Arts and Crafts Architecture: Local Visionaries & Modern Interpretations

Adam McCutcheon

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Abstract

Heritage buildings are important assets to cities. More than just their physical presence they embody values of the society, economy and the time which they are from. The Arts and Crafts movement was an international movement originating in Britain in the mid nineteenth century. It manifested in many forms, including the architecture of the period. The movement had among other foci a desire to produce beautiful objects and expressed discontent at the industrial progress of modern civilisation.

Infill development can pose risks to heritage values by being unsympathetic to context and buildings around. This research analyses and assesses the effects on the values of heritage buildings caused by infill development and design styles. The main explorative area is the replication of historical architectural styles. The Arts and Crafts movement and its architectural style are used as a framework of values upon which the research is based. This is done using two case studies: Laneway houses in Vancouver, Canada and infill development in Dunedin, New Zealand. Lessons from the Vancouver study are used to develop factors to be included in design guidelines for Dunedin’s heritage areas. While quite different in terms of spatial size, rates of change, economic development and population growth, the heritage challenges experienced in both study locations are similar. The research uses a critical realist approach to understand these differences.

This research has affirmed that replication of architectural styles cannot simply be labelled ‘good’ or ‘bad’ in terms of heritage values. Context and factors such as the real estate market and community preference are also important in determining appropriateness. Regardless of style, unsympathetic architecture risks degrading heritage values. As a result of this research, it is recommended that a site by site assessment is needed to determine what factors and design features should be taken into account in new infill design. This research has also contributed to an understanding of how Arts and Crafts values are reflected within built form and planning today. The research shows these values are to an extent reflected within laneway houses in Vancouver through their design and development process as well as in the ethos of the developers who built them.

It is argued that modern technologies such as the Passivhaus movement, energy efficiency and the production system of prefabrication are in essence ‘new’ Arts and Crafts values. Managing the effects of infill development, and managing change will lead to much more beneficial outcomes for both heritage values and the streetscape. It is suggested the overarching goal of any new insertion should be to enable the best (contemporary) notions of liveability possible, while not detracting from the potency and validity of heritage examples representative of their time.
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Chapter One: Introduction

Buildings are all around. People live in them, work in them, walk past them and take them for granted. Often thought is not given to who designed them, why they are styled in the manner that they are, or the messages the architect was trying to communicate. Building styles change over time. When one seemingly ‘goes out of style’ or cannot be repurposed it may be demolished, another taking its place. Certainly, this new building fills a gap in the streetscape, but it is still not the same as that before which served a particular purpose and stood the test of time. Such is the fate of many heritage buildings of yesteryear, now replaced with something taller and sleeker.

Architecture can be influenced by many different social, political and economic factors. The Arts and Crafts movement was an international movement originating in Britain in the mid nineteenth century, popular amongst philosophers, artists and poets, not least of all architects (Crawford, 1997). While from different walks of life, these individuals shared a desire to produce beautiful objects and express discontent at the societal and environmental effects of industrial progress (Crawford, 1997). The Arts and Crafts movement manifested itself in many forms, including within the architecture of the period, with distinctive design features symbolic of the socio-political values inherent in the movement. Proponents each thought that their interpretation of Arts and Crafts design was correct, though ultimately there was great variation in the physical realisation of the movement.

1.1 Rationale

The movement eventually spread across the globe to North America as well as to New Zealand, becoming popular in the post gold-rush boom town of Dunedin which had established itself as a wealthy, industrially successful city (Allen, 2000). Basil Bramston Hooper (1876-1960) became the leading architect of the style within the city, designing approximately 90 known Arts and Crafts buildings throughout the city (Allen, 2000). Many of these buildings are located within the city’s higher density inner city heritage areas. Dunedin’s urban growth pattern is experiencing many of the same pressures as other cities: the expansion of residential development on the peri-
urban fringe and degradation of the urban core. In managing these pressures there is a focus by the City Council on encouraging greater medium-density development within the existing urban boundaries, in an effort to try to preserve the city’s productive hinterland (Dunedin City Council, 2015). Increasing density in the inner city by demolishing a heritage home and building a new structure can be a lucrative option for developers. Infill development can often be unsympathetic to existing heritage values, if little thought is given to heritage values and maximum return on investment is sought. As a result heritage values could be degraded by infill development.

Given the way that cities are developing today, with a focus on cost effectiveness and economic gain, and knowing that infill development can often impact upon heritage values in existing areas, this thesis will attempt to analyse and assess the extent to which the values of heritage buildings are affected by infill development and architectural design. The main explorative area of this research is the replication of a historical architectural form. To do this, the Arts and Crafts style is used as a framework of values for exploration of replication. ‘Laneway’ houses in Vancouver which are frequently designed in a replication style and various infill within Dunedin are used as case studies.

1.2 Research scope

In order to contextualise and provide a comparative perspective, this research involves both international and local scale examinations of the Arts and Crafts movement. The genesis of the movement and its socio-political implications will be explored through a review of literature. This generates a theoretical framework and an understanding of the values of the movement and how they came to be reflected within architecture. This is valuable in analysing which values are important and enabling observations of linkages to architectural form and planning today. On an international scale, a case study of ‘laneway’ houses in Vancouver demonstrates the application of the historical style in a modern context. Furthermore, on a local scale, a case study comprising an examination of infill housing in Dunedin’s special character heritage areas demonstrates contrast and offers the opportunity to apply lessons from Vancouver. The ‘Ritchie’ house designed by Basil Hooper is then incorporated in a scenario of infill and factors to be taken into account through design guidelines. Ultimately, this research provides a basis for the contextual design of infill housing within Dunedin using lessons from Vancouver.

1.3 Approach taken

This thesis approaches the topic using a critical realist epistemology. Critical realism emphasises drawing upon a wide body of knowledge to arrive at pragmatic and informed conclusions,
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seeking causal relations between different processes (Bhaskar & Danermark, 2006; Næss, 2015). This wide body of knowledge is best exemplified by the scope of the literature review, which is informed by literature over progressive and broad spatial and temporal scales. This approach recognises a complex structure-agency relationship, acknowledging that they are invariably linked and complex processes (Næss, 2015). This thesis is largely based on primary qualitative research obtained through key informant interviews with professionals involved in the fields of planning, architecture and heritage management. Observations in the field have also provided another method of primary research. Secondary research has been undertaken through a review of literature. Analysis of district plans and strategies further informs this research to provide context towards answering the research questions.

1.4 Research questions & objectives

This research analyses and synthesises distinct bodies of knowledge to demonstrate contrast, understand how values can evolve over time, and offer suggestions for design guidelines of future infill within Dunedin. Each question opens a conversation to explore and build upon an existing body of knowledge. The research questions and their corresponding objectives are derived from the rationale for research. They are presented in a linear fashion from broad to focused.

Research questions are as follows:

1. Given the proliferation of the Arts and Crafts movement, how were its values reflected within planning and spatial form?
2. To what extent and in what ways are the values of the Arts and Crafts movement being reflected within architectural form and planning today?
3. What effects can the replication of heritage architectural styles have on heritage values of buildings and areas?
4. What factors could be taken into account when guiding the design of infill housing in Dunedin city?

Question one and two involve an examination of literature regarding the Arts and Crafts movement, the Garden City movement and New Urbanism. Question two is also informed by primary research.

Question three is typified through a case study of laneway houses in Vancouver and of infill in Dunedin. This aspect of the research involves primary data collection and an analysis of the planning environment in the Vancouver and Dunedin context. This investigation will examine Vancouver and Dunedin’s heritage challenges and responses from the private and public sectors.
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Question four explores the lessons from Vancouver and to a lesser extent the Dunedin case study to inform design guidelines for infill housing within Dunedin’s existing residential areas.

In order to assist in answering the research questions, objectives provide a simplified direction to guide the research. To that end the research objectives are:

1. To undertake a review of the Arts and Crafts movement from its genesis gaining an understanding of its socio-political, economic and environmental values and their expression within architectural and spatial form.
2. To examine the extent that social values are expressed in the replication of an architectural style.
3. To investigate the potential effects of reincorporation of heritage architectural styles.
4. To recommend factors to be considered in the design of infill housing within Dunedin.

1.5 Thesis structure

The thesis is presented in a linear structure, initially exploring topics at the macro level, before narrowing down in focus. There is an initial emphasis on the tracing and analysis the progression of the Arts and Crafts movement from a temporal viewpoint.

Chapter One consists this introduction to the research. Chapter Two comprises a review of literature, which delves into the socio-political context of the wider Arts and Crafts movement from its genesis, contextualising the movement at international and local scales. Its main debates and will be analysed as well as linkages to Garden City and New Urbanist movements. The theoretical framework for the research is developed in this section.

Chapter Three outlines and discusses the methodology used in this thesis. Data was obtained through both primary and secondary sources. Qualitative research methods included a number of key informant interviews to the exclusion of quantitative methods, as this topic is primarily evaluative in nature.

Chapter Four contains the results and discussion of primary research in Vancouver through a case study of laneway houses, exploring the problems they seek to address and the extent to which they communicate the values of the Arts and Crafts movement. This chapter is organised into themes based on findings from key informant interviews and observations made while in the field.

Chapter Five presents the results of Dunedin research and perspectives of key informants regarding the replication of a heritage architectural style.
Chapter Six compares and discusses the findings of the research in relation to literature and makes suggestions as to the factors that could be considered in the design of infill housing within Dunedin through design guidelines.

The final chapter provides conclusions of the research undertaken, summarising key findings, consolidating recommendations and analysing potential implications that the research may have. The limitations and potential scope for further research on the topic are highlighted.
Suppose people lived in little communities among gardens and green fields, so that you could be in the country in five minutes’ walk, and had few wants, almost no furniture for instance, and no servants, and studied the (difficult) arts of enjoying life, and finding out what they really wanted: then I think one might hope civilisation had really begun.


Chapter Two: Theoretical framework

This chapter contextualises and positions the research within wider bodies of knowledge. This has been undertaken by drawing upon a number of different fields of research to develop an understanding of the current debates, problems and perceptions that exist relating to the Arts and Crafts movement and its applicability to contemporary planning and architectural form. Three main thematic areas have been used to provide the basis for analytical comparison and understanding. These thematic areas comprise:

1. The Arts and Crafts movement and its social, political and economic actualisations.
2. Garden City theory and its actualisation in spatial form.

These themes have been chosen as they causally influence each other and share common elements which contextualise the research. They also demonstrate a set of values over different temporal and spatial scales. Within each of the themes, key debates, arguments and perceptions are highlighted. Links between the three thematic areas compared and contrasted. The topic areas are intentionally broad. This provides a wide scope of knowledge from which to inform the research, recognising that there are many influences at different scales which impact on the modern replication of values and architectural form.

2.1 The Arts and Crafts movement

The Arts and Crafts movement was an international movement originating in Britain in the mid-19th century, popular amongst philosophers, artists, poets and architects among others, before spreading across much of colonial Britain and North America (Crawford, 1997). The movement sought to accomplish a number of different goals and make many social, political and environmental changes. Britain’s cities at the time were polluted, centres of disease, inherently unclean and depressing (Neuman, 2005) and the movement has been described by Cherry (1979) as a ‘strongly based reaction to the perceived philistinism of industrialisation’ pg.315. Proponents of the movement expressed discontent at the squalor of the industrial city and the Arts and Crafts
movement was reactive to this. A number of authors agree that this is true, however the socio-political and economic foci among different agents within the movement and inconsistencies within the movement have been debated (Crawford, 1997; Davey, 1980; Winter, 1975).

Proponents of the movement such as writer John Ruskin and artist William Morris consider themselves foremost socialists, and associated frequently with likeminded individuals (Crawford, 1997; Davey, 1980; Triggs, 2014). Both were writers, and each published many works containing their socialist beliefs. To Davey (1980), the wider Arts and Crafts movement and its expression through architecture was a vehicle to attempt to induce socio-political change. Despite the debated direction of the movement, there emerges a set of principles which many commentators agree upon: unity of art; joy of labour and design reform (Crawford, 1997; Kirk, 2005; McNab, 2010; Petiot, 2011; Spasoff, 1997; Triggs, 2014; Unrau, 1978). These principles are examined in Research Question Two as Arts and Crafts values within architectural form and planning today.

2.1.1 Perspectives on Arts and Crafts values

‘Unity of art’, emerges as one of the main principles of the movement and encapsulates the idea that the fields of architecture and decorative arts of the middle to low class should sit alongside higher regarded forms such as sculpture and painting (Crawford, 1997). The attempt to raise the status of perceived low brow or middle class artwork and trades speaks to and functions as an allegory to the socialist values of equality and escape from the struggle of the lower classes (Davey, 1980). Triggs (2014) is of the opinion that the real test of art is the extent to which it fulfils the lowest common denominator of inclusion amongst its consumers, in this case appreciation by the masses and the level of satisfaction they experience. However, as debated by many authors and discussed later, the socialist values of the movement and its apparent aims of equity and enabling artistic appreciation for the masses have been described as contrived and artificial (Crawford, 1997; Davey, 1980; Winter, 1975).

‘Joy of labour’, brings a sense of romanticism into the production and detailed refinement of objects (McNab, 2010; Petiot, 2011; Triggs, 2014; Unrau, 1978). The perceived dehumanisation of the worker in the production of everyday objects and their subjugated role of machine minder gave fuel to a call for the reinstatement of the worker as the centrepiece of the production system (Crawford, 1997; Stankiewicz, 1992; Triggs, 2014). As articulated by Crawford (1997), the Arts and Crafts movement was ‘inspired by the desire to produce beautiful things and by a hatred of modern civilisation’ pg.15. This sentiment is further extended by Winter (1975), who is of the opinion that the movement was in many ways a form of religious revivalism. Winter contends...
that the values of the Arts and Crafts movement sought to fill the declining importance of religion in the industrialising world at the time. Without such a guiding set of values, the worker and society would experience a decline in social and ethical morals (Unrau, 1978). Therefore, the values of the Arts and Crafts movement were regarded as honourable and sanctimonious enough to influence the life of the everyday citizen on a spiritual level. If this is still true, the reflection of Arts and Crafts values will still be evident within contemporary society.

Crawford (1997) is of the opinion that the emphasis on hand producing fine artwork alongside the everyday item, using the same level of artisan skill, attention to detail and acceptance of human error over perfection went some way to connecting the ordinary person with the romanticism of art lost in the machine age. He described this connection as ‘a late episode of romanticism’, as it ‘upholds the imagination over reason, feeling over intellect, and the organic over the mechanical’ p.24. The idea of the creative craftsperson in touch with their artistic side is a stark contrast to the role of mindless machine minder expressed by other authors (Crawford, 1997; Stankiewicz, 1992; Triggs, 2014). In the context of the changing role of the worker, Triggs (2014) asserted that the separation of the artist and artisan from the design process damaged the products of both crafters, who ultimately lost their practical and design skills to the machine. This links with the ideas of Petiot (2011) who argued that the division of labour towards machine and away from people was one of Ruskin’s biggest concerns, as he believed it would lead to a decline in morals and the dissolution of artistic standards due to the perfection and repetition enabled by the machine. Modern production methods have a large focus on mechanisation and perfection of quality. This belief held by Ruskin could be examined to see if it is appropriate or true in contemporary society.

The principle of ‘design reform’ emerges as a third coherent and evident idea in Arts and Crafts literature. The movement had a strong emphasis on the reintroduction of the ideals of being at one with nature, and by extension, letting the values of nature enter into the design of art and everyday items (Davey, 1980; Stankiewicz, 1992). The leading passion of Morris’s life, other than a hatred of modern civilisation, was the desire to produce beautiful things (Crawford, 1997). Objects and artwork of the movement frequently incorporated natural designs such as floral and animalistic patterns for surface ornament (Crawford, 1997; Stankiewicz, 1992), and created organic forms that took reference from the materials they were created from. Stankiewicz (1992) has further observed that the movement was as much about the materials used in the construction of an object and the social and human values that they imbued, as the utilitarian purpose for the object. For example, wood and clay personified sincerity, therefore an ornate wooden chair had integrity (Stankiewicz, 1992). The type of materials used in contemporary buildings both aligns
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and is not aligned with those used in Arts and Crafts buildings. The values that modern materials espouse and the reason for their utilisation could be further explored.

Crawford (1997) and Stankiewicz (1992) observe that Arts and Crafts objects themselves juxtaposed the qualities of plainness and ornateness. They argue that these objects with their stylised interpretations of nature, while being simple to look at, imbued values of human creativity and dignity over the machine, making them elaborate in a wider setting. Recognising these values and the design motifs, it is therefore possible to identify Arts and Crafts inspired objects from those of other movements. Architecture was progressively influenced by Arts and Crafts values and messages, due to the field being extremely reflexive and able to adapt to changeable social and political climates (Crook, 2009). The incorporation of the values of wider movement into the profession of architecture is what makes it important to this research. These values; such as ornate but imperfect design, the desires and emotions of the craftsman, harmony with nature and the equality of citizens were progressively represented through architectural features. Architecture was therefore positioned as another tool for the communication of Arts and Crafts values, in the same way that its textiles, ornaments and objects did albeit with a more defined and agreed design style. Contemporary architecture uncharacteristic and in contrast to these values, could threaten the extent to which heritage values can be expressed and appreciated. This juxtaposition forms one of the central investigations of this research.

2.1.2 Architectural expressions of the Arts and Crafts movement

The Arts and Crafts movement influenced many architects whose work incorporated the principles of the movement. Despite the ill-defined boundaries and contested principles of the movement as held by Davey (1980) and Crawford (1997), its architectural expression demonstrates a more consistent manifesto of design. Buildings inspired by the movement can be found across the globe and share many design features in common with one another, such as bay and oriel windows, hipped and gabled roofs, half timbering and the use of wood (Davey, 1980). Figures 1 - 6 demonstrate some of these features. From even a face value examination of such buildings on both international and local scales, these design features are obvious and clearly consistent. These design features were intended to speak to such goals as reconnecting with nature. Architectural features were a vehicle to communicate these values (Kirk, 2005). For artists and artisans to produce beautiful objects, they too needed beauty in their lives, including in the form of their homes and gardens (Calhoun, 2000). Architecture was another avenue of expression for values.
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Figure 1: Oriel window with sash windows on either side (Source: Researcher’s Private Collection, 2015)

Figure 2: Half timbering, eve brackets and slate roof (Source: Researcher’s Private Collection, 2015)
2.0 Theoretical Framework

Figure 3: Shingling on exterior walls (Source: Researcher’s Private Collection, 2015)

Figure 4: Front porch and community interaction (Source: Researcher’s Private Collection, 2015)
2.0 Theoretical Framework

According to Davey (1980), Ruskin believed that classical architecture sought absolute perfection to the extent that it could be recreated by any skilled tradesman. One of the central tenets of the Arts and Crafts movement was that its values could not be easily understood, copied and recreated by any builder or architect (Crook, 2009). The professionalisation of architecture as a trainable career and the development of governance bodies such as the Royal Institute of British Architects was seen as posing a risk of divorcing the art of building and the handling and design of materials (Crook, 2009). Therefore, Arts and Crafts architecture is assumed to be different, as embodied within it are societal and political values, which the average tradesperson not involved in a guild or society cannot recreate and communicate as was possible with other styles.

Design features representing Arts and Crafts values were left intentionally visible in the physical structure, revealing inner construction and materials (McNab, 2010). Beauty, according to Ruskin,
was derived from the structural elements of a building, rather than its non-functional and primarily decorative features (Allen, 2000). McNab extends this further, using the example of the ‘Red House’, (Figure 7) regarded as the first Arts and Crafts home built for Morris by Phillip Webb in 1860. By revealing the eaves of the structure and exposing its beams, it exemplified ‘honest’ construction, an idea further supported by (Kirk, 2005). Design features such as these were consistent across many Arts and Crafts buildings, and presented the messages the architect wished to convey. The design features of Arts and Crafts buildings are not frequently found in modern styles, and consequently are distinctive and recognisable in contrast to those around. The debate that replication is ‘honest’ or not is an abstraction of the original use of the word but may be related to its initial use and could be explored.

![Figure 7: William Morris’s ‘Red house’ (Source: www.victorianweb.org)](image)

Using local materials in the construction of Arts and Crafts buildings is a key principle of the style (Hewitt & Stickley, 2001). According to Kirk (2005) and Neuman (2005), the use of local materials was common in the buildings, as this meant they were reflective of the vernacular and fitted sympathetically to the context. Davey (1980) held that the movement was one that was definitively natural in its form. ‘Natural’ in this context means it does not look out of place, and is derived of and within its surroundings. The ‘organic’ metaphor of the city which has been used by theorists (Thompson-Fawcett, 1998) speaks to similar notions identified by Davey. These observations build upon the idea of ‘honest’ construction, a sense of grounding to location and
The concept of rural living with its simplicity and naturalness starkly contrasted with the difficulties of urban life. The notion of a natural, earthy home embedded in the countryside, free from the troubles of the industrial city made the biggest impact on the citizens of the day and this aspiration was the movement’s strongest contribution to the planning profession (Clark, 2003; Davey, 1980; March, 2004; Richert & Lapping, 1998; Youzhen & Longlong, 2012). This observation provides clear linkages and influences on a planning theory which was introduced at the close of the 19th century, Garden City theory. The messages and values of the Arts and Crafts movement, the attempt to fit sympathetically into surroundings and environments and whether replication of an architectural style ensures consistency of values could be explored.

