addition used fibre cement board linings with battens fixed over the joints as a means of achieving economies. The result has been prone to leaks and the edges have had to be sealed with silicone. In this section, tanalised pine has been used in lieu of the original native timber. The hydrogen sulphide within the atmosphere has attacked the salts used to treat the timber with black staining being the result.

The roof structure consists of timber trusses and rafters over which timber sarking was laid. It is believed that totara was used for the main structural members with kauri elsewhere.

The present Marseille roof tiles are replacements from around 1952. According to the specification and from original tiles found in the basement, the roof was originally sheathed with a more ornate and darker coloured No.4 Bridgewater tile chosen and sourced specifically from Colthurst and Symons, England. These tiles can be seen in photographs of the building up until around 1950. Architect Corlett thought the Bridgewater tile preferable to the Marseille tile, more in harmony with the style of the building and “home made” – “home” being England.

Within the central hall, the concrete floor slab was originally overlaid with light coloured tiles. These tiles were replaced at some point with the current darker terracotta versions. The upper floor is tongue and groove timber, believed to be matai.

Elsewhere on the ground floor, the floor slab appears to have been overlaid with a dense coloured plaster with tiles forming borders.



Figure 52 - The original lighter coloured floor tiles in the central hall (Auckland Libraries Heritage Images)



Figure 10 - Bridgewater roof tiles 1908 (Turnbull Library)



Figure 11 - An original 'well burnt' Bridgewater roof tile from the Bath House building (Rotorua Museum)

Additions and Changes

The Bath House was originally planned to be a symmetrical building with a large foyer at its centre which was the main entry to the building. The foyer was planned as a double height space with a central light well in the upper floor to let light flood the lower level. There was to be a fountain installed in the foyer, however, this was never realised. The central section also contained rooms to be occupied by the ticket office and the balneologist's consulting room.

From either side of the main foyer, a single storey wing extends to the north and south. These were to house baths for male and female patrons respectively. Only a small section of the south female wing was initially built. Each wing was divided into a number of small rooms of differing sizes, some of which contained baths, while others served a waiting and cooling rooms. In 1911, a further section was added to the south wing.

Up until the 1960s all alterations and additions had been related to the needs of hydrotherapy and allied treatments. New uses for the building brought about further and different changes when the building was converted for use as a dance studio and night club. In 1964 the original kauri columns once in the foyer, and reputedly turned in England, were erected at the entrance to the north wing gallery, no longer functional but ornamental. The columns were later returned to the main foyer during restoration work in the late 1990s. Interior walls and partitions, tiled dados and the majority of the baths were also removed during the 1960s.

By the 1980s, the Bath House had become recognised as a heritage building and awarded some level of heritage protection. Interest had grown in completing the original design first proposed in 1908.



Figure 6 - the different stages in the realisation of the Bath House scheme

Budget restrictions had originally compelled the omission of the extreme north and south extensions, as well as the south wing. The first gable to the south wing was added in 1911 although the second gable was not completed until February 1983.

In 2008, the north wing was extended with an addition being built largely to the design envisaged by Wohlmann in 1908. In 2011, the south wing was similarly extended. Wohlmann's conception was now achieved, in plan at least, with the symmetry envisaged. These additions would provide further gallery space for the Rotorua Museum.

The ornate turrets and railing around the promenade roof may have been removed as a safety measure after the Napier earthquake of 3 February 1931 and were reinstated as part of the 2008-2011 additions to the north and south wings.

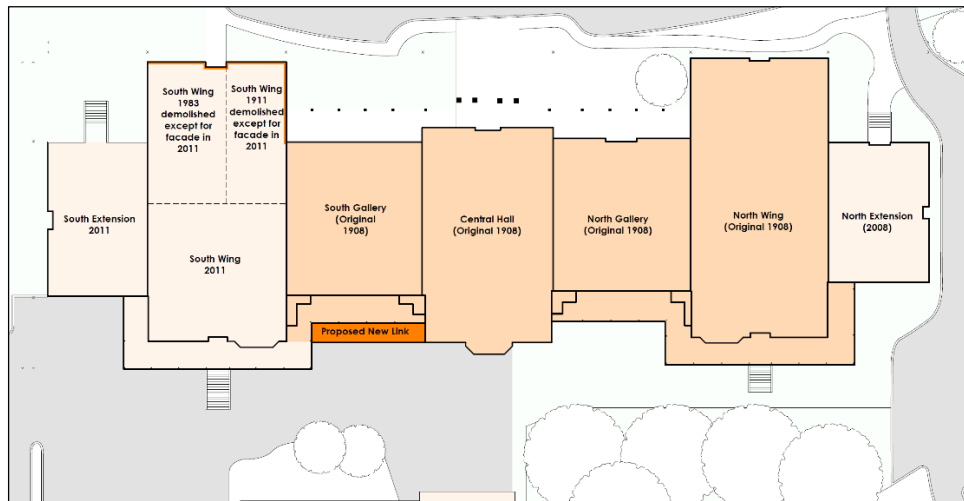


Figure 14 – Stages of buildings that make up the Rotorua Bath House (DPA Architects)

6.0 Assessment of Significance

The criteria used to assess significance in this Heritage Impact Statement are those used by Heritage New Zealand Pouhere Taonga in the document 'Sustainable Management of Historic Heritage Guidance – Assessment criteria to assist in the identification and assessment of Historic Heritage Values'.

