

SUBMISSION ON A NOTIFIED RESOURCE CONSENT APPLICATION

FORM 13 - Pursuant to Sections 95A, 95B, 95C, 96, 127(3), 137(5)(c) and 234(4) of the Resource Management Act 1991



Submitter

Name	STEPHEN BUTCHER
Contact Person (If different from above)	
Postal Address	
Home Phone	
Cell Phone	
Email	

Details of the Proposal to which this Submission Relates

Name of Applicant	MASTERTON DISTRICT COUNCIL
Address of Proposal	64 CHAPEL ST, MASTERTON
Application No.	RM240135
Description of Proposal	TO DEMOLISH A HERITAGE BUILDING

Details of Submission

My submission:

- Supports the whole proposal
- Opposes the whole proposal
- Supports part of the proposal
- Opposes part of the proposal

In the event this application is subject to a Resource Consent Hearing, Do you wish to be heard in respect of your submission?

- Yes
- No
- If others make a similar submission I will consider presenting a joint case with them at the hearing

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Submission Statement

The specific parts of the Proposal that this submission relates to.

SUBMISSION STATEMENT ON SEPARATE PAGES,
ATTACHED AS PDF TO EMAIL.

Decision you want the Council to make:

Grant the Consent Decline the Consent Grant the Consent with Conditions

Signature

To be signed by the submitter or person authorised to sign on behalf of the submitter.



Name STEPHEN BUTCHER

Date 30th JANUARY 2025

Important notes for the Submitter

1. In accordance with the Privacy Act 1993, submissions will be made available for viewing by Council and members of the public.
2. This form is for your convenience only. You may make a submission that addresses the points above in a letter or other suitable format.
3. Submissions will not be returned, so please keep a copy.
4. A copy of your submission must be sent to both Council and to the applicant.

Submission on Masterton's Town Hall

Buildings have merit because of age or history but, more importantly, their spatial form may set them apart from their peers.

These buildings become notable for qualities that may not have been apparent to the original owners or for reasons that may not have been foreseen when they were first built.

The Eiffel Tower, for example, was never intended to be anything more than an exhibition structure, a structure to show off French engineering prowess, yet it exists today for its eloquent and artistic expression of form, for this tower expresses form in the curvature of its structure. Mimicking the loads imposed on it, the structure so aptly widens at the base to carry and express the increased loads carried there - and in clear contrast to the crass and clumsy monolithic high rise buildings that otherwise blot the city landscape.

While the Masterton Town Hall is a modest building by comparison, it nevertheless embodies the very same qualities that Koechlin expressed so many years ago - the qualities of form rarely seen today and worthy of our appreciation in full.

Form is the essence of architecture. Without it, design is merely a clumsy tool that produces mediocre buildings, perhaps with some passing fashionable facade, whose designers hope never to be found out.

Spatial form, in its simplest expression, is a boy drawing a circle in the sand and standing in it: the boy is inside, everything and everybody else is outside. The circle is "enclosure."

Enclosure may have many attributes. It might be personal space, as the boy on the beach, or it might be family space or, larger still, it might be public space. Spaces can take shape and relate to other spaces in many different ways.

These spaces, defined by the natural world or modified by the things we construct, are the environment in which we live.

The simplicity of form can also be seen in a girl starting ballet who learns first position by placing her arms in front and bringing her hands gracefully together to form a circle. Here the girl is forming a circle like the boy at the beach, except now she is standing outside that circle and nurturing it.

A beginner violinist will learn to lift a violin under their chin. Again that learner is using first position form as the foundation of their future as a violinist. The strings of the violin and the horsehair on the bow become extensions to the violinists hands, they modify the enclosing form in myriad and subtle ways that relate the nurturing violinist to their audience.

Built structures need this building block too. And in the Masterton Town Hall that building block is there for all to see. The building we call the Municipal Building stands with its arms outstretched, forming a first position nurturing arc around the circle of the Town Hall, the public auditorium.

It has not always been quite like that. Initially the Town Hall was only single storey, an apology for a Town Hall that was addressed after the '42 earthquake when the roof was raised and a double height space created with a volume more fitted to its role.

That earthquake also addressed the public face, the back turning itself against the hustle and bustle of the town.

Every building has an image, a face that elicits feelings from those who enter it. The Carterton Events Centre, for example, has a face of glass - a face that intimidates the onlooker and confuses those who approach. Where is the entrance? Will the glass fall? That is an example that dehumanises and intimidates, a rural town's mimic of Britomart, the domination of the built form and the crushing of the human spirit.

These monstrosities catch the attention like a loud woman, her makeup overstating the unnecessary. They do not deserve our admiration.

In like fashion the original Masterton Town Hall brickwork was equally dominant. It overstated and intimidated, an unwelcome detraction from the excellence of form quietly residing within the buildings, patiently waiting to be seen for its real worth.

But that was remedied with steel and concrete, a new face that sits quietly, a reassuring and solid presence putting its neighbours at ease.

This is not a static building, a monument without change, preserved for the sake of some philosophy or other. It has grown and changed, it has left childhood behind and matured into a solid and embracing spatial form ready to serve our needs into the future.

And change it can. In three dimensions.

By contrast, again, the Carterton Events Centre arranges itself into rooms either side of a corridor, a Victorian villa on a grander scale. It functions like an English railway carriage, a corridor with cubicles. But there is no architecture here, no way those spaces can relate to each other in ways that adapt.

Yet in Masterton the nurturing form opens up the possibility of connections up and down, of connections in and out of the public space, the circle of form: a vastly more adaptable space that puts these buildings into a class of their own: a rich heritage of form and space eminently suited to adaption and growth, the envy of the long suffering architect constrained by fashion and short sightedness.

And this is the real quality, the real heritage. It is not a facade, it is not age alone. It is architecture in its finest form, an appreciation of spatial form, of detail, of heritage, of real worth not measured by superficial understanding.

These qualities are underpinned by a sound foundation, a structure solid against the forces of nature, by engineering evolved from first principles: a work of form and function, of eloquent engineering and architecture worthy of our enduring admiration.

These buildings stand as giants amongst lesser men. And so they should.

Stephen Butcher.

Bachelor of Architecture, Diploma of Building Surveying.