2.1.3 The contrived agents and debates of the Arts and Crafts movement

The main agents and messages of the movement were found to have a number of inconsistent and hypocritical motivations, according to some authors. Considering the movement itself, Crawford (1997) argued it ‘upholds the imagination over reason, feeling over intellect, and the organic over the mechanical’ p.24. This sentiment links with that of Winter (1975) who believes that while being an aspirational and emotive movement, it had no real consistent programme for social regeneration and political or economic reform, ultimately limiting its potential for change. Crawford further argues that considering the movement valued harmony amongst people, and between people and nature, a movement in such stark contrast to the capitalist and modern industrial regime was predisposed to conflict within the political and economic framework of the industrial city. Therefore, the movement sought to bring about harmony between the lower class and ruling elite through conflict. The aspirations and desires of the lower classes were used as a catalyst for change and architecture was one such method to attempt to achieve this. Succinctly, built form was trying to emulate a lifestyle and way of thinking for the lower class masses only truly achievable by the wealthy minority.
2.0 Theoretical Framework

The main proponents of the movement were found to be more contrived than they initially appear. Considering that William Morris became a well-known and successful designer and merchant of textiles, wallpapers, furniture and artwork, he in effect rose above the citizens for whom he sought to advocate (Davey, 1980). Morris’s objects, while beautifully ornate and communicating the socialist ideals of harmony with nature and equality, could only be afforded by the ruling elite whose consumption furthered his capitalist wealth (Davey, 1980). This highlights a disconnect in the production methodology of the movement, whereby beautiful objects that liberated the worker through being handmade and enabling creativity were simply unaffordable to the masses to consume. This contrasts to the soulless machine made goods which according to Arts and Crafts beliefs dehumanised them (Crawford, 1997; Stankiewicz, 1992; Triggs, 2014). Similar paradoxes occur today in the replication of architectural styles and are explored by this research.

A number of the ideals and aspirations of the movement were fundamentally incompatible with the socio-political and economic frameworks of the time. The Arts and Crafts movement’s biggest strength, that it was broad and inclusive, was also its greatest downfall, as it had no targeted method of implementing its values and aspirations. Instead it communicated disparate and disconnected ideals (Winter, 1975). Similar aspirations and values are also identified in the New Urbanist movement. Furthermore, Crawford (1997) argues that the foolish application of the ideals of romanticism and liberation of the worker into a system of industrial production so entrenched and predisposed to inauthentic gestures, was bound to fail without a unified cause or method (Davey, 1980; Winter, 1975). The proliferation of efficient mechanised methods and in the production system of today is reflective of the success of these techniques and the relative antiquity or novelty of the methods reintroduced by the Arts and Crafts movement. This in itself relates to one of the research questions of this thesis, which examines the ways and extent to which Arts and Crafts ideals, and architectural style could be reincorporated into modern planning and architectural thinking.

2.1.4 Conclusions

The Arts and Crafts Movement was a socio-political movement which was also expressed through architectural form. Architecture is a valued laden field and communicates aspirations and desires through form, function, material and design. Arts and Crafts was no different. Architecture was one output of the movement which allowed its messages to be accessible to the wider public. A connection with nature, beauty in handcraft and honesty to materials were but a few of the values which resonated with architects. The resulting buildings were products of their time and context. The movement and its agents such as Ruskin and Morris were prone to
inconsistencies in messages for reform. This lack of unity was one of the reasons for its downfall. With a clear understanding of the principles of the movement and the messages it sought to communicate, this research can interpret the contemporary inclusion of Arts and Crafts values in planning and architectural form. This also allows these principles to be analysed with the topic of replication to ascertain what impacts could result on the potency of heritage buildings and values.

The movement and its agents influenced other planning theorists. For the Arts and Crafts movement, Garden City theory and its champion Ebenezer Howard are shown to be influenced and to progress upon these messages (Clark, 2003; Davey, 1980; March, 2004; Richert & Lapping, 1998; Youzhen & Longlong, 2012). The Garden City movement is subsequently demonstrated to progress, develop and give spatial form to the messages and values of the Arts and Crafts movement in a more tangible form that made it a more digestible and effective vehicle for social, economic and political change.

2.2 Garden City theory

The Garden City and Arts and Crafts movements share a number of ideals and aspirations with each other. If the Arts and Crafts movement manifested its ideals in design, art and architecture, the Garden City movement applied these ideals to spatial planning and urban form (Johansson, 2012). The Garden City movement too was personified by a visionary, Ebenezer Howard, who had clear utopian goals and ambitions concerning spatial development and the organisation of wealth and power within society (Clark, 2003; March, 2004; Richert & Lapping, 1998; Steuer, 2000). The inclusion of Garden City theory helps inform this research as it gives spatial form to the architectural style of the Arts and Crafts movement. As a planning theory it is still relevant to practice today, validating the profession in its emergent years (Cherry, 1979; Miller, 2002).

2.2.1 Utopian debates within Garden City theory

Ebenezer Howard is regarded as the creator and chief visionary of the Garden City movement and is held by Richert and Lapping (1998) as a pragmatic inventor. Howard associated himself in the same company as Ruskin and Morris, and was also considered a socialist (Clark, 2003). It is no surprise then that these visionaries shared complementary ideals of future socio-political, economic and environmental systems such as; sustainability (a progression of Arts and Crafts values) connecting with nature, healthy environments and liberation of the worker. Miller (2002) contends that Howard was in fact not solely a planner, but an architect-planner, with a strong sense of social, environmental and aesthetic concern, given his split emphasis on social wellbeing.
sustainability and architectural appreciation within the movement. Howard’s garden cities sought to combat the same problems in the city as the Arts and Crafts movement, such as pollution, squalor and social stratification (Steuer, 2000). The two movements and their agents were united in this cause as they recognised and desired contrast between the squalor of the industrial city and the concepts of harmony and nature. Howard’s ideals were utopian in that he believed his form of city building and spatial development would benefit all citizens and the environment, creating communities of social harmony in which people of different backgrounds were equal (Lee & Ahn, 2003; Steuer, 2000).

Howard’s solution to the poor living conditions of the industrial city and the lack of service and amenities in the rural country was to combine the best of both for the mutual good of people (Cherry, 1979; March, 2004; Miller, 2002; Richert & Lapping, 1998; Steuer, 2000). Clark (2003) contends that Howard believed that the integration of nature into the life of all citizens would lead to more sustainable outcomes in the future, a sentiment shared by Youzhen and Longlong (2012) who extends her analysis to argue that garden cities also sought to reach an achievable and liveable density of housing, which would preserve the hinterland from sprawling development. When reflecting upon the type of lifestyle and built form which planners attempt to shape today, the utopian aspects of the movement identified by authors may not appear radical at all.

2.2 Governance debates within the Garden City

Clark (2003) considers the dynamics between individual agency and governance structures in garden cities by arguing that Howard may have seen their ideal function as autonomous communities that were self-sustaining and coexisted in harmony with nature. This argument is somewhat inconsistent with that of March (2004) who states that Howard was actually uncertain as to the extent that the authorities would have control over the life of the citizen. He justifies his point by indicating that while valuing autonomy and individual agency, the movement acknowledged the legitimised liberal structure it had to work within, where semi-autonomous departments function under elected representatives (March, 2004). March does agree however that a garden city should be of and for the people, perhaps hinting at the socialist undertones of the movement. Furthermore, Clark (2003) has observed that garden cities emphasised public ownership of land with little interference from the state, so far as the power balance of industry and production were internalised at a local level for the good of the community.
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The ways in which the relationship between structure and agency has been interpreted in the Garden City movement is not dissimilar from the way the many planners think today, in that a certain level of individual autonomy is permitted within the governance structure of the state. Critical realism assists in understanding these disparities by accepting that autonomy and structure are dependent and influenced by each other (Næss, 2015). It is understandable to consider therefore that Garden City governance arrangements are not dissimilar to those today within local authorities, in terms of their structure and delegation of power. This observation is relevant to this research as it indicates that many cities with Arts and Crafts values and Garden City form were likely to have an established governance arrangement which were very progressive for their time. It follows then that many of the planners and architects within these communities too were likely to have shared Arts and Crafts and Garden City values.

2.2.3 Social and environmental debates within the Garden City movement

The Garden City movement shares similarities with the Arts and Crafts movement in terms of the principles of sustainability and reincorporating nature into the lives of citizens within the city (Clark, 2003; March, 2004; Miller, 2002). Architecture was utilised as a tool in both of these movements to try and communicate these messages, with the Garden City movement attributing spatial form. Many authors agree that the movement was pitched and considered by Howard as a viable and attractive alternative to urban sprawl which alleviated people from the squalor of the industrial city. There are counter arguments however that the movement was unsuccessful in achieving this goal.

While garden cities presented higher quality living and healthier lifestyles for their citizens, Clark (2003) argues that despite honourable motivations, Howard and his movement failed in ceasing sprawl and protecting the hinterland. Garden cities were essentially glamorised and controlled pockets of urban sprawl which didn’t attempt to rectify or combat the problems which functioned as a catalyst for their introduction (Clark, 2003). The inherent element of sprawl within the movement is further supported by Cherry (1979), who views it as ultimately running into the ‘sands of low density development’ pg.317. Clark (2003) further contends that garden cities were in effect a missed opportunity to revitalise planning theory for the promise of a more sustainable future, and that personal wealth and profit were instead opportunistic gains chosen. This opinion of contrived agendas and motivations by leading agents links with authors with the Arts and Crafts movement.
2.0 Theoretical Framework

Proponents of the Garden City movement had a united cause for promoting and fostering the movement, to better the lives of citizens through sustainable urban development; but at the same time their personal interests and wealth benefited enormously. This is similar to Morris of the Arts and Crafts movement (Crawford, 1997). While the growth of personal wealth may be perfectly accepted and even encouraged in a capitalist market, the extent to which the agents of these two movements sought to promote themselves and their cause as harmonious alternatives to status quo makes them lesser evils than patron saints. Furthermore, just as in the Arts and Crafts movement, certain privileged groups in society would benefit more than the disenfranchised poor who fared the worst in the industrial city (Richert & Lapping, 1998).

Johansson (2012) and Cherry (1979) contend that just like the Arts and Crafts movement, the Garden City movement undertook social engineering because it pictured idealised lives in an encapsulated utopia for select entitled citizens. Thus, garden cities in their pursuit for harmony with nature may have unintentionally heightened a sense of exclusivity for their citizens and caused them to internalise their lives to their own community where they felt comfortable and secure (Johansson, 2012). This stratification between socio-economic classes provides further parallels with the Arts and Crafts movement whereby the lifestyle aspirations of the lower class, assumed to be accounted for by the socialist values of both movements, are only possible to be consumed by the wealthy and educated clients of the movements’ leaders.

While attempting to achieve harmony with nature, the proponents of the movement can be considered to have sought to preserve historical patterns of development and community, preventing further industrial and capitalist growth. This concept was also evident within the Arts and Crafts movement and was based on the idea that historical patterns of development would retain a deep sense of reflexivity, embodying an alternative reality of modernity (Crook, 2009). Their increasingly critical evaluation of an industrialised modernity generated a transformative ethos of social change, innovation and reform (Crook, 2009).

2.2.4 Preservationist debates within the Garden City movement

Further links between the Arts and Crafts movement, Garden City movement and replication exist in regards to the way that both movements seek to reform and rethink the city and society, based on the ‘timeless wisdom of the past’ (Rutheiser, 1997) pg.117. Even in contemporary planning theory and practice, planners look to the past through Garden City ideals and messages as a tool to justify actions and reform (Cherry, 1979; Richert & Lapping, 1998), though few of the actions of planners fully encapsulate all the ideals of the garden city and are used out of
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convenience, as argued by Richert and Lapping (1998). The concept of looking to the best of the past to guide the future is also evident in modern planning theories, such as New Urbanism which shares a number of parallels and values with both the Arts and Crafts and Garden City movements. These values include environmental sustainability, learning from the past and the importance of design. This research can therefore trace and analyse the extent that these values are actually considered in practice in the case study locations.

The Garden City movement has been found to look towards the past to inform its future development. The movement is preservationist in so far that it seeks to re-envision the present and future with earlier forms of spatial development and community building. This is undertaken where it is able to introduce past social ideals such as equality and harmony (Clark, 2003). The garden city, by drawing on the past has been found to present an environment in which people could utilise their agency and provide the conditions for equality and harmony in an arguably utopian manner. A component of its preservationist techniques included architecture, which shared elements of Arts and Crafts styling and design, and its design ideals of reincorporating nature into the life of the citizen using built form as a vehicle to do so (March, 2004). Buildings in garden cities incorporated oriel windows, dormered roofs, leadlight windows and extensive woodwork features of Arts and Crafts houses. This observation demonstrates another evident link between the two movements through actualised built form.

The preservationist message within the Garden City movement was simultaneously its greatest strength, validating its purpose, while also being its biggest weakness. Though forging its own identity in contrast to the industrialised city, its exclusion of industry and lack of economic acceptance in the wider political system meant the antiquated ideals of the movement fell out of popularity within a liberal free market system of development (March, 2004; Steuer, 2000). Furthermore, according to Cherry (1979), its rejection of industrialisation and its emphasis on social ambition and environmental sustainability made the movement too radical for widespread acceptance. The cumulative effects of a weak economic regime, radical contrast with the industrialising city of the time and the impact of the depression therefore spelt the end of the Garden City movement, reminiscent of that of the Arts and Crafts movement. In order to generate political acceptance and be endorsed within the formal planning framework a more defined and stratified implementation method for Arts and Crafts and Garden City values was needed. New Urbanism is examined in the next section as a contemporary movement informed a number of principles and values central to the Arts and Crafts and Garden City movements among others. New Urbanism and the manner in which it is portrayed in a political sense is demonstrated to
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reconcile the flaws of these preceding movements and provides a basis for interpreting the goals of the planners and city directions in the case study locations.

2.2.5 Conclusions

Garden City theory has been presented and justified as a spatial progression of the Arts and Crafts movement and its values. The proponents of both movements shared similar values in terms of reducing environmental impacts, the role of the worker and human scale development. Both movements ultimately sought better living arrangements for their citizens, however it was the garden city that enabled a more politically acceptable approach and made these values more digestible to the state and its structure. The garden city remains an influential device for planners and politicians alike and can be observed over the globe. Its directive for sustainability while seemingly utopian and radical at its time, is a priority for many cities today. Despite this progression the movement was not without its weaknesses, as it was not a solution to urban sprawl in itself. In terms of the topic of replication and this research, the garden city belief that the past could provide lessons for future development and use of replicated styles suggests that spatial form can influence replication of styles. Knowing this, case study research can account for these factors and potential influences on communities, as also explored in the following section.

2.3 New Urbanism

New Urbanism is a planning “theory” which to an extent, could be regarded as an incremental temporal development of the Arts and Crafts and Garden City movements, incorporating elements of their ideals and design typologies (Ellis, 2002; Furuseth, 1997; Rutheiser, 1997; Youzhen & Longlong, 2012). New Urbanism represents the maturation and modern application of both earlier movements and is demonstrated to provide the opportunity to reincorporate Arts and Crafts architectural and socio-political values (Ellin, 1999). It progresses upon a number of ideologies and ideals from the previous two thematic areas, though also differs in a number of ways. The focus for the New Urbanism movement, to counter urban sprawl and to encourage compact form (Al-Hindi, 2001) are goals with arguably more political consensus now than they did in the context of the Arts and Crafts and Garden City movements. Furthermore, New Urbanism uses architectural and spatial design as a tool to communicate values (Brain, 2005; Ellis, 2002; Furuseth, 1997) and replicated styles are extremely common. This subsection presents the debates, arguments and key themes within literature, comparing and contrasting with the Arts and Crafts and Garden City movements.
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2.3 Principles of the New Urbanism

New Urbanism, in direct comparison to the many movements from which it is influenced, comprises a number of agreed principles considered consistent between authors. These include: walkability, diverse and vibrant neighbourhoods, architecture and urban design which celebrate the local vernacular, mixed use, medium density development, green spaces and environmental sustainability (Al-Hindi, 2001; Brain, 2005; Dowling, 1998; Ellis, 2002; Furuseth, 1997; Grant, 2009; Rutheiser, 1997; Thompson-Fawcett, 1998; Youzhen & Longlong, 2012). These principles have also been ratified by the governance body for New Urbanism under its charter (Kelbaugh, 1997; Thompson-Fawcett & Bond, 2003). Therefore, New Urbanism offers a foundation for urban development which, by being prescriptive as to what it does and does not include, is less likely to have its intentions misconstrued and is more likely to be accepted within socio-political and economic frameworks. It is the opinion of Rutheiser (1997) that New Urbanism presents a more appealing version of reality to the Garden City, and as the movement seemingly ‘cherry picks’ selected aspects of the past which appeal to its direction of community building and environmental sustainability. However, much like garden cities before it, the movement could also be argued as a controlled form of stratified urban sprawl when it occurs on greenfield land (Meredith, 2003; Thompson-Fawcett & Bond, 2003) a parallel with the earlier Garden City movement (Clark, 2003).

2.3.2 Design reform

Al-Hindi (2001) argues New Urbanism to be a reaction to the social and environmental ills of the sprawling city, promising a utopian suburban life to its citizens. This is consistent with the previous movements. In contrast however, some authors have argued that instead of a socio-political focus for reform as were the socialist goals for the Arts and Crafts and Garden City movements, New Urbanism primarily seeks to achieve design reform using the vehicles of architecture and urban design (Brain, 2005; Ellis, 2002; Furuseth, 1997). Ellis (2002) tempers the notion that New Urbanism is purely design focussed and does in fact have a strong socio-political and environment focus, introducing the idea that New Urbanist developments seek to implement a romanticised version of the past in order to invoke the atmosphere, sense of community and friendliness of small towns of past. This argument is to an extent backed by Al-Hindi (2001) who observes that New Urbanist communities partially exist as a self-referential motif to historical development patterns and spatial form, reminiscent of that which came before. Fainstein (2000) also acknowledges the design oriented nature of the movement, given its genesis and proliferation amongst architects and journalists and suggests that it may be more ideology than planning theory.
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The movement does not function solely to make carbon copies of historic communities according to Ellin (1999), rather emulate and contemporise them in a way that is tasteful and sympathetic to the surrounding environment, ‘New towns in the old way’, being the catch phrase for the first New Urbanist development, Seaside in Florida (Brain, 2005) pg.220. Tasteful and sympathetic design is achieved in much the same way as in the Arts and Crafts movement, identified by Kirk (2005), whereby local materials and motifs are incorporated into the form of the building. In the New Urbanist context, this reimagining in a modern context incorporates aspects of the ‘vernacular’ local stories, materials and traditions (Ellis, 2002; Kelbaugh, 1997). From these deductions it could be assumed that New Urbanist developments and their architectural styles show respect to local character and heritage values. This informs Research Question Two about reincorporating the Arts and Crafts architectural style.

One of the critiques of New Urbanist developments is that in attempting to recreate small towns and communities of earlier years, the movement could impose small scale urbanism where it is not appropriate, according to Brain (2005). As a reactionary movement it could be seen to result in illusory communities predisposed to ‘gingerbread trim and front porches’ in some suburbs (Brain, 2005) pg.78. Therefore, these features typify a half-hearted attempt to represent something which the movement does not. Design motifs and architectural features in New Urbanist developments such as porches, are symbolic of the type of lifestyle which the movement seeks to encapsulate, and the sense of community and identity that is symbolised (Brown, Burton & Sweaney, 1998). It is hardly surprising that the movement is said to appeal to those with a dissatisfaction for sprawling urbanisation and an affliction for nostalgia of traditional forms (Fainstein, 2000). This concept of attributing architectural design with a deeper socio-cultural meaning is similar to that found within Arts and Crafts literature, where architectural features represented values and ideals such as reconnecting with nature (Kirk, 2005). The extent that replicated styles and features incorporate the values of earlier movements in a contemporary sense is a crucial topic for exploration in this research.

For New Urbanism, the values sought include stability, prosperity, cohesiveness and harmony (Thompson-Fawcett & Bond, 2003). Many authors show that New Urbanist developments commonly incorporate architectural features associated with heritage homes found in earlier periods which imbue these values, including Arts and Crafts. Gabled roofs, half timbering and bay windows for example, draw upon the local vernacular to ensure consistency with the existing environment (Ellis, 2002; Imam, 2013; Kelbaugh, 1997). Such a consistency in architectural design language then imbibes the same values across multiple New Urbanist developments. Allowing developers the freedom in architectural design risks devaluing and degrading the New
2.0 Theoretical Framework

Urbanist principles of quality and vernacular design reinforced through design codes (Thompson-Fawcett & Bond, 2003).

2.3.3 Contrast with other housing forms

New Urbanist developments have well established principles, in contrast to others due to their vernacular heritage style and focus on a strong walkable core that encourages mixed use and alternative forms of transport (Al-Hindi, 2001; Brain, 2005; Dowling, 1998; Ellis, 2002; Furuseth, 1997; Grant, 2009; Rutheiser, 1997; Thompson-Fawcett, 1998; Youzhen & Longlong, 2012). New Urbanist developments are perhaps best exemplified in contrast to urban sprawl on rural productive hinterland, characterised by unsympathetic, prefabricated or kitset development which the movement seeks to avoid (Grant, 2009; Kelbaugh, 1997). Transect planning has provided some direction in explaining the ways in which density and urban characteristics move along a continuum from urbanised to rural and that an element of development in rural areas is likely to still occur (Duany & Talen, 2002).

Al-Hindi (2001) asserts that developers are more likely to construct large scale housing developments on Greenfield land that are architecturally homogenous and identical to one another, as this established type of housing seen in many subdivisions across the globe is viewed as desirable and has a clear market value. Therefore, financial risk is lessened and the properties are more likely to hold resale value compared to a building which may contrast with others in the street. The resultant homogeneity and blandness in architectural design is noted by Nasar (1994) and Grant (2009) who observe that people feel comfortable in what they know and are familiar with, therefore a house with a homogenous style fitting with the individual’s knowledge base and similar to others around it will be their first preference. Thus an argument could also be made that New Urbanist communities lead to homogenous architecture and communities lacking diversity (Talen, 1999). Furthermore, it has been found that the promise of vibrant communities of diverse socio-economic groups is not infallible, as New Urbanists rely on private developers to physically build the development (Fainstein, 2000). Developers, due to the costs of construction, may be unreceptive or unable to build houses of varying affordability (Fainstein, 2000). The role of developers and builders and the replication of architectural styles can form a component of this research, as well as the wider influence of the market.