Physical Values

- *Archaeological Information*
- *Architecture*
- *Scientific*
- *Technology and Engineering Significance*
- *Rarity*
- *Representativeness*
- *Integrity*
- *Vulnerability*
- *Context or Group*

Historic Values

- *People*
- *Events*
- *Patterns*

Cultural Values

- *Identity*
- *Public Esteem*
- *Commemorative*
- *Education*
- *Tangata whenua*
- *Statutory Recognition*

The assessment of these values are considered below.

Physical Values

Archaeological Information

The site may hold archaeological significance for Ngati Whakaue as it appears it was a place of human activity prior to the acquisition of the land by the Crown in the late 19th century.

Architecture

The building is in the form of a large manor house which was successfully adapted to accommodate its original use as a Bath House. It was also adapted to New Zealand conditions. For example, in England, an Elizabeth building would never have had verandahs.

Its foyer, a stunning space, was conceived as a pump room and concert hall. It reflects a pre-world war fondness for public gatherings for musical entertainment.

The 'New Zealand Herald once quoted a description of the Bath House as "*one of two unique buildings in New Zealand.*"

As an Edwardian attempt to create an essentially Elizabethan antipodean spa building which is aesthetically pleasing, the building is highly successful. Its decorative exposed timber framing, towers, collection of gables below sweeping roofs and articulation of forms all make for a delightful composition.

It was planned as the centre-piece of the developing Sanatorium Reserve gardens. As Arthur Wohlmann originally put it: "*The building site selected is almost ideal. Close to the centre of town, with a large open lawn in front, gay flower-beds, lakelets and winding paths, a belt of trees behind hiding the springs and mud pools, beyond this the blue expanse of Lake Rotorua, and circling all the green and russet and purple hills.*"

Scientific

In itself the Bath House is of no scientific value but within its history is a tradition of medical experimentation and observation in the field of hydrotherapy.

Although many of the medical findings of the past have been superseded, if not discredited, the Bath House once provided a centre for invalids of all kinds, whether suffering from nerves, skin conditions, or rheumatoid diseases. It also provided a centre for specialist doctors struggling to provide relief for suffering, utilising local mineral waters and the latest in overseas equipment.

Technology and Engineering Significance

The building of the Bath House would have been a considerable feat in its own right and a tribute to the skills of the Edwardian workmen. At the time the Bath House was built, the use of steel reinforcing, of fire-proof slab walls, even of electricity, demonstrates that its architects and builders were in the forefront of technology.

Rarity

The Bath House is a rare (in New Zealand) example of an Edwardian attempt to construct a building using the Elizabethan style of architecture. Influences such as the half-timbered construction, gables, joinery and the grand staircase are readily discerned. Some Tudor details are also present.

The half-timbered method of construction is of interest in a country where 100 x 50 studs sheathed with weatherboards are standard. The technique was adapted to New Zealand conditions with the use of precast concrete infill panels. Although the use of precast panels became common later, particularly in the 1960s, this is the first recorded use of such a technique.

Representativeness

While half-timbered Elizabethan buildings are rare in New Zealand, the combination of this particular style with its former original use as a Bath House is unique in the

southern hemisphere. Today, it continues to be a unique setting for its new use as a museum and art gallery.

Integrity

Although many of the internal spaces were rebuilt primarily during the 1960s, much of the original interior fabric survives including original floor surfaces, baths, ceilings, staircases and other decorative features. The exterior of the building is largely intact apart from the replacement of the original roof tiles and subsequent additions to the north and south.

Vulnerability

In 2016, the building was closed when a seismic report concluded that the majority of the building was identified as being at 15% of the New Building Standard (NBS). The owners, the Rotorua Lakes Council, now wish to structurally upgrade the building to comply with current seismic requirements while also conducting remedial work.

Context or Group

The Bath House is without doubt, the best known building in Rotorua and has very strong landmark significance. The roof and, in particular, the tower can be seen from many vantage points in Rotorua. The building is also located in close proximity to other heritage buildings including the Blue Baths and Princes Gate Hotel.

Whether one approaches from Hinemoa Street, Hinemaru Street or Queen's Drive, the building's architectural and topographical prominence is obvious.

Historic Values

People, Events, Patterns

Historically, the Rotorua Bath House is a monument to the New Zealand Government's first major commitment to the tourist industry. Although other spas had previously been established at, for example, Te Aroha, Rotorua was also the first (and last) full-scale attempt to create a spa town in the southern hemisphere with the hope of attracting northern visitors. The construction of the Bath House was the culmination of this spa development.