2.3.4 Debates of community within New Urbanism

Through consistency in design language between different communities, New Urbanism may be regarded as encouraging social and community change through the messages imbued within
architecture and physical form, according to Harvey (1997), Dowling (1998), Al-Hindi (2001) and Fainstein (2000). These authors question the notions promised by New Urbanism that architectural features can meaningfully influence community building within developments and that built form can alter lives at a deeper level. Furthermore, they argue that the utopian vision created by the movement through architectural and design statements influences social values and dynamics. Furuseth (1997) contends that the goal of New Urbanism in envisioning new versions of old towns, is that it seeks to fill a sense of community emptiness, the result of urban sprawl. It does this by blending aspects of the vernacular with the community values of earlier small towns in both Greenfield and infill developments. The way in which New Urbanism creates social communities through spatial location is similar to that intended by the Garden City movement, as held by Fainstein (2000) and in an ideal situation, the interaction of diverse elements acts as a catalyst for social interaction. While these goals are admirable, Landecker (1996) is unconvinced that architecture can develop a sense of community, and questions why it is that New Urbanists insist on copying and applying old models and ideals of towns and communities when conditions between these two time periods are distinctly different.

Brain (2005) asserts that in trying to create a sense of community, the harder that one tries to do so, the more limited the grounds for doing so in the first instance. This counter argument suggests that community is not something that should be forced or pressured upon groups of people, as New Urbanism could be viewed, rather it should evolve fluidly and naturally from social interaction which has not been predetermined through other influences. The potential for replication of architecture to influence community values is examined in this research. New Urbanist apply design codes and guidelines to their developments which are flexible, however (Durack, 2001) believes that New Urbanism and its ‘captivating fantasies of village life’ pg.64 is a method of avoiding rectifying planning and design issues. These codes are introduced to the development as part of the master planning process of New Urbanist developments and are often legally binding to ensure consistency to the local vernacular and other developments (Neuman, 2005; Thompson-Fawcett & Bond, 2003). Some authors have argued that tools such as architecture and planning practice which are assumed to lead to community building, actually have more of a relation to standardisation and replicability than they do to local aspects of culture, explaining why New Urbanism and classically British styles such as Arts and Crafts have ended up in other parts of the world (Neuman, 2005).

Developing a sense of community within New Urbanist developments can lead to questioning who comprises them. There is an argument posed by some authors that New Urbanist communities only cater to high middle to upper income earners (Al-Hindi, 2001; Brain, 2005
2.0 Theoretical Framework

(Leher and Milgram in Ellis 1996), especially ‘whites’ (Neuman, 2005) and that as a result of this stratification upon income lines, this type of development can worsen marginalisation between different communities and within the community itself (Brain, 2005). This exemplifies one of the many arguments against New Urbanism, that it advocates for an alternate form of suburbia, rather than attempting to reconcile the problems causing the development forms and marginalisation that New Urbanists are dissatisfied with (Fainstein, 2000). Brain (2005) draws upon the fact that the movement has often been labelled as a ‘reflection of middle-class nostalgia’ and a ‘cover for class warfare’ pg.218. This argument gives weight to the idea that the movement does not seek to address the underlying socio-political and economic problems potentially causing people to aspire to live in a New Urbanist community, rather it superficially focuses on design aspects as earlier stated by (Ellis, 2002).

The observation that New Urbanist developments cater to the rich could be reinforced by the judgement of Neuman (2005), that the resultant towns are the ‘static product of a developer’s marketing campaign rather than an evolving process of human development’ pg.22. If New Urbanists want to be regarded as more than ‘nostalgia peddlers’ pg.495 as labelled by Meredith (2003), then the movement should formulate a more concrete plan to address the urban sprawl and suburbanisation above the neighbourhood scale which the movement is mainly grounded in. Calthorpe (1993) and Neuman (2005) acknowledge these critiques may be correct, but recognise the enhanced choice in accommodation and liveability gains offered by New Urbanist communities. Unbalanced benefits for the wealthy over lower income people and the inability to actually effect change is a weakness of the movement. This was also evident in both the Arts and Crafts and Garden City movements. It completes a consistent thread between these three ideologies over a long temporal scale. Succinctly, they appear to seek positive change for the less entitled in society, but the extent to which they actually achieve this is contested. Integrating values and principles of the New Urbanist movement into a political and economic framework as the Arts and Crafts and Garden City movements before it failed to do will increase its chances of effecting genuine change. These intentions have been fostered by the principles of ‘Smart Growth’ discussed in the following subsection.

2.3.5 Smart Growth

Smart Growth principles give weight to those of New Urbanism but some argue are more politically digestible, seeking to nest themselves within the policy of local and national authorities (Al-Hindi, 2001). The Smart Growth movement is promulgated by lawmakers and politicians, as opposed to the drivers of New Urbanism, who are planners and architects.
2.0 Theoretical Framework

(Meredith, 2003). Initiatives often manifest as urban growth boundaries or other sprawl containment policies (Al-Hindi, 2001). Sprawl has been defined by Talen (2013) as ‘disconnected, single use, homogenous, inaccessible development with a low quality, poorly conceived public realm’ pg.176. Smart Growth promises the antithesis of sprawl; compact urban form, social, economic and land use diversity and a high quality public realm (Talen, 2013). It is therefore evident that Smart Growth, like New Urbanism, is a reactionary movement which aims to create compact communities in the light of urban sprawl (Daniels, 2001; Downs, 2001, 2005).

Sprawl has been necessitated in modern communities due to among many factors, the proliferation of vehicle dominated development, the availability of cheap land on the rural-urban fringe, and the continued allure of the single family home with a big backyard (Meredith, 2003; Neuman, 2005). In the words of Kelbaugh (1997) ‘Suburbia may also be paved with good intentions, but mainly it is paved with asphalt’ pg.143. Smart Growth argues that policies and planning processes of successive local and national governments have permitted sprawl and suburbanisation to occur as a result of inappropriate land use zoning and rules which make sprawl a feasible development option and necessitate homogeneity (Talen, 2013). Smart growth and it’s actualisation through compact cities and New Urbanist developments seeks to reconcile the fundamental fallacy that for a city to be liveable, people must be dispersed over a large land area, separated from one another, and that for a city to achieve environmental sustainability it’s populations must be concentrated at higher densities (Neuman, 2005). This effort is made difficult by the widespread belief that suburban living is superior to that of higher density living and will ultimately provide amenities which compact living is unable to provide (Neuman, 2005). The compact city movement and Smart Growth processes face the same criticisms as both the Garden City and New Urbanist movements in that they still mainly advocate for growth outside of the existing urban boundaries, albeit at a higher density than what may have resulted otherwise (Neuman, 2005). Furthermore Neuman (2005) recognises that being distant from the town or city centre, New Urbanist and compact developments still rely on the automobile for travel to the urban core.

2.4 Conclusions

This literature review has contextualised and positioned the research within wider bodies of knowledge. Literature surrounding the Arts and Crafts movement, Garden City movement and New Urbanism have been incorporated and the debates, problems and perceptions that exist within these movements examined. It has been demonstrated that these themes causally influence each other, sharing common elements and demonstrate the distillation of a set of similar values
2.0 Theoretical Framework

over different temporal and spatial scales. Architecture and spatial form are used as vehicles to communicate these values, regarded by some authors as historicist and perhaps contrived. Acknowledging how architecture, spatial form and design can communicate values across different time periods and in different contexts, this research builds upon existing literature to examine the impacts of replicating a heritage architectural style.

Figure 8 below demonstrates the significance attributed to key factors consistent across the topic areas, informed by the literature review. Figure 9 establishes how the research evaluates and interprets data from both secondary and primary sources. It demonstrates the relationships between the different variables and bodies of knowledge over successive spatial and temporal scales and how they are incorporated through heritage protection and design devices. This research is deductive. It takes observations made by other authors and the patterns and linkages formulated between different components, enabling codified principles which may be able to be applied to certain contexts (Castree, 2005).

Figure 8: Factors of significance derived from the theoretical framework
2.0 Theoretical Framework

Figure 9: Research Process

Critical Realist Paradigm

Influences

- Socio-political
- Economic
- Environmental

Agents

- Planners
- Architects
- Academics

Temporal Scale

- Late 19th/Early 20th Century
- Contemporary

Actualisation / Literature Theme

- Arts & Crafts Movement
- Arts & Crafts Architecture
- Garden City Movement & Theory
- New Urbanism
- Infill Development

Vancouver Case Study
- Laneway infill housing
- Replication of Arts and Crafts style

Dunedin Context
- Factors included in design guidelines
- Effects on heritage values
Chapter Three: Methodology

This chapter details the methodology employed in the research. It explains and demonstrates why the qualitative methods chosen are appropriate to gather and analyse data to answer the research questions. The research excludes quantitative methods, as this topic is primarily evaluative in nature, lending itself to qualitative research. The chapter begins by discussing the positionality of the researcher. It explains the critical realist paradigm applied the theoretical framework employed and ethical considerations relevant to the research.

3.1 Positionality of the researcher

While in the field, particularly in international research contexts, it is important to pay attention to the positionality, reflexivity and power relations of the researcher with participants (Sultana, 2007), as socio-political situations and ethical considerations in the field may be different to that of the researcher’s origin. The positionality of the researcher and their interactions with individuals can have impacts on engagement and the accuracy of knowledge imparted (Sultana, 2007). Positionality encompasses the researcher’s background, history, beliefs, and life views, while their reflexivity involves the active reflection on the self, and how the researcher’s personal and political commitments may interact with those of the participants in the research (Jones, Nast & Roberts, 1997).

The student researcher (22 year old male) became interested in heritage architecture in planning theory classes where he learnt about the history of his home town, Dunedin. The student came to appreciate how architects have reflected the socio-political and economic values within the built form of the many heritage buildings from different periods within the city. The researcher has studied a Bachelor of Arts degree majoring in Geography and Japanese and has a keen interest in how social values are reflected within society and culture. Compared to research topics which have a deeply ethnographic focus where gender, age and background are important to the research process, the positionality of the student researcher in this instance has not greatly influenced the overall results and findings. In undertaking the international case study, the researcher travelled...
3.0 Methodology

to a country not greatly dissimilar to that of his origin in terms of gender relations, institutional power relations and governance structures. Little alteration of the way that the researcher held himself and engaged with participants was necessary. Therefore, the researcher engaged with participants in both case study locations in the same manner and any bias he may have was rendered negligible. While interested in heritage buildings, and believing they deserve protection, the researcher approached the topic of replication and any effects it may have from a neutral viewpoint.

3.2 Critical realism and this research

A critical realist paradigm in its epistemology and ontology formulates generally applicable answers about the nature of the world, informed by what is regarded as social-scientific knowledge (Bhaskar & Danermark, 2006). Epistemology is a term often used for the ways in which knowledge is looked at, as well as what it is possible to know (Philip, 1998). Adopting a specific paradigm or epistemological position tempers the type of data sought and the emphasis that is given to the methods of obtaining the data (Philip, 1998). A key principle of critical realism is that it draws upon wide bodies of knowledge, integrating and analysing their elements in order to arrive at what can be considered to be valid conclusions (Næss, 2015). The inclusivity of critical realism allows it to account for peripheral factors, which may have a causal influence on other determinants (Bhaskar & Danermark, 2006). This concept is clearly reflected within the knowledge base of the theoretical framework, which has drawn upon sources from three thematic areas that demonstrate linkages, debates and ground the research questions. The research also examines governance structures in the case study locations. Some authors also followed a similar process identifying linkages over temporal and spatial scales, for example between the Arts and Crafts, Garden City and New Urbanism movements.

As the paradigm is not restrictive, it allows for determinations and interactions (referred to in the research as actualisations) to be tested and applied to case studies where conditions may vary (Bhaskar & Danermark, 2006). The progression of the research follows this process too, incorporating case studies and testing the lessons and applicability of one to the other. Furthermore, critical realism accounts for the complex relationship between structure and agency Næss (2015), that being the ability of the individual to exercise their autonomy within governance structures which to some degree restrict their agency. Many planners and urbanists are said to be by nature critical realists, exercising their agency within wider organisational and legislative restrictions (Næss, 2015). Critical realist planners are said to consider a wider range of
3.0 Methodology

alternatives than as is usual (Næss, 2015). They believe that knowledge can be stratified and that knowledge of nature and non-human reality is a construction of the mind (Bhaskar & Danermark, 2006). However, the paradigm assumes that natural environment and social systems are to some extent ordered and manipulated (Castree, 2005). Therefore, reality consists of multiple agents and powers integrating and influencing each other within a defined structure (Næss, 2015). This paradigm has been chosen because it aligns with the beliefs and worldview of the researcher. Furthermore, the paradigm accounts for the components and influences that the researcher identifies within the theoretical framework and from interviews with key informants.

Mostyn (1985) argues that realist perspectives are categorised as deductive approaches. This matches the application of the paradigm in this research. Mostyn however also likens identifying cultural patterns (a key process in the research) to an inductive approach, positioning this research as potentially capturing both inductive and deductive observations. In order to ground the theoretical paradigm in reality and context, field research has been undertaken. When the data required to be collected is highly qualitative in nature and unable to be effectively gathered or explored through the use of quantitative surveys, case studies can be used. With a focus on multiple causal factors and agents interacting to influence real world scenarios, the use of case studies grounds the critical realist paradigm in reality. The next subsection justifies their inclusion.

3.3 Case studies

Case studies have been incorporated into this research in keeping with the flexible critical realist framework. They have been defined by Gerring (2004) as ‘an intensive study of a single unit for the purpose of understanding a larger class of (similar) units’ pg.342. In the context of this research, Laneway houses in Vancouver designed in heritage styles and the infill housing of Dunedin and the buildings of Basil Hooper are considered to be ‘units’, while the values of heritage buildings constitute the broader ‘class’. Case studies in themselves are not a data collection method, rather a research model (Bromley, 1986). The form of case study chosen in this research is one of comparison i.e. between Vancouver and Dunedin. Comparative study allows for the examination and explanation of commonalities and differences, despite the influences of the different socio-political and economic contexts of the locations (Hay, 2010).

When carefully undertaken, demonstrated and interpreted, the reader should achieve a rich understanding of the case study and that they will be able to determine the applicability of the results in their own circumstances (Baxter & Jack, 2008). Case studies seek to produce deep, valid explanations of social phenomenon that pay attention to the numerous contextual influences
on different spatial and temporal scales (Hay, 2010). Laneway houses in Vancouver have been
chosen as a case study for comparison with Dunedin, as they demonstrate methods of heritage
replication and an increase in built density through architectural design. Both Dunedin and
Vancouver possess significant built heritage and are experiencing growth pressures on the urban
fringe and density increase in the city. While the relative scale of growth of these two cities and
their sizes is quite different, critical realism accounts for these differences and disparities, by
recognising scalability, the influence of governance structures, economy and agency.

Case studies can be used to either generate, or test theory (Yin, 2014). Yin (2014) also states that
there are specific circumstances where case studies are particularly relevant, such as; when the
research focusses on the ‘how’ and ‘why’ questions; and when the boundaries are not clear
between the phenomenon and context. In this research, both of these above circumstances are
present. In this research ‘why’ replicating heritage styles may or may not be appropriate, ‘how’,
‘when’ or ‘to what extent’ should it occur and the importance of context in doing so are explored.

Gerring (2004)’s definition of a case study is of course very broad. The qualitative research
methods in this research are employed to develop case studies which allow data to be gathered
and similarities and differences to be examined. These qualitative methods allow for the
exposition of truths and understandings of different groups of people in different places (Philip,
1998). These methods consist of the semi-structured key informant interviews and observations
made while in the field. Care has been taken to ensure that not too much focus is given to
superfluous information, which while interesting can be redundant to answering the wider
research questions and not align with the objectives of the research (Baxter & Jack, 2008; Castree,
2005).

3.4 Research process

3.4.1 Secondary data collection

Secondary qualitative data has been incorporated into the methodology of this research through
the literature review in Chapter Two. It analysed literature in three main thematic areas; Arts and
Crafts movement, Garden City movement and New Urbanism. The main debates, problems and
perceptions that exist between authors were presented and interpreted. It was argued that these
themes causally influence each other, sharing common elements and demonstrating the
distillation of a set of similar values over different temporal and spatial scales. The review was
valuable in grounding the present project and gaining an understanding of the processes at work.
within the case studies and how the critical realist paradigm can engage with social-political factors and structure-agency relationship in the literature. The literature review also guided the research questions in terms of the relationship between heritage values and the legislative and governance structures which influence them. Researching existing literature is a valuable part of the research process as it enables a wider body of knowledge to inform the study, uncovering patterns between sources (Davies, Hoggart & Lees, 2014). The body of knowledge obtained from this exercise provides an understanding of the main components that contribute to answering the research questions and where the potential avenues for primary research could fill gaps in the literature. Without understanding what questions have been asked in the past, those yet to be answered remain unclear. While conducting a literature review is useful for gaining a broad understanding of the topic area and relevant debates, most published studies provide less guidance on how to interpret and analyse data (Davies, Hoggart & Lees, 2014).

3.4.2 Primary data collection – semi structured interviews

The bulk of the data collected for this research was drawn from semi-structured interviews with key informants. The semi-structured format was chosen as it permits a great deal of flexibility in the questions the researcher can ask of the key informant (Sarantakos, 2005). Semi-structured interviews involve the researcher preparing a tentative range of open ended questions oriented towards to knowledge of the key informant in the topic area. (Longhurst, 2009). Being conversational, the interviewer does not totally dictate the flow of the interview, and the open ended nature of the questions asked allows for additional points raised by the key informant to be further explored. For this reason, the researcher assumes the role of an ‘Interventionist’ (Hay, 2010). A strict set of defined questions is unlikely to be followed and deviation from the researcher’s questions is encouraged (Longhurst, 2009; Sarantakos, 2005). This technique allows for a broader range of responses, hence a wider range of potential opinions and sources to be included, consistent with the critical realist paradigm. This form of interview is extensively used by geographers and planners, as it is helpful for encouraging informants to meaningfully disclose their opinions within the subject area in a respectful manner. Furthermore it can avoid conflict if any is detected, for example through a change in body language or behaviour (Longhurst, 2009). It allows for key informants to prioritise the topic areas they wish to talk about. While being engaging and enabling a greater depth of opinion, this method can be significantly more time intensive than other methods.
In total eleven interviews were conducted with professionals of differing backgrounds within the planning, heritage management, development and urban design fields. Five interviews were conducted in Dunedin, while six were conducted in Vancouver as depicted in Table 1.

<table>
<thead>
<tr>
<th>Location</th>
<th>Key Informant #</th>
<th>Profession</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dunedin</td>
<td>1</td>
<td>Council Heritage Planner</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>Council Urban Designer</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>Heritage Developer</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>Heritage Advisor</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>Academic</td>
</tr>
<tr>
<td>Vancouver</td>
<td>6</td>
<td>Council Heritage Planner</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>Laneway Developer</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>Laneway Developer</td>
</tr>
<tr>
<td></td>
<td>9</td>
<td>Architect/Heritage Advisor</td>
</tr>
<tr>
<td></td>
<td>10</td>
<td>Academic</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>Academic &amp; former City Councilor</td>
</tr>
</tbody>
</table>

Table 1: List of key informants included in the research

All except two of the interviews were undertaken at the place of work of the key informant. The two interviews that were conducted off site were undertaken in cafes as the key informant elected to do so. All of the interviews were recorded on a University of Otago supplied dictaphone after permission was obtained from the key informant to do so. This was for the purpose of transcription after the interview. Interviews largely ran smoothly, though during the first interview the batteries in the dictaphone supplied ran out half way through the interview as they were not new. The researcher noticed this technical difficulty after approximately ten minutes when he used his mobile phone to record the remainder of the interview, reiterating to the key informant that the same process of safe data, storage and disposal applied. After this experience, the batteries were replaced and spares held by the researcher while in the field. The interviews conducted in cafes were significantly more time consuming and difficult to transcribe due to the high level of background noise meaning that the recording had to be listened to multiple times at
3.0 Methodology

half speed to enhance clarity. All interviews conducted in Vancouver were transcribed by the time the researcher returned to Dunedin to allow him to begin immediate thematic coding.

While in Vancouver the researcher purchased a local mobile phone sim-card and mobile internet data plan, which allowed him to have internet access while in the city on his personal phone. This was immensely helpful for finding out where he had to travel to the arranged interviews and which public transport routes, using the ‘Google Maps’ and ‘Transit’ mobile applications. Without this functionality travelling across a city with no knowledge of his whereabouts and the location of interviews his ability to meet with the number of informants he did would have been greatly limited. Furthermore, this meant he was able to contact existing and potential key informants by email and voice calls. On two separate occasions he was required to rearrange interview times while in the field on his phone due to changing key informant commitments.

To provide a context and provide a basis for discussion with key informants, the researcher presented two photos of an infill building in Dunedin, both before and after its insertion as prompts (Figures 10 and 11). These photos were presented as prompts for discussion regarding the insertion of contemporary architectural styles in an area of high heritage value. Appendix A contains the list of questions asked of the key informants. These questions were largely identical though varied between each professional group so that they targeted the specific knowledge of each informant in a context they are familiar with. This technique allowed the researcher to communicate what could be quite an abstract concept in a more tangible form.

![Figure 10: Streetscape prior to insertion of infill. Union Street Dunedin. (Source: Google Maps, 2015)](image-url)
3.0 Methodology

3.4.3 Primary data collection – observations

Observations of Laneway houses and infill within Dunedin were also undertaken in the field. The data collection involved identifying areas of the city with clusters of laneway houses and infill, traveling to the area and taking photographs and recording field notes as to the effects on amenity values and integration with existing heritage buildings in the area. Observing inanimate objects using vision as the only tool, is known as ‘physical observation’ (Sarantakos, 2005). Photographs are incorporated throughout the research results and discussion, while field notes and photographs are included in Appendices B and C. The assessment matters used in observing laneway houses (Table 2) assessed three main categories of features: Character of the lane; Style of the laneway house; Arts and Crafts features. Detailed criteria of the assessment matters are contained below. These assessment matters were developed by modifying those of the ‘Placecheck’ system of observation. Dunedin observations assessed overall sympathy to the area using some of the following criteria.
### 3.0 Methodology

| Character of the lane | Strength of character overall?  
|                       | Out of character homes?  
|                       | Heritage homes? What styles?  
|                       | All same styles?  
|                       | Carriageway  
|                       | Parking  
|                       | Greenery  
|                       | Lighting  
|                       | Noise  
| Style of laneway      | Modern?  
|                       | Historic?  
|                       | Sympathetic to main house?  
|                       | - Level of replication?  
|                       | - In what ways/features?  
|                       | 1 or 2 storey  
|                       | Overall level of detail  
|                       | Materials  
| Arts and Crafts features | Gables/dormers  
|                       | Stained glass  
|                       | Porch  
|                       | Trim  
|                       | Garden  
|                       | Other features  
|                       | Overall is it honest?  

**Table 2: Assessment matters for laneway houses**

The researcher used public transport to travel to locations areas of the city which he had previously mapped using and programmed into his mobile phone, walking from bus stops through residential areas to the locations of the laneways. Appendix B depicts where in Vancouver a number of laneways are located. The locations of laneways were found using data on the City Council website of building permits issued for the dwellings and from the websites of the developers. Infill in Dunedin was located by walking through the special character areas of the city in North Dunedin (Appendix E). The researcher used his mobile phone to photograph the laneway houses and infill to accompany his field notes.

### 3.4.4 Ethical considerations

Prior to the research being undertaken, approval had to be obtained from the University of Otago Human Ethics Committee. The main ethical concerns for the research centred on the confidentiality of the key informants involved in the research and that their identities would not be inadvertently revealed by participating and result in unintended repercussions for the informant. For this reason, key informants are anonymously referred to as their professional title.
eg ‘planner’. Another ethical concern was the impartiality of the researcher and that biases could mean that leading questions may be asked or that the project and interviews were not being approached from a neutral viewpoint. The researcher in this project approached the topic from a neutral viewpoint, without any bias as to whether heritage replication is necessarily a ‘good’ or ‘bad’ architectural style, rather sought to develop his opinion through the research and interview process. Conflicts of interest are another ethical concern. The researcher has no conflicts of interest however, and is not associated with any heritage societies for example. Prior to the interviews, key informants were presented with the research information sheet. The ethical considerations were also explained by the researcher. The consent form was then signed by the Key informant when they were satisfied with how to information was to be used and their rights in the research process. The information sheet for participants and questions are included in Appendix D.

### 3.4.5 Method of recruitment

Potential key informants were identified by the student researcher from their publically available details and contacted by email to set up an interview time. The academics recruited were identified by the student researcher as previously or actively researching within the planning, architecture, landscape architecture or urban design fields. For Laneway developers, Vancouver City Council and Dunedin City Council (DCC) staff, an email was sent to via these organisations’ generic business email address to be redirected to the individuals relevant in the organisations to participate in the research. A ‘snowballing’ technique (Longhurst, 2009), where additional participants are recommended by existing participants was used when their details were offered while in the field. These additional participants were contacted by the researcher using email or phone. The purpose, objectives and ethical considerations of the research were detailed and further interview times arranged. Snowballing occurred on two occasions while in Vancouver.

### 3.4.6 Data analysis

Data analysis is the process of taking raw data collected in the field, and analysing it to accurately represent a reality and the theoretical account of the setting (Ball, 1983). In this research the data collected in the Vancouver case study needed to be interpreted and presented in a way that made it accessible and understandable by those unfamiliar with the context from which it originated. Secondary data collected through researching and reading relevant literature was coded and categorised into key themes. Debates and arguments within these themes were highlighted, compared and contrasted. These key themes and debates helped formulate the research questions,
3.0 Methodology

as well as those asked of key informants. Audio recordings from interviews were first transcribed by the researcher. Secondly, transcripts were thoroughly checked for accuracy and then ‘coded’ using key themes or deductions from the raw data. These codes both aligned with the research questions, while also including other themes that emerged from the interviews and literature. This method ensures that the research questions are answered as well as including any other findings that could impact on the applicability of the research, consistent with the critical realist paradigm.

The following themes in Table 3 were used to code the interviews:

<table>
<thead>
<tr>
<th>Changing Social Values</th>
<th>Market/community influences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Context specific nature</td>
<td>Degradation of heritage values</td>
</tr>
<tr>
<td>Protection of heritage values</td>
<td>Statutory planning elements</td>
</tr>
<tr>
<td>Density</td>
<td>Honesty, quality of design and loss of skills</td>
</tr>
</tbody>
</table>

Table 3: Themes used for coding interviews

3.5 Limitations of the research

It has been recognised that analysis of qualitative data can be value laden with the researcher’s personal interpretational bias (Philip, 1998). According to Sarantakos (2005), there are a general set of limitations that apply to all qualitative research. They include: efficacy of data; representativeness; lack of total generalizability; questionable objectivity; reliability; potential for misinterpretation; extent of comparability; replicability; and the time consuming nature of the research. All of these identified limitations could potentially apply to this research despite the best attempts of the researcher to avoid them. In the context of this research, the information obtained through key informant interviews could be unrepresentative of the current planning situation due to their inherent biases and previous experience.

The observations undertaken by the researcher, while deemed necessary, could have been skewed by bias, as they are usually undertaken by an expert in their field (Sarantakos, 2005). The researcher has no baseline or expert knowledge on wish to question the architectural design of the Laneway houses or infill. The purpose of these observations though was to view the architectural style as it is situated within its surroundings, as a member of the public would do, observing sympathy with existing buildings. In this regard the observations were successful. The
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time available to the researcher limited the number of key informants he could interview due to their availability and the researcher’s schedule. The semi-structured interview format may also have discouraged some potential key informants from participating in the research, as it requires a greater amount of time to conduct compared to other research methods such as strictly structured interviews.

3.6 Conclusions

This chapter has demonstrated how the research has been undertaken and justified why the methods chosen are appropriate in gathering representative data. Conducting ethical research is important for ensuring that the identities of key informants are protected and not disadvantaged by participating in the research. The contested nature of the topic researched with multiple agents and differing opinions means the research is qualitative in nature. For these reasons the approaches of semi-structured interviews and site observations were chosen. Undertaking research through the critical realist paradigm has been useful to guide the development of the research questions and objectives as well as to uncover data to answer them. The following section presents the findings of the Vancouver case study.
When the rate of change slows down, peoples’ perception of change increases. Anything that survives long enough gains heritage value because of the layers of human experience.

- Key Informant 10 (Academic Councillor: Vancouver)

Chapter Four: Vancouver perspectives

The previous chapter outlined the methodology and process followed to undertake case study research. It highlighted how comparative studies allow for the examination and explanation of commonalities and differences, despite the influences of the socio-political and economic contexts of the locations (Hay, 2010). Laneway houses in Vancouver, Canada were chosen as they demonstrate contemporary methods of heritage replication. Given the content of the literature review and research undertaken in the field, this chapter contextualises the Vancouver case study and presents and interprets the findings of primary research.

This chapter will first present a general overview of the geographic, historic, economic and demographic context of Vancouver, giving a background as to how the city has developed into its present form with associated heritage challenges. Second, given the complexity and differences of the Vancouver planning system compared with New Zealand, the relevant legislation, strategies and non-legislative documents pertaining to Vancouver will be explained. The remainder of the chapter will present the findings of research on heritage replication in Vancouver incorporating the laneway case study.

4.1 Local context

4.1.1 Geography & location

The city of Vancouver is located on Canada’s south western coast in the state of British Columbia and is a seaport city, positioned on the western half of the Burrard Peninsula (Figure 12). Vancouver City itself occupies 144km² and abuts Richmond City to the south, Burnaby to the east, Surrey to the south east and the cities of North and West Vancouver over the Vancouver Harbour (Figure 13) (City of Vancouver, 2015a). These five separate cities are developed to the extent that they essentially comprise a contiguous metropolitan area. The city is bound on two sides by ocean, to the north by English Bay and to the south by the Fraser River. The city is shielded from the west by Vancouver Island, creating the Strait of Georgia and Salish Sea (Figure 14). The North Shore Mountains to the north of Vancouver dominate the cityscape to the north while beaches fringe the inner coastline. Vancouver’s climate is one of the more favourable experienced in Canada, being one of the warmest in winter with snow falling for no more than
two weeks in winter. Summers are some of the coolest given its coastal location, though still experiences average summer temperatures of 22 degrees Celsius.
4.1.2 Historic & economic context

First Nations people have resided in the Vancouver area for the last 8-10,000 years. Until the 18th century no European settlement occurred until naming took place by Captain George Vancouver of the British Royal Navy in 1792. Settlement in the present day city began from 1860 onwards due to the discovery of gold and the widespread availability of old growth timber, resulting in gradual immigration of labour from the United States and Britain. Old growth timber was a key resource in the construction of wood framed craftsman houses in the coming decades. The growing city’s natural harbour meant that trading became an important industry. The city was incorporated in 1886 as locomotive lines enabled increased access to Vancouver from the rest of the country.

Vancouver is the economic centre for the province and one of the nation’s largest economic centres. The economy of early Vancouver was dominated by the logging industry, gold mining, trading and refinement of natural resources. Between 1900 and 1910 Vancouver’s population grew from 26,000 to over 100,000 largely through immigration from Britain and Asia. Large scale British colonisation meant that much of the city’s architecture of the late 1800s and early 1900s reflected those of Britain at the time, especially Arts and Crafts, as well as Edwardian, Neo-classical and Victorian styles.

While natural resources and port activities still form an important aspect of the economy, software development, aerospace, biotechnology, film, television, banking and tourism have
developed to be important economic drivers for the city. Such immense economic growth and development of the city up to its suburban boundaries by 1970 has meant that the housing market is one of the most expensive, lucrative and competitive in the country. In 2015 the average house price within the city boundary is $1.4 million ($1.6 million New Zealand). As noted by Key Informant (KI) 10 ‘Vancouver is an ideal place to make or hide your money’, due to the potential financial gains to be had investing in the city and the high rate of overseas investment (The Economist, 2015). Such a highly inflated and competitive property market, based on low density single family detached houses sets a context in which heritage assets have been threatened to realise the potential of land values.

4.1.3 Demographic context

The greater Vancouver area has a population of 2.4 million, while the city itself has a population of 604,000, making it the ninth largest city in Canada (GeoNames.org, 2015). Contained within an area of 114km², Vancouver City has a population density of approximately 5,300/ km², the densest of all Canadian cities. The city has 23 distinct neighbourhoods with strong ethnic groupings in some. The boundary lines of these individual neighbourhoods are often disputed, though the heritage and character of each neighbourhood is evident (City of Vancouver, 2012) (Figure 14). For example, Chinatown is home to the much of Vancouver’s Chinese community, while Kitsilano is synonymous with student culture and Shaughnessy, being the historic upper class area of the city has a high concentration of heritage assets.

First Nations Aboriginal people now only comprise two percent of the population today (Figure 15). The main First Nations groupings comprise the Squamish, Musqueam and Tseil-Waututh peoples. European-Canadians dominate the demographic makeup of the city, comprising some 46 percent of the population. The relatively high percentage of people of Chinese lineage resulted from large scale immigration from Hong Kong in anticipation of the transfer of sovereignty from the United Kingdom to the People’s Republic of China. Currently, over half of Vancouver’s residents do not speak English as their first language, a shift from the early European history and settlement of the city. As a result of the interaction of First Nations, European, Chinese and minority groups, the city has a diverse and celebrated cultural heritage and the architectural influences of these peoples is visible across the city.
4.1.4 Planning context

Vancouver is frequently cited by academics and planners alike as a poster child for sustainable urban development (Berelowitz, 2005). Vancouverites enjoy exceptionally high living standards and in 2015 was named by The Economist magazine as the 3rd most liveable in the world (‘The World’s Most ’Liveable’ Cities,’ 2015). Despite its liveability, it has been ranked 4th most unaffordable in the world since 2009 (Gurstein et al., 2012) reflecting the volatility of the housing market. Vancouver is a dense city by North American standards, packing 25% of its regional population and 35% of the city’s employment within four percent of its area (Girling & Kellert, 2005). Unlike other Canadian cities, Vancouver has a city charter meaning that the City has greater variety of powers and authority than others. The City has a number of strategies and plans to achieve the vision to be the greenest city in the world by 2020 (City of Vancouver, 2012). This subsection will detail the various strategies and plans containing heritage provisions which guide the City in achieving this vision.

The Vancouver Charter

The Vancouver Charter is a key piece of legislation which grants the City the ability to make bylaws and powers to enforce them. Chapter 55 Part 28 of the Charter obliges the Council to set out provisions to protect heritage interests within the city and outlines the mechanisms available for them to do so. These mechanisms include:
1. Heritage designation bylaws: Section 593 allows the Council to place a heritage alteration permit requirement on the exterior and/or interior of a building that must be obtained if any modifications or demolition is to occur. The Council has the ability to determine that a property has heritage character or value under Subsection 2. Before a designation order can be placed on a property a public hearing must be held and report prepared to justify the inclusion of the property in respect of the validity of protection, economic viability and compatibility of conservation with community planning objectives in the area.

2. Density transfer: Council may establish a heritage density transfer system to allow development over the permitted density of a site provided that heritage buildings or features are retained. A site with a heritage building that cannot have extra density added can have its density bonus ‘transferred’ to another site where the developer can realise the potential of the land more effectively. Therefore, they do not lose financially on the lost capital if they demolish the heritage building to redevelop at a higher density. This encourages developers to retain heritage buildings and direct increased density to where it is best suited, lessening undesirable effects such as shading, parking issues and degradation of heritage values. Laneways too are in effect a method of realising the density potential of a site. The main ‘donor’ sites are those in the city’s West End with high heritage value and ‘receiving’ sites in those areas with less heritage value, or those that have already been extensively modified such as downtown. Excess density is stored in the ‘density bank’ where properties ‘sell’ density to other sites.

3. Minimum maintenance standards: Council through by-laws can establish minimum standards for maintenance that a property owner must meet or face penalties. The Council has the ability to set the standards on a case by case property basis.

4. Heritage conservation areas: Council can designate a heritage conservation area which means that subdivision, construction and additions to existing buildings or structures in the general area are not permitted unless a heritage alteration permit has been obtained. They are used in areas of high heritage character or value on a block by block scale. An authorisation permit may be made by council subject to conditions it determines necessary to protect the heritage features or values of the building. Consistent with Section 598, such conditions can include:

(a) Conditions respecting the sequence and timing of construction;
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(b) Conditions respecting the character of the alteration or action to be authorised, including landscaping and the siting, form, exterior design and finish of buildings;

(c) if the permit is required by this Part or a bylaw or order under this part, a requirement that the applicant provide a specified amount of security, in a form satisfactory to the Council, to guarantee the performance of the terms, requirements and conditions of the permit.

5. Heritage revitalisation agreements: Section 592 enables the Council to enter into a Heritage Revitalisation Agreement with a property owner. A revitalisation agreement prevails over a bylaw or permit issued and is a unique agreement between the two parties and sets a joint direction for the revitalisation of a heritage asset. These agreements allow more flexibility in protecting and retaining heritage buildings while allowing for new development. For example, to allow a developer to construct a new building beside a heritage designated one, Council could allow the construction if the owner agrees to conserve the building as a whole, restore the exterior and restore the staircase while allowing public access for two days a year. They function similar to density bonuses, where increased density, subdivision or new infill can be created on a designated site if an agreement is entered into.

The charter has relevance to the topic of replication as it provides Council with a suite of tools to manage heritage issues through the overarching piece of legislation for the city.

**EcoDensity & the Greenest City Action Plan**

The Greenest City Action plan is the cumulative result of a planning and engagement process called the ‘EcoDensity’ programme. EcoDensity was launched in 2007 with an emphasis on using increased density, design and good quality urban planning and land use to ensure that Vancouver develops into a sustainable, affordable and liveable city (City of Vancouver, 2007). The City wide policy direction took two years to be adopted by Council and contained actions to reduce the ecological footprint of the city as it developed. EcoDensity was a controversial initiative labelled by some as ‘Greenwashing’, overambitious, and a bureaucratic top-down direction, the City ‘exporting optimistic visions’ (Peck, Siemiatycki & Wyly, 2014) pg.387. Others praised it for its ambition and holistic interpretation of sustainability at all levels of City
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operations and encouraging citizens to leave a smaller environmental footprint on the city (Rosol, 2013).

The EcoDensity initiative and its sustainable planning processes morphed into the Greenest City 2020 Action Plan. The Plan has the overarching vision of making Vancouver the ‘Greenest City in the World by 2020’ (City of Vancouver, 2012). Aspects of the Plan concern heritage retention and increasing density within the city, for example reducing teardowns of heritage buildings where valuable materials are transferred to landfill and if a pre-1940s building is demolished, 90% of its materials must be recycled.

The Action Plan has 10 goals (Table 4).

<table>
<thead>
<tr>
<th>Goal 1: Green Economy</th>
<th>Goal 2: Climate Leadership</th>
<th>Goal 3: Green Buildings</th>
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<td>Goal 7: Lighter Footprint</td>
<td>Goal 8: Clean Water</td>
<td>Goal 9: Clean Air</td>
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<td>Goal 10: Local Food</td>
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Table 4: Goals of the Greenest City Action Plan

The goals of the Greenest City Plan set the environmental priorities and a precedent for the city. Subsequent decision making and planning should give effect to the Plan and work towards its actions and goals. Elements of heritage relate to the Plan such as recycling of building materials. The adoption of the plan speaks volumes about the directive and focus of the City Council in being environmentally focused and united in these aspirations regardless of political affiliation.

Vancouver Heritage Action Plan

The Heritage Action Plan 2015 currently in development is a review of the tools and policies which Council has to manage heritage (City of Vancouver, 2015b). The plan is a specific planning tool to address heritage issues within the city and is a lower level, more detailed document with targeted actions compared to the Greenest City Plan. The Plan feeds into the City’s wider Heritage Conservation Programme (Figure 16). The Programme has a threefold focus to; manage, preserve and celebrate heritage. These foci are coupled with regulatory, support and protection mechanisms, to ensure more successful heritage outcomes.
The Heritage Conservation Programme has four goals to be achieved in managing, preserving and celebrating heritage with programme components relevant to the replication of heritage styles. These are extracted in Table 5 below:

| Goal One: Recognise a diversity of heritage values | ➢ Component: Historic context statements & thematic frameworks  
➢ Component: Statements of significance  
➢ Component: Integrated neighbourhood planning |
| --- | --- |
| Goal Two: Enhance management tools | ➢ Component: Effective incentives  
➢ Component: Supportive regulations and policies  
➢ Component: Protection tools |
| Goal Three: Link heritage to other goals | ➢ Component: Integrated design processes  
➢ Component: Greenest City Strategy |
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<th>Goal Four: Promote public awareness, engagement and support</th>
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<td>➢ Component: Strategic partnerships</td>
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<td>➢ Component: Heritage awards and plaques</td>
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Table 5: Goals of the Heritage Conservation Programme

Relevant to this research, the programme recognises that heritage management is multifaceted and requires private, public sector and community collaboration to successfully address heritage issues. The programme also discusses how architectural styles can represent both a threat and an opportunity to heritage values. Design guidelines are also identified as an opportunity to influence the built form of heritage areas which has relevance to the Dunedin case study.

4.2 The Laneway House Programme

The previous subsections have identified that housing affordability and heritage degradation are immediate concerns for the Council and the City’s residents. The laneway programme is a zoning and development incentive that seeks to increase density within the city’s single family zones. These zones are the RS-1 and RS-5 zoned lots (94% of all single family zoned lots in the city), though the programme has been extended to all ‘RS’ residential zones (Soules, 2011). These areas contain a vast amount of the city’s remaining heritage assets and character, by no consequence the same areas at risk of demolition and unsympathetic or inappropriate development. The programme’s genesis dates back to 2008 when communities started discussion about a new form of housing that they envisioned throughout the single family zones (City of Vancouver website, 2013). Laneways offer the opportunity to provide incentives for protection rather than disincentives.

The vast majority of the City’s streets are laid out in a grid pattern (Figure 17) with a lane behind each house, meaning functional elements such as power lines, rubbish disposal and collection and garages can be located off of the street front, preserving amenity value and the character of the streetscape. Streets are typically planted with trees and have a relaxing and aesthetically quaint character (Figure 18).
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Figure 17: Grid layout of much of Vancouver. (Source: Google Maps, 2015)

Houses front the street with rear of each house facing the lane. (Yellow: street) (Red: Lane)

Figure 18: Typical street in suburb of Kitsilano demonstrating pleasant amenity value (Researcher’s private collection, 2015)

Note strong character of the street, houses designed with heritage features.
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4.2.1 Reasoning for adoption

As well as increasing density in a reasonably unobtrusive and subtle manner, laneways provide an increase in the availability of rental accommodation and choice in housing as an alternative to an apartment, studio or basement suite offering independent living. The laneway programme was adopted in 2009 and to date over 800 permits for laneway houses have been issued and over 500 constructed (City of Vancouver, 2013). They are as much a reaction to the need to combat the expensive and competitive housing market, as they are to increase liveability and preserve heritage. Laneway houses occupy the space usually reserved for a double garage (Figure 19) fronting the lane and are frequently constructed by property owners as a secondary income stream through the rental of the dwelling or for extra room for family members. Laneways, due to their modest size, tend to cater to the affordable sub-market of rental housing (Aurand, 2010). For these individuals ‘Laneway housing is an opportunity to reconcile two usually-opposing desires: to live downtown and to live in a fully-detached house, and viably accommodate new residential density based on their resiliency in the face of change over generations’ (Cubitt, 2008) pg.39.

4.2.2 Laneway House Guidelines

The Laneway House Guidelines (City of Vancouver., 2013) permit one bedroom laneways on the standard sized Vancouver lot (122’ x 33’) and up to two bedroom laneways on the larger 50’ x 122’ lots. The maximum floor area of a laneway inclusive of a partial first floor though excluding storage space on a 33’ x 122’ lot is 56m$^2$ and 84m$^2$ for 50’ x 122’ lots. Laneways must fit within strict setback, side yard and height envelopes to be permitted and must also provide one parking space (Figure 20). The guidelines require 4.9m of backyard open space between the existing house and laneway house (Figure 20) to still provide for open space despite increasing density on site. Laneways must have access to an open lane, except on corner sites where they are permitted to front the street, so long as either a street or lane is located on both sides of the lot.