Thus, while the attractions of Rotorua had previously been seen as marketable commodities to the tourist industry, the construction of the Bath House emphatically put the area on the tourist map. The city's emphasis on tourism as a means of attracting revenue continues to this day.

Following the end of its use as a bathing establishment in 1966, part of it was used as a restaurant and nightclub. In 1969, it entered a new phase of development becoming the Rotorua Museum. It also became the city Art Gallery in 1977. At the time of writing, the building continues to be occupied by the Rotorua Museum.

The Bath House has been associated with a number of notable persons. It is a tribute to the vision of the Government Balneologist at the time, Dr Wohlmann, who initially conceptualised the building.

Wohlmann's ideas were translated into reality by Messrs Corlett and Trigg with assistance from J Campbell, the well known Government Architect of the day.

Of the thirteen statues in the foyer, twelve are the work of Australian sculptor, Charles F Summers. Summers had originally come from Melbourne and had studied in Rome for 32 years. The remaining statue is by Fossi.

In its present form, the Bath House is also a tribute to the people of Rotorua who were determined to see the building retained and to those who were instrumental in seeing the building fulfilling a new role as the museum and art gallery.

Cultural Values

Identity, Public Esteem, Commemorative

The Bath House was conceived in part as a social centre for the Edwardian township of Rotorua, as well as for the visitors it was hoped to attract from overseas. Circumstances soon destroyed that role as new sources of entertainment were developed.

When spa facilities ceased at the Bath House, the Rotorua Borough Council, and later the Rotorua City Council, in part promoted strongly by residents, picked up Wohlmann's initial concept and proposed new community roles for the building, developing museum and art gallery facilities.

Throughout the 1980s and 1990s the Bath House has served as a venue for a wide variety of community activities. Among the many community uses of the Bath House, whether in the north wing gallery, the foyer or the first floor area, have been book launches, poetry readings, dance and musical performances, lectures, film screenings, and antique and collectors' fairs. Such functions are in accord with (even if unintentionally) The Reserves and Other Lands Disposal Bill 1963 which had decreed that Rotorua City Council "*will take over the control of that building and convert it for use as a community centre ...*"

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Wohlmann's ideas were translated into reality by Messrs Corlett and Trigg with assistance from J Campbell, the well-known Government Architect of the day.

Of the thirteen statues previously located in the foyer, twelve were the work of Australian sculptor, Charles F Summers. Summers had originally come from Melbourne and had studied in Rome for 32 years. The remaining statue was by Fossi.

In its present form, the Bath House is also a tribute to the people of Rotorua who were determined to see the building retained and to those who were instrumental in seeing it fulfilling a new role as the Rotorua Museum.

The Bath House also has significance in that it has a unique potential to demonstrate a bygone way of life when Edwardian New Zealanders took the waters. Although much of the fabric relating to this use has been obliterated, remnants such as wall tiles, duct and pipe work as well as fragments of baths survive.

In his report, "The Bath House : Rotorua's Art & History Museum – a Development Proposal", Rodney Wilson stated *"The Bath House is Rotorua's collective memory. It is the district's treasure house, the protector of the community's knowledge of itself. As such it is the City's most precious possession."*

The Minister of Health in 1957 is reported to have told a deputation from Rotorua that the Main Bath Building was as much a New Zealand landmark as Mitre Peak. In the same year a Rotorua Chamber of Commerce speaker, O.G. James, said *"Take away the Bath House and you take away Rotorua."*

Both quotations demonstrate the perception of the Bath House held by those outside the district and the emotional attachment of residents in the city. Museum Consultant Ken Gorbey calls it *"a Rotorua icon"*.

The Bath House is an imposing building. Its image is synonymous with Rotorua and it has long served as one of its symbols. The Bath House used to feature on the letterhead of the Rotorua Borough Council; it appears again on the Rotorua District Council's "Official Handbook and Services Guide 1993-1994".

That the Post Office, for Rotorua's centenary in 1980, should have issued a postage stamp illustrating the Bath House, a geyser, and a Maori carving, signifies the building's place in the national consciousness. Runners completing the 30th Fletcher Challenge Marathon in 1994 received a bronze medallion featuring the Bath House on its obverse side, the race starting and finishing alongside the historic building.

Education

Today, the building contributes through public education to people's awareness, understanding and appreciation of New Zealand's history and cultures through its use as the Rotorua Museum. The museum not only celebrates the history of Rotorua and its people but also of the Bath House building itself.

The Bath House has educational significance in that it has a unique potential to demonstrate a bygone way of life when Edwardian New Zealanders took the waters. Although much of the fabric relating to this use has been obliterated, remnants such as wall tiles, duct and pipe work as well as fragments of baths survive.

Tangata whenua

The Rotorua Bath House is sited within Government Gardens, originally known as the Sanatorium Reserve, the largest number of reserves set aside by Ngati Whakaue by

the 'Agreement for a Township...' negotiated by F. D. Fenton, Chief Judge of the Maori Land Court, signed 25 November 1880. The purchase by the Crown in 1889 of the Pukeroa-Oruawhata Block, and subsequent conveyances, according to the 1973 Report of the Inter-Departmental Committee on Rotorua Township Reserves, "included all the reserve areas so that the Crown's title to them is from a legal point of view quite clear and unassailable." The 1948 Royal Commission found that the Sanatorium Ground was among reserves gifted by Ngati Whakaue prior to the 1889 purchase.