Technically there are no required architectural styles that must be followed, as both traditional and contemporary styles (Figures 21 - 26) can be used. However, the guidelines encourage architectural design which is in keeping with the surrounding housing stock and character of the neighbourhood. As much of the housing stock in the RS zonings is of 1920s craftsman style, this ultimately leads to a large proportion of laneways replicating the craftsman style. Furthermore, the guidelines prescribe strict criteria for slopes and styles of dormers to be included. If the laneway is to have a flat roof, its maximum permissible height is 3.7m, while if a pitched roof,
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4.6m. As a result, increased headroom and liveability can be gained if a pitched roof option is chosen. The guidelines emphasise the importance of using quality materials and achieving high amenity values as well as incorporating new and emerging technologies such as solar panels, increased window glazing, insulation and green roofs.

Figure 19: Depiction of grid street with location of Laneway house, existing house and garages (Source: City of Vancouver Laneway Guidelines, 2013 pg 31)

Figure 20: Parking and open space requirements for laneway house (Source: City of Vancouver Laneway Guidelines, 2013 pg 11 & 27)
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Figure 21: Craftsman designed laneway house (Source: Researcher’s private collection, 2015)

Figure 22: Craftsman designed laneway house (Source: Researcher’s private collection, 2015)
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Figure 23: Craftsman designed laneway house (Source: Researcher’s private collection, 2015)

Figure 24: Contemporary designed laneway house (Source: Researcher’s private collection, 2015)
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Figure 25: Contemporary designed laneway house (Source: Researcher’s private collection, 2015)

Figure 26: Contemporary designed laneway house (Source: Researcher’s private collection, 2015)

Laneway houses have secondarily functioned as a heritage protection and retention mechanism, retaining a suburban character and experience (Soules, 2011). Demolishing a
heritage home and redeveloping with a strata titled townhouse (i.e. two or more separate legal units within one house) could be an economically attractive option. Heritage values will be lost however. The retention of the heritage home and the addition of a laneway home on the same site will lead to the protection of the heritage values of the home and the character of the street, potentially at lesser cost. The primary function of laneway homes was intended to be a method for increasing density without significantly changing the scale of development, for example, tower blocks replacing medium density housing. As observed by Soules (2011), this has been successful, however, it is not the single solution to density issues in themselves (Gurstein et al., 2012).

4.3 Vancouver Perspectives on replication

This section will present the results and an analysis of the primary research undertaken in Vancouver. The results are presented using the key themes introduced in Chapter Three. The research was aligned so as not to automatically presume that sympathetic design or replication constituted protection of heritage values. Therefore, key informants, were not explicitly asked if replication equated protection of heritage values, as had been hypothesised. Instead, informants were asked to consider what effects are enacted as result of replication of heritage styles. As demonstrated in Appendix A, the open ended structure of the questions asked meant a wide range of opinions could be obtained (Hay, 2010).

4.3.1 Statutory planning elements

All key informants recognised that the statutory and legislative frameworks of the city influence both the retention of heritage buildings, as well as the design of new infill in the area. Informants were divided whether replication in itself is a ‘good’ or a ‘bad’ outcome for a streetscape and heritage values and was not a question that could be answered with a simple yes or no. All informants believed that the design guidelines for residential areas and heritage bylaws pushed developers and home owners to build in a traditional replicated style. This was found to be through incentivising traditional forms by allowing increased square footage of developable space, in turn creating a disincentive to build in a style out of character with the neighbourhood. This forms one element of why new builds throughout residential areas are most often designed in craftsman styles.

Key Informant 9, an architect, expressed discontent that Council bylaws incentivised a replicated style, and disliked the use of traditional styles. He believed the compact footprint and small scale
of a laneway house does not lend itself well to a style intended for a much larger building. Despite the guidelines reading in a neutral stance to both traditional and contemporary styles, he felt that the laneway bylaws and guidelines were written in a manner inherently encouraging replication:

They want these quaint houses with balconies and they look like monsters, they want a pitched roof but to allow you to do a gable, it ends up three feet from the edge so looks pumped up and doesn’t have any quaintness whatsoever trying to fit in and doesn’t really work (KI 9).

Key Informant 7 a laneway developer agreed, commenting that:

The form that the laneway house takes is very much this cottage form and even the setbacks and the guidelines around roof shape and everything else harks back to the romanticised idea of the cottage, this little thing on the hill with the grass around it... We have this kind of fetish for the detached cottage house that is continuing to influence the way we do our design guidelines (KI 7).

Key Informant 7 further builds the argument that the Council aspires to a certain architectural consistency in residential areas. The developer observed that the way in which the design guidelines were written restricted the extent to which the values communicated by heritage architectural styles could be expressed and resulted in low quality housing:

I respect the ideas that are embodied in a traditional design, but are then captured in restrictive design guidelines. You get poor examples and poor construction, trying to replicate the styles because that’s what the City or the market wants. I definitely am of a mixed view when it comes to heritage guidelines (KI 7).

The concept of ‘background and foreground’ was an idea noted by KI 11, an academic and former City Councillor, where in an established neighbourhood, whatever is added into the streetscape should be in the ‘background’ with standout architectural works worthy of admiration interspersed in the ‘foreground’. He saw little point in new infill e.g. laneways, trying to compete for admiration with that already present. Being in the background, contemporary forms could be included as ‘contextual architecture in a generic form, but allowing for some to break the form. If everything is in the foreground [i.e. outstanding] nothing stands out’ (KI 11). Figures 27 and 28 have been developed by the researcher to demonstrate the concept of foreground and background insertions.
Reduced liveability due to the low and cramped headroom produced by pitched roofs on such a small scale was a concern for KI 9, who stated that planners were unreceptive to his concerns. He believed that the rules produced by Council were not addressing more pressing planning issues such as energy efficiency and density. Recalling his argument with planners:

> At one point the planners said ‘why can’t you just follow the rules and make our lives easy?’ I looked at them and said ‘because your rules are shit. Your rules are creating garbage, spaces that are hard and that you can’t live in properly’ (KI 9).

Liveability challenges caused by design guidelines and the restrictions around laneway houses were also raised by KI 7. His main concern was the maximum height of a pitched roof on a laneway house being 20 feet (six meters): Trying to design something functional, liveable etc. within that set of rules is an interesting challenge (KI 7).

Key Informant 10 an academic, remarked that design guidelines stem and give effect to an inbuilt expectation in planning today and of communities that streetscapes and neighbourhoods should be aesthetically and stylistically consistent. The academic was shown the photo of infill in Dunedin (Figure 11) as a prompt and commented that:

> We’ve been educated in [an] aesthetic of harmony and it [infill in the prompt picture Figure #] looks inharmonious. We’ve been cultivated in that aesthetic by planning and if it’s seen to not be in keeping with the neighbourhood they have to revise it until it does. There’s an inbuilt expectation. Usually there’s some kind of, at least in Vancouver, a lot
of legislation [about] what you can build and if it’s not explicit it’s implicit. You won’t get as much footage if you build modern or don’t retain it [the heritage building]. There’s an expectation for harmonious areas and when there isn’t it invokes that there’s a neighbourhood in transition and could have effects on property value.

Her comments regarding an implicit focus on a consistent (Figure 29), if not replicated streetscape, neatly link to KI 9 and KI 7’s opinion that Council seeks a stylised traditional way of living.

![Figure 29: Stylistically consistent street in Kitsilano (Source: Researcher’s private collection, 2015)](image)

Guidelines were viewed by this informant as a tool for ensuring high quality amenity and design outcomes. Key Informant 6, a Council heritage planner recognised that areas of the city had guidelines that encourage heritage styles for new builds, but emphasised that the RS-1 zoning (70% of the residential zones in the city) has no guidelines. The planner believed that the proliferation of heritage styled builds was more due to community and market preference and the potential for perceived effects on property resale value. This was found to vary greatly by neighbourhood. In areas that do have design guidelines, typically the oldest parts of the city with intact tracts of heritage homes, the planner highlighted that:

They were developed with the communities over the years [for what] an average Joe on the street [would] tend to favour if they’re in an area with historic area, infill that looks like that. Because they feel it’s more sympathetic…Even though Kits [Kitsilano] allows strata title there is a lot of rental. It was once a hippy hangout in the 1970’s. It traditionally had a lot to do with owners and then students, people who want to live near the beach. It also has guidelines that say you should do traditional style development but there it’s stuck to more closely because that’s what the owners want. Something that fits in. It really depends on what neighbourhood you’re in (KI 6).
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The guidelines as described by the planner in this context are more focused on protecting amenity and aesthetic design outcomes rather than social values. Irrespective if design guidelines exist in specific neighbourhoods with heritage value or not, KI 7 raised the importance of understanding exactly what the intended outcomes of the guidelines were, or what problem they were attempting to address by restricting or directing design to follow a certain form:

The question is what you want to achieve through design guidelines. If you have a neighbourhood that has unique character as a neighbourhood then I think it makes sense to design in a way that contributes to the place based identity of the neighbourhood but I would argue that they are pretty unique and it should be incentive based (KI 7).

Furthermore KI 9 held that prescriptive bylaws mean that ‘you’re following a prescription but it’s such a monster following the checklist. They’re still building craftsman homes which are out of place.’

The fact that each neighbourhood has great freedom in determining its own design guidelines highlights that Vancouverites do care about the way in which their city heritage is incorporated into modern form and the appetite for historical styles is significant. It could be inferred that failure to direct the guidelines to address a specific problem adequately or achieve a desired goal could lead to greater detrimental effects than having no design guidelines in the first instance. This inference is important for answering Research Question 4, as without a quality understanding of the issues as to why design guidelines should be introduced, they may be ineffective or counterproductive. Conversely, his comment highlights that in certain circumstances where the character of the neighbourhood is kept consistent through replication, design guidelines encouraging a traditional style may be appropriate for the context.

4.3.2 Context specific nature of heritage values

Understanding the context specific nature of the heritage values to be protected and the history of the site and surrounding area is another theme identified from primary research. Overall, key informants agreed that there was essentially no circumstance in which a general formula of design actions could be applied across the entire city or even multiple neighbourhoods, the nature of each block or site is too specific.

The first question asked of all informants regarded the extent to which they thought social values are expressed within heritage architectural styles. Key Informant 9 had perhaps the most
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considered and rational perspective of the values contained within architectural styles. The informant stressed this opinion:

I think social values are expressed in all buildings. I think it’s wrong to think heritage is special. It’s just buildings are reflection of the ideas that go into them including materials, construction methods and everything else, you can look at the spatial layout and the attached values at the time (KI 9).

This informant determined that in deciding the design of a project, the importance of context should be respected, but not replicated to replace what was there before. This informant was definitively anti-replication and more in favour of tasteful contemporary buildings that ‘take cues’ from the neighbourhood, existing buildings and the context of the site:

Let’s be true to the context, keep the stuff that’s values to us and has the values we talked about, the values our grandparents had and the collective memory….At the same time we don’t need to keep doing it, but be respectful of it. Design things that are respectful. The intangibles are scale, recession. What happens, how you live? These are the intangible things, how does the house sit on the lot. What is the idea of the house? We have this place called Shaughnessy, it was estate for rich people, and they had a lot of land. Now people build these character homes which is just bullshit right and then they essentially build them as big as they can and there’s no yard. Therefore, oh yeah it’s character cause it fits in but they’re missing the intangible, there should be lots of land right (KI 9).

The informant stressed that:

The outcome isn’t the challenge that we face but how do we build something that fits in with the two houses beside it that references the character of the neighbourhood. You’re being incredibly a contextual. I don’t think the crux of it lies in replicating the form, but who you are, where you come from and how you fit in. Heritage is the context within the city that you have to build and be respectful (KI 9).

To this informant, replication is not so much the silver bullet or vehicle to communicate character or value, but a superficial or surface level architectural devaluation of the values originally represented by the style or movement:

What happens is we need a complex understanding of heritage that’s not kitsch and surface and on outdated signifiers of finials and brackets and crap, its shit. So much
garbage gets put out there and they say its heritage. It’s nothing like that. If you want to be sensitive, you can be quite modern but I would argue they fit really well into their context and have a history (KI 9).

Other informants, especially the developers also believed there is a danger in replicating a style without first fully appreciating and recognising the values of the style within its given context. These informants were not convinced as to the extent that replication embodied genuine values further than a market oriented and of pleasant aesthetic design. Key Informant 7 held that modern replications of heritage buildings are detached from their socio-political and economic contexts:

The architecture reflected certain archaic social values and so I think I’m quite hesitant to outright replicate those things without questioning the economic and social underpinnings they came out of… You can take the detail, but you miss the economy, industry and society and things that made them of their time (KI 7).

This informant remarked that context can never be fully replicated, despite it being possible to aesthetically replicate an architectural style. His subsequent comments then situated replication as having a negative impact on heritage values to the extent that it has detrimental outcomes:

Understanding communities arbitrarily and evoke a sense of permanence and sense of history that really attributes to place and meaning around place. The negative is that when you remove heritage you actually create a withdrawal of connection and creates alienation (KI 7).

Like KI 9, the architect, KI 7 felt it was ‘entirely possible to blend modern and heritage so they don’t look out of place’. In understanding the context, this also includes understanding what is worth recognition or preservation and what is not. Key informant 9 felt that blanket protection of heritage may be in itself detrimental to their values, as they vary greatly in quality and significance. Instead only the best examples of heritage should be preserved: We don’t have to preserve everything. That’s a mistake, we should look at what’s worth preserving and what kind of neighbourhood we want to live in (KI 9).

The importance of memory, way of living and the association of place with heritage observed by KI 9 is supported by that of KI 10, who deems that heritage is created if you ‘give it long enough [and] the layers of experience grow’. Furthermore, KI 7 holds that ‘you can’t deny the evocative power of memory and history. It can come across as oppressive. There’s a whole different set of baggage. It’s the thing with heritage homes’. An understanding of memory, stories and
associations of heritage are crucial in determining if replication is the best solution to a heritage issue. As put by Key Informant 9, ‘[an understanding of] its context and how it fits in and [then] everyone would have an idea of how it fits in, not one column, three brackets and a finial and bob’s your uncle you’re done’.

Key Informant 6, a heritage planner contended that generally developers sought to retain the fabric and character of an area in its context. Regarding the replication of heritage styles, the planner recognised that ‘it really depends on the neighbourhood’ whether replication or tasteful contemporary design is more appropriate, summarised by Figure 30. Key Informant 8 also agreed with the Planner, believing that ‘You can blend modern and heritage so they don’t look out of place’.

![Diagram showing retention of character through sympathetic contemporary or replicated styles.]

*Figure 30: A contemporary or replicated style may be appropriate to ensure retention of character depending on the context.*

### 4.3.3 Market and community influences

The way in which new infill and laneway houses are developed is influenced by market demand and preference. Many informants raised the point that heritage has simultaneously been built and demolished according to market preference and economic capacity. The contextual section of this chapter highlighted that economics, a volatile property market and the desires of property owners in Vancouver have a large influence on the residential areas of the city. Heritage assets are frequently demolished in order to construct something bigger and better.

Key Informant 11 recalled how as the city grew, it initially had no limitation on land availability and developers had very little control over the cost of land. This was because land was cheap and...
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was plentiful. Houses were worth more than the land which they occupied. In contemporary times through domestic and international investment the informant commented that:

The situation has reversed to the point where the value of the land is so high that you have to tear down the existing house to realise the value of the land. So if you own a house in the remarkable periods, regardless of its quality, in a sense you can’t afford to keep it. It lowers the value of the land (KI 11).

Heritage homes therefore become a barrier to the economic realisation of the lot. The biggest threat to heritage in the city is the desire to realise the value of land by increasing density through demolition. Laneways offer the opportunity to increase density and retain heritage character. Key Informant 10 noted that ‘people are more accepting of the replication’ as they are reassuring to the community. Modern intrusions are therefore less of a safe option to the developer as potential home buyers have ‘educated in [an] aesthetic of harmony’ (KI 10) as identified in the previous section. Key Informant 10 further comments that ‘you get more money if it’s a heritage [styled or genuine] home. If you didn’t have the market demand they [replication heritage laneways] wouldn’t be getting built.

In specific regard to laneway housing, KI 11 remarked that as in his former role as a city councillor:

‘as a matter of public policy you never do anything that lowers the value of the property…. basically in any heritage district you don’t want to change the scale, that’s the important thing. There is certainly architectural merit and cultural merit and all these other things, the generality of trying to save the look, character and feel of the neighbourhood’.

His comment concerns the scale of housing developments in relation to the existing streetscape and the urgency not to alter building height or scale. Laneways in many ways are a solution to this issue as they are of small scale and relatively inconspicuous. The density that they add is subtle and unobtrusive. As KI 10 commented, ‘one way of making density invisible is making it look like something else’. This links to another key theme from the research; Density.

The fact that the extra density unit was designed in a traditional style further added to the marketability of the property. As laneways cannot be separated from the title of the property and only rented, KI 6 holds that the programme ‘hasn’t skewed land economics that much but had been really popular’, meaning that he does not believe laneway houses have worsened housing
affordability, or even improved it marginally. This confirms one of the principles of the programme that they offer greater variety of housing choice. Both KI 9 and KI 7 recognised that many people were adding laneways to their properties once they calculated the return to be made on the unit and the value that could be added to the property by the real estate market. According to KI 7, a traditional Arts and Crafts styled laneway house is cheaper to build as ‘your tolerance [with building accuracy] don’t need to be as tight’. The developer remarked how sub trades and builders are more familiar designing in a traditional style (Figure 31) and hence cheaper to hire and quicker at construction than building contemporary styled laneways:

> With the craftsman [Arts and Crafts] style or a more traditional form it’s a bit easier in that there’s a common language and design language that people share, often cheaper as sub-trades design and build that way. You just say to them to put in the window and cover it up with trim. If you want a modern detail that’s different in design it’s more expensive (KI 7).

![Figure 31: Construction of a replicated style laneway in Kitsilano (Source: Researcher’s private collection, 2015)](image)

The developer’s comments regarding the insertion of a window and the covering up of possible inconsistencies with trim linked to another key theme; Quality and honesty of design. Key Informant 9, though against building in traditional forms labelled the model of KI 7’s firm as a ‘market oriented model, not an architectural model’. Furthermore, regarding replication styled laneways, KI 9 commented that:
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‘It’s [heritage laneways] a model of density and a different way of living. No one lives on a boat like they do in their house. That’s how they’re sold, marketed and made. The market is a terrible mechanism.’

The informant therefore infers that the relative unpopularity of his contemporary laneways in comparison is due to market and the community preference for traditional forms of housing due to their associated values such as safety, raised by KI 10. Further interpreting KI 9’s concerns, KI 10, believed that market unease of architectural styles resides with its perceptions of change within a neighbourhood and the potential repercussions it could have on property values:

To say you shouldn’t build Arts and crafts [replications] today because it’s only associated with that point in time, well that’s getting a little precious. But as the rate of change slows down….it’s the change itself that creates anxiety. Give it long enough and the layers of experience grow and people will want to save it too. If it survives and remains intact the rate of change slows down and people get attached to it.

The informant therefore infers that while the property market may be uneasy taking architectural that do not resonate with the rest of the community, given enough time a style or specific building will become valued through its association and peoples’ interaction with it.

4.3.4 Density

Density of development and the role of architecture influencing the perception of density, was another theme identified and is unsurprising given one of the core reasons for implementing the laneway programme. As identified by KI 10 in the previous section, ‘one way of making density invisible is making it look like something else’ pointing to one of the three main ways that density in heritage areas can be increased while ensuring retention. Key Informant 11 recalled a quotation from a former Chief City Planner that ‘if density is going to be increased, then it has to be done invisibly, hidden, or at best gently’. ‘Invisibly’ comprises basement suites (Figure 32) which developed in heritage areas, while ‘hidden’ is based on initiatives such as laneways adding density in a subtle way and ‘gentle’ is increasing density along arterial routes mainly in lower income areas.
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Figure 32: Invisible density. (Source: Researcher’s private collection, 2015)

This house has been strata titles into three units, note door numbers with third entrance at rear.

Key Informant 11 recalled how the laneway initiative and other density projects were developed through a neighbourhood by neighbourhood consultative process. This was also raised by other informants. The community wanted Council to ‘preserve my neighbourhood but don’t do anything that will lower land value or change scale’, according to KI 11. Laneways offered the opportunity to increase density without detracting from aesthetics or property values, while also being sympathetically designed and making it economically possible to retain the existing house. His comments give weight to the argument that in Vancouver, contemporary architectural styles and heritage demolition are driven by the market and a hunger for density. Key Informant 8 shared a similar sentiment in that laneways prevent pressure to rezone into apartment density, preserving the character, heritage and amenity of the streetscape. This links to another theme; Heritage protection.

Class values are associated with levels of density according to KI 11, where higher density is associated with lower class and less financial security, while lower density is associated with higher class, wealth and power. A heritage styled laneway espousing values of elitism, which increases density, in a residential middle class area adds a different layer of human experience to
the style previously reserved for only the wealthy. In this sense the elite style is reinterpreted for middle class consumption. Cumulatively, density was found to be both a threat and an opportunity for heritage. On one hand it increases pressure on heritage buildings and can threaten their viability leading to demolition. One the other, subtly increasing density through initiatives such as the laneway programme, possibly replicating a heritage style, can incentivise the retention of a building.

4.3.5 Protection of heritage values

To some informants, replication shows the value and significance of what currently exists and through replicating it, these values deserve to be adhered to in a modern context. Key Informant 10 began the interview by stating in regards to replication, ‘I think trying to replicate it just visually, I don’t know why you would do that’. At face value the informant rejected the intent of replication. However, when asked if replication had any effects on a building or an area she added, ‘Probably building in replication of a style automatically says it’s of some value to existing heritage, it’s not time to just tear it down but it had value to the present’. The informant identified that replication could symbolise and represent that the building and movement from which the design is replicated has value, both from its past and contemporary contexts. She continued:

Also because it’s sympathetic in scale the replication tends to enhance what’s already there, it’s not jarring. If you have a new building the relationship is jarring, the juxtaposition of it is jarring and the idea that you’re not going to tear down the new building you may as well the old one. I think it does add value if it’s in keeping because it suggests the whole approach has value (KI 10).