Statutory recognition

The Rotorua Bath House is listed as a Category 1 Place by Heritage New Zealand Pouhere Taonga under the list number 141. The Bath House building and its setting are also listed in the Rotorua Lakes District Plan. The site may be considered to be an archaeological site as it appears it was a place of human activity prior to the year 1900. It may therefore be afforded protection as such under the *Heritage New Zealand Pouhere Taonga Act 2014* which defines an archaeological site as: "*A place associated with pre-1900 human activity, where there may be evidence relating to the history of New Zealand*".

7.0 Outline of Proposal

In 2016, Kaikoura was struck by a major earthquake which caused extensive damage, loss of life and ongoing disruption in the city and region. The earthquake in Kaikoura prompted the Rotorua Lakes Council to commission a full seismic assessment of the Bath House building which showed that the majority of the building was less than 15% of the New Building Standard (NBS). This result meant that the building had to be closed indefinitely for seismic strengthening.

In 2018, DPA Architects, heritage and conservation architects of Auckland, was commissioned as project architects for the seismic strengthening and redevelopment of the building in conjunction with Carling Architects of Rotorua.

The owner of the building, the Rotorua Lakes Council, now wishes to undertake the following works to the building for its continued use as the Rotorua Museum.

Seismic Strengthening

- The installation of structural steel K bracing within and adjoining internal walls
- The installation of structural steel strongbacks to full-height concrete walls
- The installation of structural steel bracing to act as diaphragms between full-height concrete walls
- The application of shotcrete to internal basement walls and ceilings (excluding the Mud Bath Exhibition Area)
- The insertion of steel dowel rods into the original concrete nib walls adjoining the café and toilet areas in the northern part of the building
- The replacement of structural connections of the existing Reid bracing elements in the 2011 south wing

- Installation of new structural bracing below the original concave ceiling in south of the building

Internal Reconfiguration / Alterations and Additions

- The construction of a new mezzanine level within the café
- The resurfacing of the non-original floor in the café and toilet areas
- Construction of new fire egress stairs between the café and attic
- The lowering of a section of the original full-height concrete wall at the north end of the café to ceiling height (to allow the new fire egress stairs to enter the attic)
- The construction of a new full-height fire wall at the north end of the café to conceal the new fire egress stairs to the attic
- The demolition and replacement of existing non-original front of house servery in café
- The demolition and reconfiguring of all non-original walls and partitions within the ground floor toilet area
- The demolition and reconfiguring of some non-original walls and partitions in the south wing basement
- The demolition of all non-original office walls at mezzanine level in the central hall (excluding the original heritage internal wall facing the mezzanine)
- A new mezzanine and store room will be constructed in the south wing of the building accessed off the central hall mezzanine

External Changes

- The construction of an external glazed link/walkway between the 2011 south wing basement and the 1908 Mud Bath Exhibition area to the rear of the building
- Replacement of the existing non-original 1950s roof tiles with similar profile light-weight composite version

Services

- A new switchboard room (G 5E) will be built in the location of the existing alcove display
- A new full-height service shaft will be built in the café area
- The existing sprinkler valve set may be relocated from the kitchen (room G 3L) to provide adequate kitchen space
- Services including plant and equipment will be replaced or upgraded
- Additional floor air intake and extract grills may be required for new services
- New air intake and extract grills will be required in the café area for new services
- The existing lift (room G 4J) will be replaced with a new lift and a new opening will be made to service the central hall mezzanine level
- New fire curtain doors will be installed in multiple locations throughout the building
- New automatic doors will be installed in the central hall as secondary doors to the main entrance
- Lighting systems upgraded

8.0 Impact of the proposed changes

The impact on the heritage values of the building are accessed below:

Central Hall (G 3M) and associated spaces

Proposed change	Mitigation	Impact on heritage
Installation of horizontal structural steel K bracing to act as lateral bracing between the original north and south full height concrete walls	Structural steel K bracing will be located within mezzanine floor cavity to be concealed from view	Minor impact on heritage values as the original mezzanine floor joists and flooring will need to be removed and replaced
Structural steel K bracing to be installed against full height west and east walls of the central hall	Structural steel K bracing will be fully embedded into the walls at first floor level and the original linings will be reinstated. Structural steel bracing will be exposed and offset from original dados, skirtings and ceiling cornices at ground level within rooms G3A, G 3C, G 3K and G 3L	Minor impact on heritage values
The demolition of all non-original office walls at mezzanine level in the central hall (excluding the original heritage internal wall facing the mezzanine)	The original wall facing the main central hall will be retained	Less than minor impact on heritage values
A new mezzanine store room (F 2A) will be constructed in the south wing of the building and accessed off the central hall mezzanine through new doors	The new doors to the central hall mezzanine will be heritage in style and located towards the eastern rear of the mezzanine to reduce their visual impact	Minor impact on heritage values