Here the informant suggests that contemporary architecture juxtaposed and creating contrast muddies the water of the values of the two buildings together and breaks aesthetic harmony. ‘It’s not as if modern styles aren’t imbued with social and class pretensions as well’ she adds, though her previous sentiment argues that there is value in retaining a coherent set of values, adding to a sense of protection. In particular reference to laneway houses, replicating traditional forms on a smaller scale allows for ‘dialogue’ between the new and existing which due to the form and restriction of laneways is readable and easy to distinguish. As examined in the next section however, other informants believe replication has a degrading influence in some circumstances. Linking to the importance of context, KI 10 tempered her view by adding that the level of protection and effects on buildings and areas depends on the neighbourhood in question.
Key Informant 8, a laneway developer specialising in traditional styled laneways, did not see replication as having a degrading influence on heritage values at all, rather a protective influence. The developer saw no issue continuing a stylised tried and true form of living in a modern context (Figure 33) that provided accommodation and served the people of yesteryear effectively. The informant believed that there is a risk in modern architecture not being constructed in a quality way and that greater liveability could be experienced in a traditional styled building:

I’m not a big fan of what’s deemed modern architecture. Modern buildings are great to look at and difficult to do. We live in an environment where we don’t have a skillset to do that on a larger scale. Formalism or traditional architecture lends itself very nicely to how we live in single family homes. If it’s a blank lot it’s what the best opportunities are for the site. They can blend and talk to each other well. I don’t think one has a priority over the other (KI 8).

Increased liveability in traditional forms was disputed. The importance of context and what constitutes protection through replication or contemporary architecture is evident in key informant 8’s comment. Despite his personal dislike for contemporary architecture, he acknowledged that replication may not be the best outcome for any given site in all circumstances. Key Informant 7, a fellow developer, disagreed with KI 8 that formalism and replication leads to desirable outcomes and that contemporary buildings can be: ‘more responsive to the sun green factors and view. Not that you can’t do that with a traditional form, but the formalism takes a higher priority’.

The general tone of KI 8 and KI 7’s viewpoints is that rather than architectural styles, what really matters to communities is the liveability enabled by a house. The style that it is designed in, whether replication or not, while contextual and able to achieve desirable outcomes such as protecting heritage, should not be the main reason for its implementation, rather the quality of life and liveability that can be experienced. Key Informant 9 also supports this view, recognising the potential for laneways to enable this:

When you add a laneway to densify it adds values and encourages people to save the original house while adding density and retaining the character of the street with setbacks and things that are more tangible and make a liveable city [emphasis added] (KI 9).

Considering design guidelines of new infill housing, while heritage retention and the protection of heritage values are commendable goals, liveability should not be weighed up against it. It is difficult to determine if heritage replication is beneficial or detrimental, or leads to protection or
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degradation of heritage values. There are many contextual considerations and variables to be taken into account when deciding its influence and it is simply inappropriate to push either side of the argument in any case. There are levels of heritage replication, from copying an entire building to taking cues from roof pitch, materials and texture. Some circumstances will require a different approach to another.

4.3.6 Degradation of heritage values

Not all informants contended that heritage replication had positive and protective effects on heritage values. The notion that a style of architecture associated with a different time of history would be replicated in a modern context made some informants uneasy. Of those who disliked replication, their main point of contention was that the new context of replicated is devoid of the socio-political and economic values of its origin. This led these informants to reject the notion of cherry picking aspects of the past without the whole context, and concentrate on the design being ‘faux’.

Key Informant 11 believed that ‘If you have new buildings that are the same as the old you actually degrade the value of heritage.’ Furthermore towards replication, ‘It’s mock, its faux it’s not the real thing. God help us it looks too good’. His comments are in complete contrast to that of KI 10 in the previous section who believed that replication implies that the values of the existing building deserve protection and constitute implicit protection of heritage values. His
viewpoint comes from his association of the existing heritage stock as ‘mock to begin with’, due to the resurgence of nuevo craftsman throughout the residential areas of the city. This links with the view of K18, that the values of the movement and the style has been derived from have already been diluted and taken out of their original context:

In terms of whether it dilutes the potency of these existing examples? I mean it probably does. If you take say all the nouveau craftsman out of the city, the traditional homes that remain would have a status that’s quite different, but in the end I don’t know (KI 8).

The informant felt that cherry-picking only certain aspects of heritage and of the respective social values at the time was morally incorrect and counterproductive to facing the environmental and social challenges of today such as climate change:

You build these houses that you pretend to be old, they’re modern inside, I don’t see them driving a Model-T or wearing a woollen suit. They’re just espousing values from another place. Why are we looking backwards, why can’t we look to the future. It’s not the 1950’s thinking jetpacks and things. We’re thinking environmental disaster so we turn our backs and say well if we go over here and whatever with this little house on the prairie we’ll be fine and not what’s coming at you. That’s the wrong thing to do.’ (KI 8)

This is one of the arguments shared by those informants who disliked replication that their presence will always be in the shadow of genuine heritage examples. They are seen to be striving to espouse the same values, and by blending into the streetscape the resulting effect they have makes genuine heritage less remarkable.

As far as Key Informant 9 is concerned, replicated buildings do incorporate any of the values of the movements they have been derived from to the extent that ‘number one I think it’s a terrible thing to do, I don’t know why you would do it’. Instead he argued that a detailed understanding of the context of heritage in the area is crucial, highlighted earlier in these results. The informant further argued that sensitive contemporary solutions can exist alongside heritage examples, honest to their context and history without degrading their potency. This was a shared sentiment with KI 7, another laneway developer. Factors such as the location of the building on the site, pitch of the roof, massing, fenestration, fretwork, colour, texture, gabled features, and landscaping are factors which should be considered in developing guidelines for infill in heritage areas, whether designed in a replicated style or not.
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The fact that two people involved in the design and development of laneway houses felt that contemporary styles are more desirable than replicated heritage styles gives context to the comment made by KI 6, that ‘sometimes we [the council] get a push from the architects to do something different. We call it a ‘fear of the pitched roof’, architects hate pitched roof’. His comments inferred that architects are potentially bored or dissatisfied at the prospect of designing in a traditional style. Key Informant 6 himself was not opposed to replication styles, consistent with the direction of Council, though was aware that replication can be poorly executed and lead to poor outcomes when noticeable: ‘when you try to replicate and they do look like pastiche or that someone is trying to replicate something.’ Figure 34 summarises these points.

![Figure 34: Summary of protective and degradative effects of replication]

4.3.7 Honesty, quality of design and loss of skills

The acceptance and validity of replication was found to be influenced by the way in which it is presented, including the quality of materials, the methods used in reproducing a building and its honesty and consistency to original heritage values and forms. All informants agreed that Vancouver has a vast and detailed catalogue of heritage buildings. Replication of these buildings using poor quality materials or techniques will only serve to devalue existing heritage values.

Key Informant 10 recognised that in the RS-1 and RS-5 zones a large stock of replicated heritage homes already exists. These properties are not constructed in a high quality manner or with suitable skill to accurately replicate the existing heritage assets to a level of detail that makes them at the very minimum cost-neutral for heritage values. The informant contends that in
replicating a style, ‘the copying has to be so specific to be sympathetic to the environment, not superficial’. In ensuring sympathy the informant reinforces that there is in effect scale of replication from taking subtle cues to wholesale replication. The potential for quality replication influences which option will be chosen and that ‘it really depends on the detailing of the replication to be effective but I think in terms of an overall view of a neighbourhood, there’s some tie in that seems to work best’. This point concerns the decision whether to fully replicate a style or choose a contemporary route instead. This choice has linkages to the market and community preference results.

Following her observations on the quality of replicated craftsman housing throughout the city, KI 10 noted that original Arts and Craft houses:

- Tend to be fairly high quality, usually designed by an architect and probably at that time period built by hand. Shingled and everyone knows what they’re doing. Moulding probably fits and doors properly hung.

In relation to replication craftsman throughout the city she held:

- They’re hand put together. Um but I don’t know how finely detailed they are if you look carefully. They’re not finely crafted, so maybe it’s a poor man’s replication.

The poor quality and design of replicated styles could be an argument that replication in general is not worth pursuing in its entirety if this was the case every time. However, the informant further noted that:

- Arts and Crafts wasn’t about that precision. If you go back to Morris and Ruskin. Even if something was off that was ok, but you had to make decisions about how the moulding would fit in and it had a human quality. Perfection was not possible’ (KI 10).

It could be debated whether or not it matters that design and build quality on replicated houses is lower than the existing heritage home if it was never meant to be ‘perfect’ in the first instance. This finding is interesting as modern systems of production of housing have a high level of prefabrication to ensure perfection and consistency, a different ‘type’ of perfection. Key Informant 7, described how given the difference in size and scale of traditional styled laneway houses:

- The level of detail an articulation is quite different….the time and money they had and the economics are all very different and so you’ll see the occasional example where the
heritage house has been replicated with detail stuff but you see the hard wood flooring
has inlay detail which was very common but you wouldn’t see that today, you’d put own
a sheet of hardwood floor and be done (KI 7).

Further in regard to heritage laneway houses, KI 9 believes that often ‘they’re too large right and
made of cheap materials’. However, the predominant architectural style chosen for laneways is
of heritage replication as ‘if they see a pitched roof and window trims they’ll see it as traditional
and safe’ (KI 6). These forms of laneways are the most popular constructed and as previously
identified by KI 7, inconsistencies can be covered up in trim. Considering this finding, the
importance of good execution was communicated by KI 8, who acknowledged that he preferred
traditional forms of housing over contemporary but:

I would rather that my neighbour build a beautiful modern home if it were well executed
than a poorly executed heritage home, despite my personal values. There’s a sense of
quality. Because a home had been around for a while means it had value or was built
well. There’s no maxim of one or the other. In the end it’s those things that have
withstood time that reinforce to the community the value of themselves (KI 8).

Importantly for laneway houses there are no architectural designs that must be followed, ‘with a
laneway you fit in the box you do whatever you want’ (KI 6). Acknowledging such a breadth in
choice the planner commented that:

It’s interesting to see that when you look at laneways and more built on west side where
there is more money people can build anything. They’re not cheaping out. People chose
to build them in a quality way. Not all of them are that but most I think. If an owner
builds their own instead of a developer they’ll try harder to build it how they wanted it
to look.

This demonstrates an intriguing point regarding market demand and the difference in quality
demanded by developers (jumping to conclusions that developers want to make money off their
investment) and home owners (who want to create more space for their family or gain another
source of income). Home owners are more likely to want to build a quality laneway as they see
it as an investment on their property.

Those who built original Arts and Crafts heritage homes possessed unique skill sets to craft
materials to the detail that they did. Given that many of these trades were specialised and took
many years to learn and modern methods of production have a focus on cost and time efficiency
they are no longer widely used. In replicating a style, the detail of craftsmanship was discovered to be a component in how ‘honest’ a replication was.

Key Informant 10 remarked that replication was a good outcome ‘if it means you maintain a crafts base and they get revived because you are building more houses’, however she doubted its value if it meant producing low quality knockoffs that cheapened or degraded the high craft value of the original, plywood copies of details for example. Craft values have gradually been declining to the point where KI 11 believed ‘we don’t do craft anymore’. Instead the value that had been placed on detailed craftsmanship has been surpassed by the extreme value of land within the city. Given these economic pressures, trade practices have been altered to focus on cost efficiency and fulfilling the property market’s desire for greater availability of infill irrespective of its quality and impacts on heritage values.

Considering a loss of skills to build high quality replication heritage buildings or even repair damaged examples, KI 6 commented that:

It’s a huge issue with the heritage community here and even the architectural community because on the one hand a lot of the types of buildings that we have are historic. Even in Victoria on Vancouver Island you don’t have the expertise to build those kind of things anymore in terms of the craft industry, stonework, and brickwork (KI6).

The informant’s comment gives weight to KI 11’s that craft is no longer practised within the city given a focus on prefabrication and cost and time efficiency, KI 6 stressed that ‘Even if you could replicate it often you can’t because the craft expertise is just not there’. His statement could be interpreted that if it cannot honestly be replicated in such detail that it is impossible to discern from an original, it may not be worth pursuing at the risk of degrading heritage values. The planner later added he saw a use for extremely detailed replication if a remarkable heritage building was damaged in an earthquake for example, and the benefits of replicating and repairing it were greater than the significance of showing it had been damaged. The lack of skilled craftsman and knowledge could explain why ‘new’ Arts and Crafts houses have been seen to be poorly constructed and of low quality compared to their preceding movements.

Knowing that a loss of skills in the crafts and building industry can mean that lower quality building, heritage and architectural outcomes are reached, KI 6 also suggested that in certain circumstances contemporary design could be a more appropriate solution: ‘Something that looks like a modern thing but its relying on its relationship with historic buildings to be authentic’.
4.3.8 Changing social values

Given that architectural styles embody socio-political values over different temporal periods, it follows that these styles will represent a development of different sets of ideals and motivations. The results of this subsection share close links with the ‘context specific nature of heritage values’. The first question asked of all informants regarded the extent to which they thought social values are expressed within heritage architectural styles, to which all informants agreed to various degrees. There is no one correct way to interpret these values which informants believed change over time.

All informants had an understanding of Arts and Crafts values and the socio-political ideals of the movement. The professional roles of the informants picked up on different ideals embodied in modern architecture and held that replication in itself is value loaded. Key Informant 9 understood that heritage has a ‘radical conservatism element’ where a proportion of those involved in heritage conservation feel that the values of heritage buildings are romanticised because ‘people see a better time and it’s easier to digest. It’s much more decorative’. The people he described ‘have this ability to erase parts of history if we [they] don’t like it’. These people discounted modern architecture which they felt contained ‘no values’ when KI 9 contested. The informant believed that contemporary buildings whether replicated or not embody capitalist values of industrialisation, Fordism, optimisation and economic return which do not resonate with the radical conservatism of heritage enthusiasts who demarcate that modern buildings have no value because ‘they don’t like what they see’ (KI 9). In the eyes of KI 9, ‘Heritage can help us create a more liveable city but not by replicating what’s there’.

As key informant 9 noted:

Social values are expressed in all buildings. I think it’s wrong to think heritage is special. It’s just buildings are reflection of the ideas that go into them including materials, construction methods and everything else, you can look at the spatial layout and the attached values at the time.

If buildings reflect the ideas that go into them including materials, KI 9 envisages that ‘we need to move forward with issues of density, energy, liveability lots of issues and pretending to live in the 19th century isn’t going to help us’. Environmental degradation and climate change are two of the problems that both KI 9 and KI 7 agreed should be considered and incorporated into architecture. These considerations were considered an ‘imperative’ for KI 9. Key Informant 7 explained that energy efficiency and maximising environmental gains through the ‘Passivhaus’
movement using modern technologies such as glazing, insulation, thick walls and ventilation systems. These houses require very little energy to heat or cool. Subsequently, the building and occupier’s impact on the environment is reduced. These technologies were also highlighted by KI 6 who explained that ‘there is more of an appetite now to look at alternative styles and to experiment with things like green roofs or solar power’. Key Informant 7 recalled that customers come to his firm knowing that the business specialises in super low energy houses and there is a growing desire within the community to incorporate these values into their lives:

People come to us because they are fed up and want something different now when we start to get involved in super low energy houses, Passivhaus, it’s all about simple building form (KI 7).

The proliferation of these new technologies as contemporary values in architectural styles is great enough that KI 7 deemed them to be the ‘new vernacular’ for architecture within the city, a ‘hybrid of modernism and Passivhaus’. Considering craftsmanship, KI 7 was asked if he saw the construction of laneways as a craft, he replied ‘Yeah absolutely but I think it’s just expressed itself quite differently…I think the same ethos that would have driven a craftsman in 1910 is driving our work today but the end result is different’. In effect energy efficient technologies, the pursuit of lower energy forms and lessening environmental effects represent the maturation of craft values in modern architecture and building.

He noted that the shape and form of a replicated house make it difficult to incorporate these technologies:

If you have a complicated form you lose a lot of mass so those traditional forms are quite terrible in terms of dealing with climate change and energy. Not that you can’t keep some of the basic things, but it makes it a lot harder (KI 7).

This demonstrates linkages mentioned in the quality of detail and replication, that contemporary forms are able to be more responsive to factors such as sunlight, orientation and green factors. That contemporary forms may lend themselves to a higher standard of liveability over traditional forms. This does not preclude it ‘being easy to make a modern building’ or an absence of ‘lots of shitty modern buildings’, according to KI 9, though ‘it is very easy to screw up a modern building’. Contemporary forms simply lend themselves to the incorporation of ‘new’ social values more effectively.
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It can be said with certainty that modern buildings espouse different values to those of heritage buildings in the opinion of informants. When presented with Figure 11 from the Dunedin case study, KI 10 remarked that:

It really is just a style that’s replicated. I don’t think there is a moral argument about it if it serves a function and gets the accommodation that people want…. It’s not as if modern styles aren’t imbued with social and class pretensions as well… I think it just speaks of a modern mind-set and it’s a strong advocacy for contemporary design and contemporary culture (KI 10).

Her comments linked with those of KI 9, who believed that modern attitudes to building and architecture read differently to the viewer and contain different values of production and notions of liveability. Concerning Figure 11:

It’s about machine finish, precision, a very industrial kind of production and material. You read it differently. A replication of an arts and crafts would have to have some of those values to be a replication. That doesn’t mean it has to have all the intricacies (KI 10).

4.4 Conclusions

This chapter has presented the results obtained through the case study of laneway houses in Vancouver. There is no definitive or easily obtainable answer as to whether replication is a good or bad outcome in Vancouver, context is too important. It has been revealed that informants are divided as to the merits of replication as well as the incorporation of contemporary styles. Some informants believed replication was a positive outcome for the streetscape and heritage values. Others felt it had some merit but were cautious about its application, while a few were definitively opposed with no possibility of supporting the practice. This is a debate is essentially a circular argument which has no right or wrong answer, and is subjective to each observer. This exercise has clarified the effects of heritage replication however, and determined that in certain contexts it may be appropriate.

Informants felt that there is an implicit direction from the City Council to ensure consistency of character and streetscape form, with heritage forms rewarded with extra density and incentives. This direction was somewhat ratified by the planner but he acknowledged that the design guideline process is reflective of the desires of the community and neighbourhood that they are specifically designed for. It is therefore inappropriate to have guidelines for city wide areas as
small scale neighbourhood planning will ensure outcomes that satisfy the community in question. Context is key to addressing heritage concerns and assessing what values should be protected and retained through sympathetic building and those that are not worthy of preservation. Deciding an aesthetic style for a building before obtaining an understanding of the social, economic and political history of the area is putting ‘the horse before the cart’ so to speak and regardless of architectural style will lead to acontextual outcomes, potentially degrading heritage values.

The property market was found to have a big influence on the extent of replication within Vancouver and the desires of the community. Developers and private owners alike are more likely to design in a style which will ensure economic return and financial security, in Vancouver, this is replication. Heritage homes can be a liability to the economic realisation of the land upon which they are built. Laneway houses have been shown to allow home owners to realise the value of their land by increasing density in a sympathetic way and allow the retention of the heritage home on site. The market is the maker in Vancouver and what the market wants it will ultimately get. Financial security is a higher priority than heritage values.

The quality of materials and design of a building, regardless of style, has a large influence on its sympathy to the streetscape and heritage values. Replicated forms can pose a threat to heritage values if they are poorly built from low quality materials. Unfortunately, replicated forms enable this to a certain extent as period details such as trim can cover up building inconsistencies which are otherwise evident in contemporary styles. Quality of build is also influenced by the market and developers have the flexibility to cater to this need. This perhaps causes tension between architecture purists and seemingly market oriented architects.

Architectural styles are reflective of the technology of the time. Modern technologies such as energy saving Passivhaus technologies represent the new social values to be embodied in architectural form. Replicated forms may lessen the extent to which they are possible to incorporate while contemporary forms can enable them. A middle ground of technology and replication may be the best solution in some contexts as there is merit in retaining a consistent streetscape in some cases. This is why the importance of context specificity cannot be overlooked. If heritage is about managing change as determined by KI 9, heritage is positioned as a factor to be incorporated and celebrated in the future, but not be the future. The following chapter, Chapter Five, will discuss the Dunedin case study and themes that have emerged from interviews with key informants.
Chapter Five: Dunedin perspectives

This chapter follows the same generic form as the previous chapter, though in a Dunedin context. It gives background as to how the city has developed into its present form with associated heritage challenges and sets the scene for the topic of heritage replication. The relevant legislation, strategies and non-legislative documents pertaining to Dunedin’s heritage and density issues will be analysed. The remainder of the chapter will present and interpret the findings of research on heritage replication in Dunedin incorporating reference to infill housing within the city. This chapter is smaller than the previous, as the findings from Vancouver are intended to inform discussion about Dunedin’s future directions about replication.

5.1 Local context

5.1.1 Geographic and demographic context

Dunedin is located on the south eastern coast of the South Island of New Zealand (Figure 35). The urban area comprises 255km² producing a population density of approximately 470/km² (Statistics New Zealand, 2013). The wider local authority boundary consists some 3,300km², one of the largest in the country (Figure 36). Situated at the base of the Otago Peninsula around the mouth of the Otago Harbour, Dunedin’s urban form is centred on reclaimed land around the harbour mouth, along the inner coast of the peninsula, down the valley to the north and over the city’s green belt to the southern suburbs (Figure 37). The city has an undulating topography from flat on the reclaimed harbour side and South Dunedin area, to steeply hilly in the town belt and outer suburbs. The city has a stable if slightly declining population at approximately 120,000, with transitive University of Otago students comprising 22,000 of this figure.
5.0 Dunedin Perspectives

Figure 35: Map of South Island of New Zealand (Source: Google Maps, 2015)
Figure 36: Total city boundary for the city (Source: Dunedin City Council Webmaps, 2015).
5.1.2 Historic & economic context

Dunedin is a city founded on natural resources. The city was first settled by Europeans from approximately 1830, where a lucrative whaling and sealing industry developed. Maori had resided in the area since the 14th century. Large scale immigration from Britain took place from 1830. Dunedin became the capital of the Otago province in 1852, though it was not until 1861 when gold was discovered in Central Otago at Gabriel’s Gully that the city began to rapidly industrialise. Gold money flooded the city until the late 1890’s as the city grew and many industrial and businesses were established, such as the University of Otago and freezing works. This was also the period in which much of Dunedin’s heritage architecture was imprinted upon the townscape, with architects such as Basil Hooper and R.A Lawson designing in many different styles such as Arts and Crafts, Edwardian and Victorian among others. Their clients were mainly the wealthy elite, rich from merchant activities, banking, trading and business. By 1900 Dunedin was no longer the largest city in the country, as trade drifted to the North Island and the city’s economy gradually declined.

5.1.3 Heritage context

Dunedin’s townscape character and amenity value is heavily dependent to a significant degree upon irreplaceable historic buildings (Dunedin City Council, 2007). A great deal of the city’s
5.0 Dunedin Perspectives

heritage buildings are located around the historic waterfront and around the town belt area where the city’s early wealthy lived and left a catalogue of architectural heritage of many different styles. Currently there are 737 items protected under Schedule 25.1 of the district plan. The list is predominantly comprised of buildings, though also contains cultural sites. Many buildings that contribute to the character and amenity of the city are not in fact protected by the Schedule. Of these buildings, 89 are rated Category 1 by Heritage New Zealand, meaning they are some of the best examples of their type, with special or outstanding historical or cultural value. Furthermore, 239 are rated Category 2 buildings, meaning they are places of historical significance or value.

Heritage buildings are under pressure in Dunedin. Many historic buildings have been demolished altering townscape characteristics. Many are left vacant and disused, or left in a state of disrepair by owners when they have to be demolished for safety reasons. This is known as ‘demolition by neglect’. The DCC has identified ‘Special Character Areas’ (Appendix E) where intact tracts or high concentrations of heritage buildings are located. These areas are the popular locations for many university students to live. Property owners in these areas may be tempted to maximise rent by demolishing existing historic, but unprotected buildings and increasing rentable density, similar to that occurring in Vancouver. It is in these areas that low quality infill or infill uncharacteristic of the area can replace historic buildings and alter the streetscape and heritage values. Figures 10 and 11 demonstrate such an occurrence within a special character area of the city. These photos were used as prompts for discussion with key informants. Figures 38 - 41 depict further infill within the Dundas, Leith and George Street areas of the Special Character Area. These occurrences set a context for discussion of the replication of heritage styles, as was examined in the Vancouver case study.
5.0 Dunedin Perspectives

Figure 38: Infill within character area (Source: Researcher’s private collection, 2015).

Figure 39: Infill within character area (Source: Researcher’s private collection, 2015).
5.0 Dunedin Perspectives

Figure 40: Infill within character area (Source: Researcher’s private collection, 2015).

Figure 41: Infill within character area (Source: Researcher’s private collection, 2015).
5.1.4 Planning context

Resource Management Act 1991 (RMA)

The main piece of legislation that governs the use, development and protection of natural and physical resources in New Zealand is the Resource Management Act 1991 (RMA). The purpose of the RMA is ‘to promote the sustainable management of natural and physical resources’ (Section 5, RMA 1991). Relevant to heritage is Section 5 (c), which requires the avoidance, remedying or mitigation of any adverse effects of activities on the environment, whether natural or built. Historic heritage, including architecture and associated socio-cultural values are listed as ‘matters of national importance’ under Section 6 (f) of the Act. As matters of national importance they are afforded a great deal of weight in decision making process. The section (Table 6) with heritage matters extracted reads:

<table>
<thead>
<tr>
<th>(6) Matters of national importance</th>
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<tbody>
<tr>
<td><em>In achieving the purpose of this Act, all persons exercising functions and powers under it, in relation to managing the use, development, and protection of natural and physical resources, shall recognise and provide for the following matters of national importance:</em></td>
</tr>
<tr>
<td>(f) the protection of historic heritage from inappropriate subdivision, use, and development.</td>
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</table>

Table 6: Section 6 (f) RMA which concerns heritage matters of national importance

In order to fulfil the purpose of the Act, individuals and local authorities have responsibilities to recognise and provide for Section 6 (f) as detailed above. The scope of the RMA and the authority delegated to local authorities gives them the ability to control the developments using planning tools within their territories. These tools can be regulatory or voluntary. The DCC seeks to protect historic heritage through the district plan, which is required to be operative through Section 73. At present a second generation District Plan referred to as the ‘2GP’ is currently in development which replaces the current plan which was adopted in 2006. Since the adoption of the original district plan, the resource management challenges for the city have evolved. The draft directions of the 2GP will be interpreted in this chapter for connections to heritage replication.
5.0 Dunedin Perspectives

**Heritage New Zealand Pouhere Taonga Act 2014 (HPNZPT)**

This Act directly addresses built, natural and cultural heritage, and incorporates into the RMA on heritage issues. Therefore it is a consideration for the topic of replication and is much more focused on heritage issues than the RMA. The purpose of the Act is to promote the identification, protection, preservation, and conservation of the historical and cultural heritage of New Zealand (Section 3, HPNZPT 2014). The Act has four principles that all persons exercising functions and powers must recognise as displayed in Table 7.

The Act establishes the crown entity body corporate of Heritage New Zealand Pouhere Taonga (HNZPT). The entity is granted specific powers in the act to enable it to fulfil its role of advocating and protecting heritage interests throughout the country. Under Section 14, the entity has specific powers and abilities such as being to enter into agreements with local authorities, corporations or individuals to preserve historic places; make it illegal to modify an archaeological site without permission; charge for entry into heritage buildings, acquire or assist acquisition of historic places; provide information on historic places; undertake enforcement action and enter a property onto the New Zealand Heritage Register. Heritage New Zealand is an important body active within planning and has many interests and assets within Dunedin. The body is involved in assessing and submitting on resource consent applications relating to heritage buildings.

<table>
<thead>
<tr>
<th>Table 7: Section 4 Principles of the Heritage New Zealand Pouhere Taonga Act 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>a</strong> the principle that historic places have lasting value in their own right and provide evidence of the origins of New Zealand's distinct society; and</td>
</tr>
<tr>
<td><strong>b</strong> the principle that the identification, protection, preservation, and conservation of New Zealand's historical and cultural heritage should—</td>
</tr>
<tr>
<td>(i) take account of all relevant cultural values, knowledge, and disciplines; and</td>
</tr>
<tr>
<td>(ii) take account of material of cultural heritage value and involve the least possible alteration or loss of it; and</td>
</tr>
<tr>
<td>(iii) safeguard the options of present and future generations; and</td>
</tr>
<tr>
<td>(iv) be fully researched, documented, and recorded, where culturally appropriate;</td>
</tr>
<tr>
<td><strong>c</strong> the principle that there is value in central government agencies, local authorities, corporations, societies, tangata whenua, and individuals working collaboratively in respect of New Zealand's historical and cultural heritage; and</td>
</tr>
<tr>
<td><strong>d</strong> the relationship of Māori and their culture and traditions with their ancestral lands, water, sites, wāhi tūpuna, wāhi tapu, and other taonga.</td>
</tr>
</tbody>
</table>
The above principles are relevant to the topic of replication as councils need to work in a way that adheres to the principles in managing heritage resources. Considering the development of design guidelines the principles of this Act should be consulted, particularly subsection (b) i-iv, as they are a national directive but are also scalable at a local level. These principles interestingly speak to some of the findings from primary research.

**Otago Regional Policy Statement 1998**

Environmental responsibilities permeate all levels of government. Regional councils have a responsibility to provide direction on heritage matters for their region specifically. A Regional Policy Statement (RPS) established by a regional council gives direction to local authorities to perform their planning functions. The purpose of a policy statement is to promote the sustainable management of natural and physical resources, by providing an overview of the resource management issues. In Otago the statement is established by the Otago Regional Council. The RPS became operative on 1 October 1998. An RPS does not contain rules. The RPS establishes the framework for Otago's regional and district plans. Sections of the RPS give direction for heritage matters, namely Objectives 9.4.1 and Policy 9.5.6. (Tables 8 & 9).

**Objective 9.4.1** To promote the sustainable management of Otago’s built environment in order to:

- (a) Meet the present and reasonably foreseeable needs of Otago’s people and communities; and
- (b) Provide for amenity values, and
- (c) Conserve and enhance environmental and landscape quality; and
- (d) Recognise and protect heritage values.

**Policy 9.5.6** To recognise and protect Otago’s regionally significant heritage sites through:

- (a) Identifying Otago’s regionally significant heritage sites in consultation with Otago’s communities; and
- (b) Developing means to ensure those sites are protected from inappropriate subdivision, use and development.
These two sections of the RPS provide guidance to the DCC to manage heritage assets. They give direction as to the matters to be addressed and methods of doing so. Design guidelines can address issues identified in the RPS above. Furthermore, the RPS shows that management of heritage resources flows throughout the three tiers of government from national, regional and local.

Second Generation District Plan (2GP) Directions

*NB: This research was undertaken prior to the release and consultative phase of the draft 2GP in late September 2015, thus has been considered only in its early draft directions stage.*

The district plan is the primary tool used by local authorities and developed with the community to sustainability manage resources in a way that meets the purpose of RMA. District plans prescribe rules for different uses of land and use of resources as well as zoning land, and addressing issues such as loss or modification of heritage buildings and values. The original District Plan for Dunedin City was developed in 2006 and is in the process of being updated through community input and feedback. The 2GP is currently in development and it will be some time before it is adopted in full following community feedback and input. The draft directions of the plan are presented in this subsection at the time of research, however they may change at the conclusion of the consultative process.

One direction of the 2GP is to identify and rezone areas of the city to encourage and allow for greater density of housing. These areas will have a minimum site size of 200-300m$^2$ (similar to Vancouver). The 2GP direction recognises that heritage values may be at risk of being degraded by increased density and poor design outcomes. Design guidelines are suggested as a method of controlling heritage character in these areas and gives weight to the validity of the suggested content of design guidelines of this research. It is also suggested the conversion of single unit homes into multiple units may occur, resulting in increased density without significantly altering heritage character. This form of density increase was highlighted as ‘invisible’ density in the Vancouver case study. Family flats are also suggested in the draft 2GP which are secondary units on the same site as the primary dwelling. The secondary unit is intended for use only by family members of the home owner (Section 1.5.2). The intent of the scheme is to provide for ‘ageing in place’ of family members in the company of their families. Further linkages can be identified with Vancouver in the concept of increasing on site density but are different in their intent.
5.0 Dunedin Perspectives

Spatial Plan 2012

The Spatial Plan is a non-legislative document which sets the direction for growth and development of the city for the next 30 years. It does not have any formal decision making weight. Instead it is used as a platform integrating DCC policies and strategic decisions. As a framework of objectives and policies it enables initiatives with partners and the DCC to be measured and monitored. It contains sets of goals, actions and indicators a number of which relate to heritage and urban design within the city’s townscape precincts.

The ‘Memorable and Distinctive City’ theme has multiple objectives and policies relating to the management of heritage architecture recognising that such buildings contribute greatly to the character and history of the city (Table 10). Actions in bold give weight to the need for design guidelines in Dunedin’s heritage areas.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Policies</th>
<th>Actions/Implementation</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEM 2. Dunedin is recognised as a beautiful place, enhanced by quality architectural, urban and landscape design</td>
<td>(a). Apply best practice design principles to the management of all development in the central city and other centres to ensure a good public-private interface (e.g. to the location and design of parking, verandahs and façades) (e). Manage the potential visual, amenity and environmental impact of medium-density and infill housing development (g). Promote innovative high quality design and future-proofing of new development through lifetime design principles and low-impact design</td>
<td>2GP Financial Incentives Design Guidelines</td>
</tr>
<tr>
<td>MEM 3. The identity, character, and history of the diverse communities that make up Dunedin are protected and celebrated</td>
<td>(a). Ensure all new development respects and enhances the distinct built and natural environmental context in which it is located, including land form, natural features, local character and identity (b). Recognise and celebrate local identity, character, and history in the public realm and encourage the same in private developments (d). Ensure areas with significant heritage values are recognised and protected as ‘special character’ areas</td>
<td>Information, education, guidelines and recognition initiatives 2GP</td>
</tr>
<tr>
<td>MEM 5. Dunedin’s built heritage is valued as a resource and successful re-use</td>
<td>(a). Identify and protect Dunedin’s heritage buildings and integrated heritage streetscape</td>
<td>2GP Public-Private Partnership Research</td>
</tr>
</tbody>
</table>
of heritage buildings contributes to the economic prosperity of the city

<table>
<thead>
<tr>
<th>Action</th>
<th>Role of Council</th>
<th>Other Agencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1.3: Extending the range of heritage listings to include other architectural eras and styles than Victorian and Edwardian, eg Art Deco, Arts and Crafts, Modern, etc</td>
<td>Regulator, Promoter and facilitator</td>
<td>Property owners, Heritage New Zealand</td>
</tr>
<tr>
<td>1.1.7: Undertaking appropriate studies to produce interpretive documents, to distinguish thematic trends or to fill information gaps in the data record.</td>
<td>Promoter and facilitator. Funder.</td>
<td>Expert contributors</td>
</tr>
</tbody>
</table>

Table 10: Relevant sections of the Spatial Plan extracted

Bolded actions are addressed in this research.

This document is relevant to this research as it provides a platform to demonstrate that design guidelines are justified to protect character in heritage areas. Council has adopted the document which means it has resolved to monitor and work towards achieving the objectives of the strategy. The above sections realise the value of heritage within the city and how it should be protected and enhanced. Replication can have impacts on heritage values and these objectives and policies direct how to best reduce their effect.

Heritage Strategy 2007

Recognising the variety, importance and challenges for heritage within the city, the DCC adopted ‘A Heritage Strategy for Dunedin’ in 2007. This strategy is similar to the Spatial Plan in that it is a non-legislative document. The Heritage Strategy is more detailed than the Spatial Plan in its actions and methods due to its focused nature. The benefit of a non-legislative heritage strategy is that it identifies opportunities for council-community action on heritage issues, ensuring collective responsibility. It contains numerous actions and goals to achieve the vision of the strategy. This strategy goes some way to fulfilling the duties that the council has under the RMA. The vision for the strategy is that: ‘Dunedin is a city that treasures its heritage as a living inheritance from its past and a legacy for future generations’ pg 2. Sections of the strategy relate to heritage replication in a modern context.

A number of the actions and goals within the strategy relate to the protection and retention of heritage values and the replication of heritage styles, extracted in Table 11 below.
Table 11: Relevant sections of the Heritage Strategy extracted

Action 1.3.6 (Highlighted in yellow and bolded) is particularly interesting as the way it is written hints at the position of the council to replication. It suggests that replication is classified as equally undesirable as unsympathetic design and mock heritage. This action also implies that replication does have detrimental impacts on heritage values.

5.2 Dunedin perspectives on replication

The previous section demonstrated that heritage assets in Dunedin exist within legislative, planning and economic frameworks that have implications on their continued existence and sustainability. Dunedin was shown to possess a unique and diverse range of heritage assets which are under threat from demolition by neglect and to increase density. This section will present the results and an analysis of the primary research undertaken in Dunedin. The results are presented in the key themes introduced in Chapter Three.
5.0 Dunedin Perspectives

5.2.1 Statutory planning elements

The difficulties in protecting the heritage values of buildings was recognised by KI 1, a Council heritage planner. The informant highlighted that some councils use a formal statutory framework to control design and impacts on heritage values. This framework is communicated by objectives, policies and rules in the district plan. The intent of the heritage protection framework for Dunedin was focussed on protecting the exteriors of buildings and their public faces and he stated that ‘the council doesn’t protect many interiors at all’. Stringency of design control was raised by the planner, who recalled that there had been cases where the character of a street had been totally changed by a developer or property owner constructing a fence or putting in a carport. These types of alteration had not been anticipated and not covered by heritage protections in the district plan.

The need for design guidelines in Dunedin’s special character heritage and townscape areas was recognised by the informant who praised the North Shore City Council guidelines for providing high quality architectural information. These guidelines had a high level of community by-in and communicated clearly what development or modification could occur on a property as of right and what methods resulted in the fewest effects:

I really liked the way North Shore had quite a few design guides around villas…It was very clear that if you are going to make alterations this is how they should be done, and if you are going to extend as everyone does, you should extend at the back. This is the freedom that everybody has. I quite liked their approach because I don’t think those design guides were statutory, they were related to the plan but were voluntary. They get really good high quality architectural information for free basically (KI 1).

The benefits to be gained by incorporating design guidelines into the district plan were also recognised by KI 4, a heritage advisor. The informant felt that to be successful, guidelines need to be based on a clear understanding of what values are worthy of protection in an area and those that are not:

Well as long as they are based on assessment matters and guidelines which are suited to that particular precinct so that you could drill down to more detail in your characteristics of a particular area. But you do need to have protection, everyone needs to be aware of what the positive characteristics are and the negative characteristics that should not be reinforced with a new design (KI 4).
This observation highlights that statutory planning measures need to be context specific if they are to be successful in protecting the values for which they are intended. Again, city wide guidelines are too generic as each precinct has specific values which cannot be reinforced within broad guidelines. The informant also noted that his organisation is active in advocating to the DCC on their proposed protection mechanisms and ensuring that the level of protection and methods intended correspond to the values attached to the building. For example, the informant noted how in some historic buildings, the ornate features of the interior may be more worthy of protection than the exterior, the only value actively protected by Council. Key Informant 1 admitted that when developing statutory approaches, ‘a lot of it gets reduced back to visual qualities, visual architectural values of the buildings’. Input from the community and interested stakeholders was also seen as crucial to this informant to developing these context specific protections. Figure 42 summarises these inputs.

**5.2.2 Context specific nature of heritage values**

All informants believed social values are contained within heritage buildings. The informants felt that before any discussion could occur if replication was a good or a bad outcome, a catalogue or detailed understanding of the heritage values of the building in question is needed. Replication could only be considered as an option for new development once an understanding has been obtained.

Social values are contained within heritage buildings, however, they are exceptionally hard to identify and protect according to KI 1. The informant repeated the importance of a case by case analysis of the values of each site. This was a common sentiment to be raised by informants, who
given their experience in their fields, held that individual site factors and history greatly influenced the long term importance of the building. Informants felt that a detailed understanding of the values worthy and not worthy of protection is needed. Table 12 below demonstrates that a detailed understanding of heritage values for each building in question is needed.

<table>
<thead>
<tr>
<th>Key Informant 1</th>
<th>‘I think for me it comes to that non statutory approach around information, a clear understanding of significance’.</th>
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<tbody>
<tr>
<td></td>
<td>‘You could now that some rich people lived here but that only tells you part of the social history, but you need more to understand what that social history was’.</td>
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<tr>
<td></td>
<td>‘You can see part of the social history there, through its architecture, but it’s not the whole story’.</td>
</tr>
<tr>
<td></td>
<td>‘Again it’s that statutory protection but you need more interpreting in those stories being told. How you do that, well we don’t do it very well at the moment’.</td>
</tr>
<tr>
<td></td>
<td>‘Protecting the building in itself only tells you part of the story’.</td>
</tr>
<tr>
<td>Key Informant 2</td>
<td>‘Considering the context and history of the site I’d always see how it speaks to and considers what came before’.</td>
</tr>
<tr>
<td>Key Informant 3</td>
<td>‘All buildings contain values, nowadays we don’t often understand them’</td>
</tr>
<tr>
<td>Key Informant 4</td>
<td>‘Well, you need to thoroughly understand the heritage values of the area so you need to do a proper assessment of the character, significance and makeup of the area. You need to understand what values you are trying to protect, what are the contributing factors to the area and the non-contributing factors. You need to be very clear on both aspects’.</td>
</tr>
<tr>
<td></td>
<td>‘There are all sorts of things and everyone needs to understand the sorts of things that the building gives and style sometimes cannot be the key driver for the significance of the building’.</td>
</tr>
<tr>
<td></td>
<td>‘You need to be forensic and understand the values, not just generally, not just on an academic level but where they are grounded in the building’.</td>
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</tbody>
</table>

An understanding of why replication should occur is of utmost importance to some informants. Key Informant 4 did not whole heartedly agree with replication and while he felt that ‘it certainly has its place’ it was ‘not an obvious choice’ for him. The informant questioned what outcomes replication could achieve that sympathetic contemporary design could not. Genuine reasons for
the replication of a building were identified, such as rebuilding after a natural disaster, or reinvigorating a historic trade, though ‘you would have to be very clear exactly why you were doing it’. Furthermore, a judgement call whether the importance of the building being put back is more significant than it not being there, was also questioned by this informant. For example, if a building was partly destroyed by an earthquake, the fact that it was not replicated or rebuilt demonstrates that it did in fact succumb to a powerful earthquake.

The level of replication from making an exact copy, to taking cues from heritage details was recognised by KI 4. Attempting to replicate the works of a great architect such as Basil Hooper may not be a worthy endeavour, as full replication will never be able to be achieved according to KI 5. The question, according to KI 4 is ‘how forensic is that person going to be?’ Unless the original plans are available to work from, the new building will always be fake. Key Informant 5 recalled how replication can often be used to negate a possible intrusion of contemporary architecture into a heritage area. In these circumstances he felt that:

We should be brave enough to accommodate new and contemporary architecture. Yes were are going to make mistakes, buildings that everyone will look back on and say that is horrific, but there may be 10 others that are worthy of recognition in the future, we have to be brave enough to do that (KI 5).

Change in urban landscapes is an unavoidable occurrence. Social values and their manifestation through architectural and spatial form reflect changing opinions of what constitutes an ideal form of living. Key Informant 2 felt that people are constantly looking to the past for a better way of living and are emotionally attached to these values. While acknowledging the context specificity of heritage values, representative of their time, ‘we do live in an urban environment that is by nature of the way a city works, going to change’. This comment is reflective of his opinion that heritage replication ‘is a slight cop out’.