Café / Rachel Bath (G 4M) and surrounding café area

Proposed change	Mitigation	Impact on heritage
Structural steel UB strongbacks to be fixed to full height to gabled	Structural steel strongbacks will be	Less than minor impact on heritage values

concrete walls at either end of café	framed over to conceal from view	
Structural steel portals to be installed across café space	Structural steel portals will be partially embedded into walls and concealed above the existing cafe ceiling	Minor impact on heritage values
Steel dowel rods to be inserted at specified centres through concrete nib wall on exterior wall of café	The original wall linings will be reinstated once the rods are inserted	Less than minor impact on heritage values
Structural steel bracing parallel to east and west café walls, adjoining full height concrete wall (at south end of café)	The structural steel bracing will be partitioned over	Less than minor impact on heritage values
Construction of new mezzanine within cafe	While the mezzanine will be a new intervention within the café space, it will be offset from the front west wall of the café so as not to obscure windows and will be sheathed in timber tongue and groove cladding to reflect the original dressing rooms of the Rachel Bath.	Minor impact on heritage values
Construction of new fire egress stairs within café	The stairs will be concealed behind a new full-height fire rated wall	Less than minor impact on heritage values
Construction of a new full-height fire rated wall at northern end of café to conceal new fire egress stairs	There are no heritage features on the ceiling or the walls in this area as it was relined in the 1960s/70s	Minor impact on heritage values
Lowering of a section of the original full-height concrete wall at northern end of café to allow the new fire egress stairs to enter the attic	The wall will only be partially demolished and will likely comprise less than 30%	Minor impact on heritage values
Reinstatement of original tiled dado in café / former Rachel Bath area	The reinstatement of the tiled dado will restore the space	Positive impact on heritage values

	closer to its original appearance	
The Rachel Bath and smaller private baths will be uncovered or expressed architecturally in the design of the floor	The uncovering or reinterpretation of these hidden heritage features will enhance understanding of the cultural heritage values	Positive impact on heritage values
The plastered dado will be reinstated on the corridor wall adjoining the café	The reinstatement of the plastered dado will restore the space closer to its original appearance	Positive impact on heritage values
The floor in the café area will be resurfaced and non-original tiled floor removed	The original cement floor surface of the Rachel Bath will be reinstated	Positive impact on heritage values
The existing non-original kitchen fit out and front of house servery will be demolished and replaced	No heritage fabric will be removed	Positive impact on heritage values as will return the space closer to its original configuration

Toilets (G 4H) and surrounding area

Proposed change	Mitigation	Impact on heritage
The existing non-original walls and partitions will be removed and the area redesigned	New walls will feature heritage plastered dado replicas to match the originals that had previously been removed during the 1960s	Positive impact on heritage values
The existing non-original floor coverings will be replaced with new tiles	The new checkered tiles will match the original tiled floor that had previously been removed	Positive impact on heritage values
Steel dowel rods to be inserted at specified centres through concrete nib wall on exterior wall of toilet area	The wall linings will be reinstated once the rods are inserted	Less than minor impact on heritage values
Structural steel UB strongbacks to be fixed to full height to gabled concrete walls at south end of toilet area	Structural steel strongbacks will be framed over to conceal from view	Less than minor impact on heritage values

North Wing Original Baths (G 5N)

Proposed change	Mitigation	Impact on heritage
Two structural steel braces are to be offset from walls at each end of the room with a horizontal steel frame joining the two frames below ceiling level	The structural steel frames will be offset from the walls to preserve the remains of the original tiled dados. The horizontal frame will be offset below the ornate plaster ceiling to avoid the need for any ceiling penetrations. Localised entry points be made through the original tiled floor through to basement level and these openings will be kept to a minimum to reduce impact.	Minor impact on heritage values

North Wing Gallery Spaces (G 5P)

Proposed change	Mitigation	Impact on heritage
Structural steel bracing to be aligned and housed within existing walls	The structural steel bracing will be concealed from view. Original wall linings, ceiling cornices, dados and skirtings will be replanted	Minor impact on heritage values
Structural steel strongbacks to be located against exterior walls behind existing partition wall	The structural steel strongbacks will be offset from window facings and sills should the partition wall be removed in the future and the windows exposed	Minor impact on heritage values

North Wing Gallery Spaces (G 5R)

Proposed change	Mitigation	Impact on heritage
Structural steel UB strongbacks to be fixed to full height to gabled	Structural steel strongbacks will be framed over to conceal from view. No	Less than minor and no impact on heritage values

concrete walls at south end of gallery space	heritage fabric in room G 5R	
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Mud Bath Exhibition Area

Proposed change	Mitigation	Impact on heritage
Structural steel bracing to be located against eastern exterior basement wall within the Mud Bath Exhibit	The structural steel bracing will be offset from wall to preserve window facings and sills	Minor impact on heritage values

Areas (G 4K and G 5P)

Proposed change	Mitigation	Impact on heritage
In the attic above G 4K and G 5P, horizontal structural steel bracing will be located above the heritage ceilings	The structural steel bracing will be offset above the ceiling to avoid any impact on heritage fabric	Less than minor impact on heritage values
Structural steel bracing parallel to east and west walls of G 4K, adjoining full height concrete wall (at north end of room)	The structural steel bracing will be partitioned over	Less than minor impact on heritage values

New external glazed link from south wing basement to Mud Bath Exhibit (B 2A)

Proposed change	Mitigation	Impact on heritage
New glazed link to be constructed to connect the south wing basement with the Mud Bath Exhibit (rear of the building)	The glazed link will be offset from the façade of the building and the only impact on heritage fabric will be the new opening required into the basement wall to the Mud Bath Exhibit. The glazed link is designed to be light weight and reversible to enable it to be removed in the future if required	Minor impact on heritage values

South Wing Gallery (G 1B)

Proposed change	Mitigation	Impact on heritage
The existing reid bracing will be upgraded	There is no heritage fabric in this part of the	No impact on heritage values

including the replacement of structural connections between the bracing elements	building (2011) and the reid bracing is located behind partition walls	
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South Wing Gallery (G 2A)

Proposed change	Mitigation	Impact on heritage
New reid bracing will be installed below the original concave ceiling in the south wing gallery space	The reid bracing will be offset below the concave ceiling to reduce its visual impact	Minor impact on heritage values

South Wing Gallery (G 2B)

Proposed change	Mitigation	Impact on heritage
New structural steel bracing to be located at north end of gallery space against full height concrete wall	The structural steel bracing will be partitioned over to conceal from view. Little heritage fabric in this area	Minor impact on heritage values

South Wing Basement (B 1E) and surrounding area

Proposed change	Mitigation	Impact on heritage
The existing walls and partitions will be removed and the area redesigned	There is no heritage fabric in this area (2011)	No impact on heritage values

Services

Proposed change	Mitigation	Impact on heritage
The existing display alcove will be replaced with a new wall and ceiling to form a scrubbed air switchboard room (G 5E)	The new wall will be built in the location of an original (1908) wall that had previously been demolished. The ceiling will be built to the height of the original low-height partition walls adjoining. The existing display alcove will be removed and the original dado	Less than minor impact on heritage values. Positive impact on heritage values

	reinstated on the hallway (G 5F)	
A new full-height service shaft will be built adjoining the new fire egress stairs in the café area	There is little remaining heritage fabric in this area (ceiling cornices and dados have been removed previously)	Minor impact on heritage values
The existing sprinkler valve set may be relocated from the kitchen (room G 3L) to provide adequate kitchen space	The sprinkler valve set shall be relocated to an area that has the least impact on the heritage values of the building (to be confirmed)	Positive impact on heritage values
Service plants and equipment will be replaced with scaled down contemporary versions. South Wing servicing will generally be upgraded but not replaced. North wing will require new plant in the attic and basement (to be confirmed)	Any additional services will be located either in the attic or basement. Where existing equipment is replaced, the new equipment will be reduced in size	Less than minor impact on heritage values. Positive impact on heritage values where plant is reduced in size
Additional floor air intake and extract grills may be required for new services	Any potential locations and design of new floor grills will need to be approved by Heritage Architect and Heritage New Zealand	Less than minor impact on heritage values
New air intake and extract grills will be required in the café ceiling and the new proposed full-height fire rated wall	Grills will be installed in the least visible locations and within new walls where possible	Less than minor impact on heritage values
The existing lift will be replaced (G 4J) and a new opening will be made so the lift can service the central hall mezzanine level	The new opening will be located towards the rear eastern end of the central hall mezzanine to be less visible. The dado will be reinstated adjoining the lift	Minor impact on heritage values
New fire curtain doors will be installed in corridor G 4L and at the entry to	The design of the new fire curtain doors will need to be approved	Minor impact on heritage values

exhibition area G 2A from the central hall	by the Heritage Architects and Heritage New Zealand	
New glass automatic entry doors will be installed in the central hall in the place of the existing glass doors (G 3M)	The design and location of the new automatic doors will need to be approved by the Heritage Architects and Heritage New Zealand	Minor impact on heritage values
Lighting systems will be upgraded throughout the building. Bulbs in the south wing will be replaced with LED versions. Fluorescent lighting in the north wing will also be replaced with LED versions. Lighting elsewhere in the building will be similarly upgraded	The design and location of new lighting (excluding display lighting) will need to be approved by the Heritage Architects and Heritage New Zealand. The lighting system for the central hall will also need to be similarly approved	Less than minor impact on heritage values

Roof Tiles

Proposed change	Mitigation	Impact on heritage
A light-weight composite roof tile option is proposed to replace the existing 1950s Marseille tiles. The tile being considered is Sealco Waterproofing System's 'Chiefton Tile'	The new roof tile is likely to be the same profile as the existing Marseille tiles. The proposed tiles are subject to BRANZ, Heritage New Zealand and Heritage Architect approval	To be determined

General

Proposed change	Mitigation	Impact on heritage
In some instances, the original roof sarking will be removed to allow installation of structural steel bracing where necessary	The roof sarking will be removed carefully and reinstated	Less than minor impact on heritage values
Repaint selected heritage walls in corridors, central hall,	Paint samples will be matched to ensure accuracy in	Positive impact on heritage values

private baths etc in original colour schemes (to be confirmed)	consultation with Heritage New Zealand	
Structural strengthening of main original basement walls and ceiling using Shotcrete	Shotcrete will not be applied within the Mud Bath Exhibition area which shall be treated as a conservation zone	Minor impact on heritage values

9.0 Summary and Conclusion

In summary, the proposed work involves some change to the building known as the Rotorua Bath House (now also known as the Rotorua Museum). In particular, it is proposed to undertake extensive seismic strengthening work, provide an external addition and to reconfigure some internal spaces.

Although the seismic strengthening works will require the removal of some heritage fabric and will also be visible in some areas, the positive impacts of the work are that the Bath House will once again be accessible to the public and that it will be better able to withstand future seismic events. The work will also ensure that taonga stored and displayed within the building will be better protected should future earthquakes occur.

Care has been taken to ensure that the proposed work has the least impact on the heritage values of the building. The proposed new glazed link addition between the 2011 south wing of the basement and the Mud Bath Exhibit will provide a functional and direct route for staff and visitors to explore the heritage building and accompanying museum displays. The link will be of light weight construction and will therefore be able to be removed in the future, if desired, to restore the original exterior appearance of the building.

Throughout the building, new intervention is generally concentrated in the least original spaces within the building. The new mezzanine within the café space will be designed to 'float' within the space and will have little impact on any remaining heritage fabric in this area.

Where seismic strengthening is required in highly original spaces, such as in the north wing private baths, the structural steel bracing will be offset from heritage features such as dados and ceilings. In the central hall, new structure will be hidden from view to maintain the heritage ambience of this space.

A positive aspect of the proposal will be the removal of existing non-original walls and partitions in the café space and toilet area to allow for more in keeping intervention that will respect and uncover the heritage values of these spaces. In the café, a full height image of the Rachel Bath will be overlaid on the south wall of the café to allow visitors and tourists to understand the history of the space. The original Rachel Bath and private baths will be expressed architecturally in the floor design. Within the toilet

area, new walls will be constructed and the original dado reinstated on the main corridor wall adjoining (opposite the café).

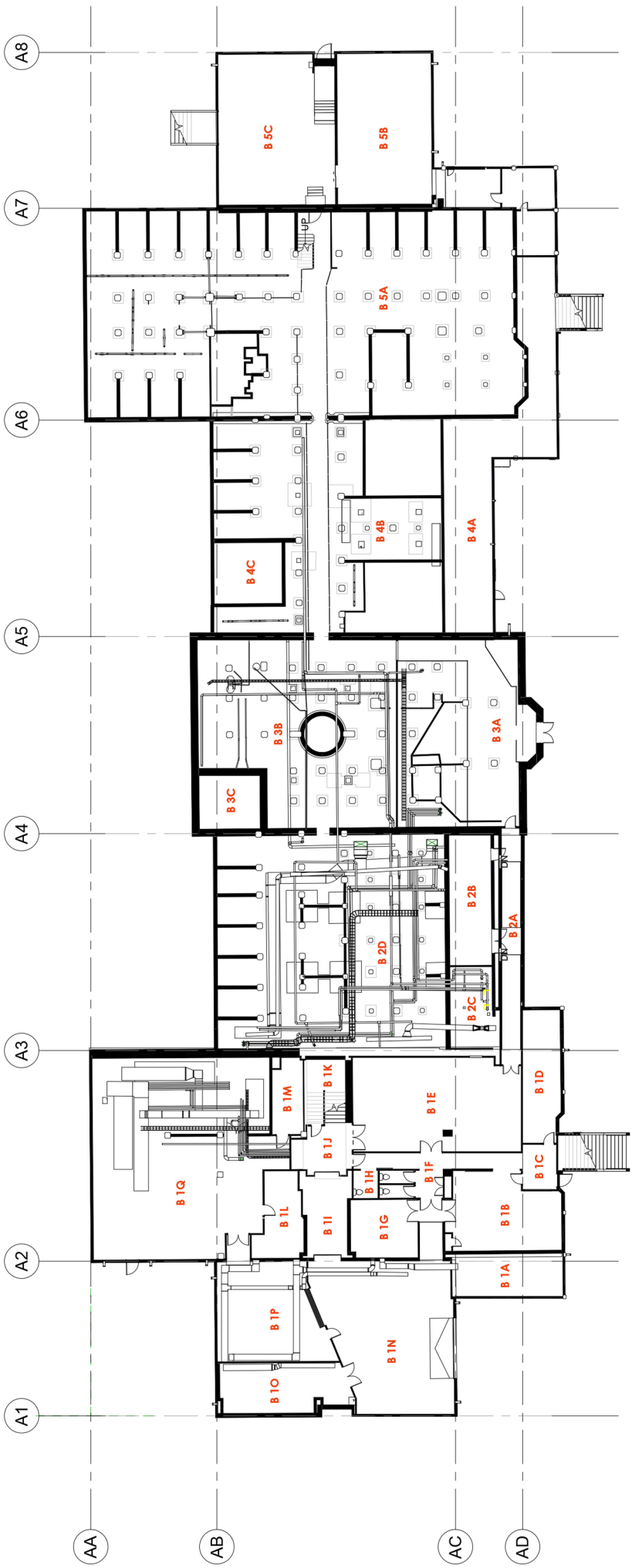
The reconfiguration of walls and partitions within the south wing basement will have no impact on the heritage values of the building as this part of the building was constructed in 2011.

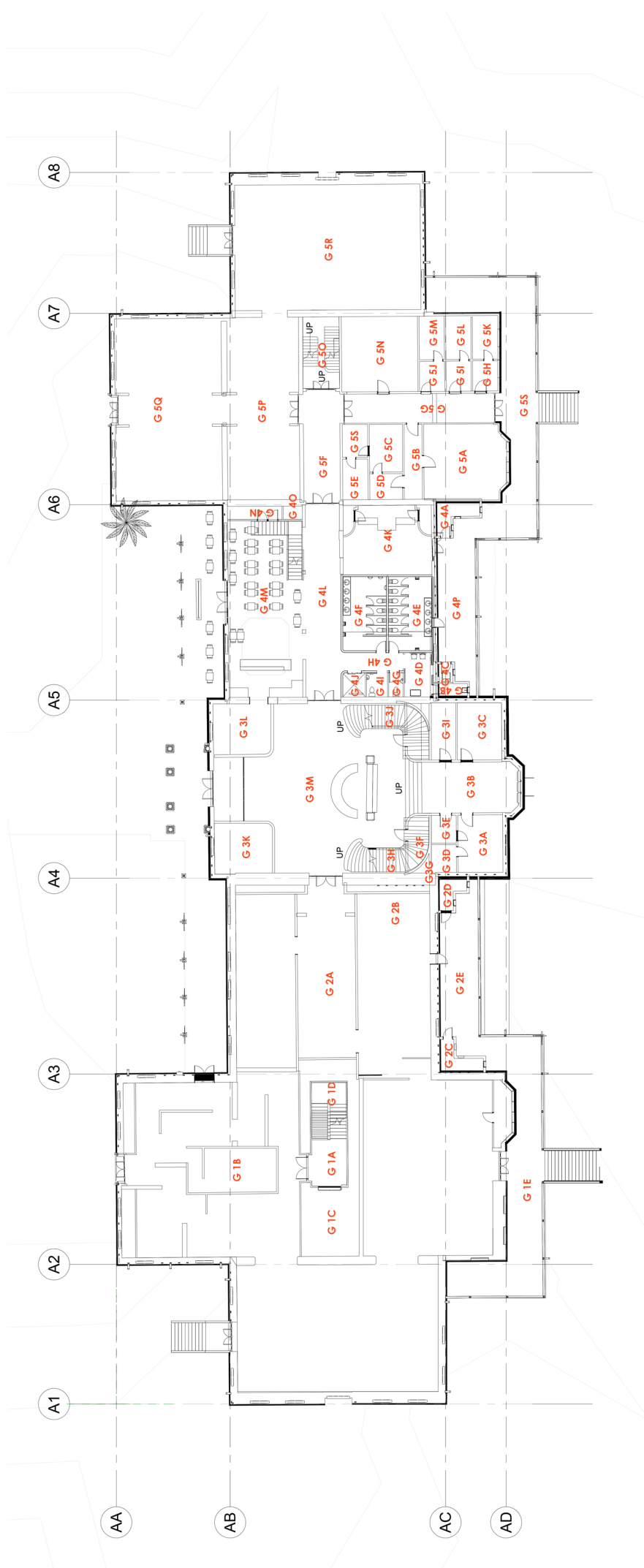
The design of the link to the Mud Bath Exhibit and staircase to the café mezzanine will be worked through with Heritage New Zealand to finalise a suitably acceptable design during the developed and detailed design phases, as outlined in the letter from WSP Opus to Heritage New Zealand dated 22nd February 2019.

Some aspects of the work will have a minor or less than minor impact on the heritage values of the building. Overall, however, we consider that any negative impacts on heritage values will be outweighed by positive effects of the proposal. Positive effects include the ability of the building to withstand future seismic events and to ensure its ongoing use.

Any loss of heritage fabric will be balanced by the reinstatement of previously removed heritage features, including tiled and plastered dados. In conclusion, we consider that overall, the proposed works will have a positive impact on the heritage values of the Rotorua Bath House building.

10.0 Appendix





GROUND LEVEL