Managing change is perhaps a more beneficial pursuit than restricting development or design. The heritage planner argued that depending on the context, contemporary design may be more appropriate than replication. The importance of context cannot be overstated. The Planner emphasised that ‘you have to be mindful we are not overriding, suppressing or ignoring contemporary design. It certainly does have its place.’ An example of this contestation was recalled by KI 2: The Urban Designer told how he was requested to comment on an application for two dwellings on opposite sides of the street. One side had a tract of intact heritage homes. The architect chose to pursue a replication style with a lot of intricate detail to retain the
consistency of the streetscape using high quality materials. The architect had picked up on the gable treatment, fenestration, bays and recesses of the existing buildings in the street. On the other side of the street, he had designed a contemporary building of glass and steel construction. This side of the street contained a mixture of high and low quality infill and heritage properties. The informant insisted that the insertion of the contemporary design responded well to the context and was appropriate to replicate the heritage character to keep an intact tract of heritage character.

Dunedin’s townscape is ‘full of discordant sets of values’ (KI 5). New Zealand cities are typical of many colonial cities in that they are a ‘mash up’ of discordant values, unfinished things and empty sites’ according to KI 5. To say that there is one general context for different areas of the city is incorrect. The informant noted how while in close proximity to one another, one area may contain tracts of intact heritage buildings while another may not. Areas with housing of many diverse values and ages deserve to stand on their own and have a right to represent the values that they contain. The informant felt that residents and the Council had an ingrained reaction to juxtaposing architectural styles as in need of correction. Instead he felt that a mixture of values means there is a ‘broader canvas on which to create on’. This canvas which KI 5 figuratively speaks of may interact with the concept of ‘absorbency’ mentioned by KI 4. Absorbency to the informant meant the capacity of a streetscape to absorb contemporary architecture and alterations, an assessment undertaken by him in his work. If absorbency is high, this means that values are not coherent in the first instance, and contemporary architecture can be absorbed in the area (Figure 43). If low, consistent sets of values (Figure 44) are obvious and the insertion of uncharacteristic styles may be ‘very very challenging’. In any case, KI 4 determined that:

The main thing is having very thorough knowledge of what the values are, where they manifest, are they grounded, that informs how you managed that change in building into the future (KI 4).

Figure 43: Streetscape with discordant values and high absorbency. Contemporary forms are absorbed into streetscape easily. (Researcher developed)
5.2.3 Market and community influences

Market considerations and influences were not discussed or mentioned in great detail by any of the informants. However, it was obvious from comments that developers in the city are frequently attempting to maximise rental revenue from infill housing, particularly in the student area of North Dunedin. In this area, KI 3 commented that developers were using the district plan in a way that made its maximum permissible building density, site coverage and habitable space requirements into targets. By using the district plan in this way, developers could rent the most rooms possible to students, maximising income. Key Informant 3 had witnessed unprotected character villas being demolished and ‘essentially replaced with bedrooms’. Students are unlikely to be concerned with their living arrangements, unit size, amenity and character of their accommodation so long as they are located close to the campus. Knowing this, developers are said to first sacrifice design as a way of mitigating the cost of the resource consent and building control process, according to KI 3.

5.2.4 Density

Some informants determined that while increasing density within the city was a good objective to have, in the North Dunedin student area ‘it is in no way driven by a desire to encourage people to live in a different way’ (KI 1). The planner’s opinion of density processes within the city shares linkages to that of the previous theme. The informant recalled how developers have come to Council in the past in order to get advice on how to build to the maximum permissible density. Furthermore, the informant had often seen developers building to just over the permitted density and then contesting their resource consent application. He felt that these developers wanted to ‘get something out of council’ and simply think ‘this is what students want and this is what will make us the most money’.
5.0 Dunedin Perspectives

5.2.5 Protection of heritage values

The notion that replication could protect heritage values was not discussed in any detail. The only informant that considered replication could have any protective influence on heritage values was KI 5. This informant believed that replication had somewhat of a celebratory effect on heritage buildings:

I guess it can [have a protective effect] because what’s happening is someone has valued the heritage character, so I guess it is promoting that aesthetic. I guess you could argue its actually promoting the heritage values of the area. I think as long as it’s honest (KI 5).

Therefore, by replicating a style of house and design aesthetic, it suggests that the style has some value to society today. This informant was the only one not to be definitively opposed to the replication of heritage styles.

5.2.6Degradation of heritage values

On the whole, the majority of informants argued that replication had a degrading influence on heritage values. The main concern for the informants who disliked replication was that stylised heritage insertions were built in a way that they were attempting to convey the same presence on the streetscape as the original heritage building. Doing so calls into question the integrity and place of being of the genuine structure.

The concept of ‘background’ and ‘foreground’ was also raised by two informants who deemed that infill should fall into one of two categories. The heritage planner categorised infill as ‘either background pieces that fit into the streetscape and you barely notice them, or they are standout architectural pieces in their own right’. The problem he felt was that ‘we have a middle ground for some of them and they stand out for the wrong reasons’. Background pieces in his opinion should take cues and details from the buildings around but fit inconspicuously into the background so that they do not demand the attention of the great works of architecture elsewhere in the street. This finding is consistent with that of the key informants in Vancouver (Figures 27 & 28).

Replication was viewed as just as bad of an outcome as unsympathetic infill styles in the eyes of KI 1. The planner insisted that the circumstances in which you should replicate an existing building were ‘in the minority as opposed to the majority’ and that in limited contexts, if a tract of character villas was damaged by fire for example, then it would be appropriate style of
development to pursue. Key Informant 3 shared KI 1’s view that replication has high potential to undermine heritage values and have a degrading influence, with lower probability of achieving good outcomes. The informant felt that it is vital to have an understanding of the values that are being protected and that the replication will have at a minimum no negative impact on their potency:

[Replication] has the potential to undermine and devalue existing values because you can be unclear of what original fabric is and what is not. In all of those circumstances you have to be very clear that what you propose is at the very least and I mean the very least, going to be neutral, cost neutral and not undermine existing values. You have to be very clear that if it is to go ahead, that it is going to be incredibly beneficial (KI 4).

Replication ‘in itself does not lead to degradation’, according to KI 5 in contrast to other informants. The academic held that it was possible to determine with relative ease which buildings were replications and those that were not when they were examined in detail: ‘I’ve got no issue with it being applied and I don’t have any issues about faking or misrepresentation as soon as you get near the building you can see its new structure’. This point is interesting as he implicitly says that being able to distinguish that a building is actually new is cost neutral for heritage values. This is because they can be interpreted as faux and not call into question the integrity of the genuine heritage example.

5.2.7 Honesty, quality of design and loss of skills

Irrespective of whether a contemporary or replicated style was chosen, the importance of quality materials and considered design was recognised by all informants. The readability of the building, as well as the quality and performance of materials were found to have a greater effects on heritage values than aesthetic design. There was a general consensus that heritage replication is far less likely to lead to positive outcomes than sympathetic contemporary design.

From a heritage conservation perspective, replication was in effect a ‘little bit of a slight of hand’, and that it was rarely honest in its intentions, according to KI 1. The informant felt that ‘every generation had the right to stamp its own identity on the city’ and that replication is not an honest identity, nor does it stand as a style on its own. In the planner’s opinion, replication should be so perfect so as to be indistinguishable from original buildings or reflect new values. This would mean that the style could stand on its own. The worst examples of replication, he recalled, age very quickly to look pastiche. A building ‘of its age’ is in effect acceptable in KI 1’s opinion,
noting distinctive, though disliked modernist buildings, though it is more important that it is honest about its age. Architecture has a ‘mask like effect’ has ‘a minor element of theatre’, according to KI 5 which he felt was a good thing. This idea was also raised by KI 1, ‘You’re not going to mistake the union bank for the Acropolis’. The importance of honesty to KI 1, was such that he felt some of the ‘most offensive’ architecture in the city attempted to deceive the observer that its style belonged in an age that it did not.

‘Egregious faking’ of buildings and crafts in low quality materials is ‘wrong and perhaps morally questionable’ according to KI 3. The quality of materials used may not be important in the short or even medium term, but they can have an impact on heritage values in the long term, according to KI 3. Poor quality materials degrade faster than higher quality materials. Any building of poor materials and construction will degrade and age faster than one of high quality materials and craftsmanship. KI 3 strongly argued that cumulatively this can degrade the heritage values of an area due to it looking run down. The informant asserted that if an extremely detailed building were to be demolished, the infill replacing it should contain a similar level of detail and ornateness. This would mean that there is less of a jarring quality between new and old, contemporary and traditional. Key Informant 3 contended that an architectural style or movement should not and cannot be blamed for low quality construction methods and materials. Such responsibility lies with the builder and owner. Figure 45 summarises the causes of degrading heritage values.

![Figure 45: Summary of detractive inputs](image)
Quality contemporary design that pays attention to context and detail should not be suppressed according to KI 4 and KI 1. Contemporary styles should be permitted to shape the streetscape as preceding styles have done. The insertion of contemporary architecture into character or heritage areas may not be thought of as positive for the heritage preservation community, but was not found to be the case. Key Informant 4, stated that the heritage community is supportive of contemporary styles so long as they are considered and of high quality, a somewhat surprising finding given at first glance how out of character contemporary houses can appear:

You have to be mindful we are not overriding, suppressing or ignoring contemporary design. It certainly does have place…you might simply have a case of a building that looks contemporary, but should bring quality of design and material to the high status, to really pack a punch but not override the rest. It’s readable but the way it sits on the site, the way it talks to the wider area is consistent (KI 4).

The heritage advisor acknowledged that mistakes would be made and that not every building would be an architectural masterpiece but there will be some that are. These will progress the field of architecture. The informant also reiterated that the more pragmatic mission for the heritage community is about managing change, rather than restricting change from taking place. By working with councils, developers and owners they could ensure higher quality outcomes to help protect and celebrate heritage interests:

We should be brave enough to accommodate new and contemporary architecture. Yes, were are going to make mistakes, buildings that everyone will look back on and say that is horrific, but there may be 10 others that are worthy of recognition in the future. We have to be brave enough to do that. That sounds strange from the heritage sector but that is what happens. Things move on and heritage is about recognising change and cumulative significance (KI 4).

Replication could potentially serve as a vehicle to revive craft skills and trades, according to Key Informant 5. The academic recalled how he had been involved in projects using Computer Aided Design (CAD) to reproduce capitals and columns and felt that given this experience that replication was a useful way to revive architectural and trade skills that are no longer present in modern building and design practices. Considering craftsmanship KI 5 felt that there is a ‘woozy notion’ around craft and social values that he inferred were over-rated.
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5.2.8 Changing social values

Key Informants deemed that Dunedin’s infill housing could in some cases be reflective of contemporary values, though not in others. The distinction was made between infill built by developers with a focus on economic return and that designed and built by architects with a deeper level of meaning and interpretation of heritage values.

Managing heritage is about managing change. All informants, even the heritage advisor saw little point in romanticising the past in totality when some aspects such as cold and draughty houses are undesirable. The informants saw greater need to ensure that modern infill is of good quality and heritage values are considered in the development process. To stifle the development of contemporary architecture embodying new social values, in order to preserve heritage at all cost is counterproductive to the holistic celebration and protection of heritage. Key Informant 1 used an example of workers’ cottages built to house the middle class. Gentrification of the area caused a shift in the property market and the area to become a wealthy suburb. This disjuncture between the original function and inhabitants of the street and its new inhabitants demonstrates how social values can change. The informant felt that the fabric of the area was comprised of the working class story and ethos and since that class no longer occupied the area, social values were being degraded. Architecture had little to do with the change. In terms of liveability and heritage retention however, this may be a good outcome as the buildings have been retained and upgraded rather than demolished and replaced.

The modern values contained within buildings are a focus on cost efficiency and economic return, according to KI 5. When shown the photo used as a prompt from the Dunedin case study (Figure 11), KI 5 deemed that ‘there were plenty of options to come up with a better design, this is about economy’. Furthermore, he argued that the building was ‘a machine to house people…it exists for a different purpose [to heritage buildings]’. Supporting this view, KI 3 determines that ‘modern buildings rarely contain social values and when they do are dictated by economics’. The informant held that this change in values was a ‘modern consequence of planning, rules and regulations’ and believed that society had less of an understanding of architecture and greater desire for economic return.

The importance and focus on the individual and family unit, rather than on the street and community are other values reflected in architecture today according to KI 5. Modern architecture, rather than encouraging interaction with the community, encourages family and individual units to concentrate inwards on themselves with an obsession for privacy. The informant contended
that, ‘I don’t think we’ve made any great strides forward in encouraging community with our architecture’. These values represent an interesting dichotomy where people still have the desires of those during the Arts and Crafts and Garden City movements such as to live in the countryside or urban fringe. Instead, communities are turning inwards to the smaller family unit obsessed with privacy. Within Dunedin the concept of the town belt was to replicate the feeling of living in the countryside. To some extent this is still the desire of some members of the community today.

5.3 Conclusions

It has been demonstrated that informants generally agree that replication of heritage styles is not a desirable outcome for heritage values and the streetscape. This sentiment was consistent between all informants. This revealed a sentiment that replication is undesirable in the Dunedin context, a city with already inconsistent and varied values in architecture. Gradual insertion of different values and styles over time means that a greater variation of contemporary forms can be more easily absorbed into the streetscape in the future. While contemporary forms have the potential to be inserted into the streetscape, the importance of quality design and build is still of importance. In achieving quality and sympathetic design within heritage areas, the need for guidance was reiterated and reinforces the merit of recommending guideline factors.

The student community in North Dunedin and the central city are in some ways those with the most exposure to heritage architecture within the city. They live in student flats converted from heritage buildings and walk past them in their way to university. They are also partly the reason that many heritage buildings are under threat from demolition and replacement with greater density infill with more rentable bedrooms. Considered on the whole, Dunedin only has pockets of heritage buildings on a reasonably small neighbourhood scale and the rate of change and investment is exceptionally low.

There is an implicit and explicit direction from the DCC to discourage replication of heritage architectural styles and mandated within strategies and plans. These directions can be influenced by the community through involvement and consultation in the developing 2GP. Ongoing modification of the district plan is not easy to undertake and the importance of early engagement with the community for their preferred direction is critical. Considering changing social values, contemporary values in Dunedin were found to be represented by cost effectiveness and efficiency, particularly in the student area of North Dunedin. The following chapter will discuss the findings of both case studies and integrating with literature to answer the research questions.
6.0 Comparative Results & Discussion

Take the radical conservatism out of heritage. It’s our history and should be treasured. It’s not a stagnation. We need to move forward with issues of density, energy, and liveability. Pretending to live in the 19th century isn’t going to help us. However, it doesn’t mean we discard it but treasure its good points and understand things about it...

- Key Informant 9 (Architect & Heritage Advisor: Vancouver)

Chapter Six: Comparative results & discussion

This chapter has two principle objectives. First, the data collected in the field from Key Informant interviews is discussed, highlighting the similarities between the two case study locations. The findings from this research are also discussed in relation to the theoretical framework developed in Chapter Three. This chapter is structured to articulate the meaning of the results to each research question and to synthesise collectively the meaning of the research questions. The research questions addressed in this chapter are:

**Research Question One:** Given the proliferation of the Arts and Crafts movement, how were its values reflected within planning and spatial form?

**Research Question Two:** To what extent and in what ways are the values of the Arts and Crafts movement being reflected within architectural form and planning today?

**Research Question Three:** What effects can the replication of heritage architectural styles have on heritage values of buildings and areas?

To conclude this chapter and informed by the preceding research questions, the second objective:

**Research Question Four:** What factors could be taken into account when guiding the design of infill housing in Dunedin city?

- This question leads to the recommendations as to the factors that should comprise guidelines for the design of infill housing in heritage areas.

There is no argument posed whether replication is a good or bad outcome for heritage values. Such an argument would not progress knowledge in the field or lead to any tangible outcome of this research, every practitioner or person on the street will have a different opinion. Recommending factors to be included in design guidelines is a much more tangible outcome. The results of the Vancouver case study were found to apply and link more closely to the theoretical framework in Chapter Two than the Dunedin case study.
6.0 Comparative Results & Discussion

6.1 Case study locations: similarities & differences

Informants in both case study locations were found to have many similarities and differences in opinion on heritage architecture and the topic of replication. The intention of the Vancouver case study was to examine heritage replication using laneway houses as a specific example. Lessons from Vancouver are intended to inform design guidelines for infill housing in areas of Dunedin with heritage value. While contextual factors and the scale of the two case study locations are different, notably size, economic power and population growth, the critical realist paradigm used permits scalability of results and generalisations to be made (Bhaskar & Danermark, 2006). This highlights the strength of the paradigm chosen. The findings of the case studies in the previous chapters where presented in isolation from one another with little analysis between them. Comparing and contrasting difference will better utilise the data obtained. Herein lies the purpose of the following section; to interpret and discuss similarities and differences between the studies and context, explaining why heritage replication may be the best outcome in one location but not another.

6.1.1 Lane system

Laneway houses are enabled by the grid layout of the street system of the vast majority of residential Vancouver. The street and lane system was developed as part of the City’s early development and widely adopted as outlined in Chapter Four. A system such as the laneway house programme is made possible by the extra space and potential for additional density permitted by this spatial form. Dunedin’s street layout is not consistent with that in Vancouver, so an interpretation of the laneway programme in built form is unlikely to be practical. However, the use of laneway houses as a case study was to demonstrate the application of a replicated heritage style within existing residential areas. The laneway house case study demonstrated how replication is fostered by both market demand and governance directions. In this context the specific lessons and results are valid to inform design guidelines of infill housing in a Dunedin context.

6.1.2 Statutory planning elements

Considering the powers available to local authorities to control the use, modification and aesthetic design of neighbourhoods, the greater the control a council has, the more likely it is that their policy decisions will be reflected in architectural form. The Vancouver City Council and the responsibilities delegated to staff members carry much more decision making power and discretion than in Dunedin. Replicated styles are safe design options and ensure consistency of
6.0 Comparative Results & Discussion

streetscape, hence make a desirable agenda for Council to endorse. The ability to control the
design of new infill housing through the use of detailed bylaws means that the policy direction
of encouraging replication can be legislatively incentivised and contemporary design discouraged.
The RMA restricts the ability of the DCC to continually respond to heritage issues and the design
infill on a holistic basis. These matters are instead captured in individual resource consent
applications which are assessed on their own merits rather than in a cumulative manner.

The extent that communities can influence the design of their own neighbourhoods is crucial to
determining their eventual character. The flexibility and empowerment enabled through
neighbourhood planning initiatives across Vancouver allows communities the opportunity to
shape the future look and feel of their environment, including the level of heritage replication or
contemporary architectural styles they desire. Block by block, residents are offered the
opportunity to give feedback to council through workshops and submissions to develop
community plans for their neighbourhood. Key Informant 11 noted how in the context of
Kitsilano this initiative was used to determine community reception for increased density using
basement suites and strata-titling of homes. Compared to the RMA system of using district plans
which are more rigid in their interpretation of rules and less flexible in engaging residents, this
technique used in Vancouver assists in gaining a deeper and more useful understanding of the
desires of the community. Community and neighbourhood scale plans are more responsive to the
context and the place specific nature of planning in each neighbourhood, including heritage
management and architectural style.

6.1.3 Market demand

Market demand and the influences of the property market and community have a large impact on
the extent to which replicated or contemporary styles are chosen. Replicated forms are a safe
option for developers in residential areas, as the community associates traditional forms and
features such as pitched roofs, gables and dormers as safe and supporting notions of family life
and countryside living. This was determined by KI’s 10 and 6. The association of architectural
features with notions of safety and shared meaning is supported by Fainstein (2000) in regard to
NU developments in that these communities have an affliction for nostalgia of traditional forms.
The property market therefore can respond to these preferences by replicating a large amount of
residential dwellings throughout the city. Contemporary styled houses carry a greater level of
risk for developers that they may not generate as great of a return or be as attractive to potential
buyers.
6.0 Comparative Results & Discussion

The influence of the market is particularly evident in Vancouver. Laneway developers commented that they are often requested to design in a heritage style by their clients and that the overwhelming majority of the laneway houses that they design and build do contain replicated heritage architectural features. Developers are pragmatically going to orient design to the advantage of profit, as was indicated by KI 4 and to that end traditional design will continue to be a safe option over contemporary design. Developers have marketed themselves to reflect these preferences. For example, KI 8’s laneway development firm markets itself almost exclusively as a replicated heritage company. Thus replicated styles are a very lucrative business model and for a developer it makes a lot of sense to appeal to the tastes of your clients. This can cause contention between architects, as found in the Vancouver case study where a purist architect expressed displeasure that another informant’s firm was a market model and not an ‘architectural’ model. This creates an inference that the value or status of architecture is perhaps degraded by the power of the market and the willingness of architects and developers to sacrifice original or contemporary design for economic gain. It was suggested in Chapter Two that an attempt to elevate the status of architecture as equal to that of higher regarded art forms such as painting and sculpture was one of the desires of the Arts and Crafts movement (Crawford, 1997) and by replicating the prominence of genuine heritage for economic gain inherently devalues and degrades them. Devaluation of the status of architecture as an art would be contrary to the aims of the Arts and Crafts movement as a whole.

6.1.4 Growth pressures

The growth pressures experienced within the case study locations have different catalysts and vary greatly in scale. Vancouver is struggling to supply enough land and housing to cater for growth and thus has resulted in an increase in density within the existing urban boundaries. Conversely, Dunedin has barely experienced any growth in past decades and the property market plays much less of a role in influencing the replication of heritage styles. Some Dunedin residents have a desire to live on the rural urban boundary and as such is resulting in sprawl onto productive rural land. One of the goals of the 2GP is to encourage greater infill within the city boundary to protect this hinterland but this could be at the expense of heritage buildings and values. Certain pockets of the city are experiencing pressures on housing supply and demand where heritage homes are being demolished and replaced with new infill in character areas, as identified by Key Informants. The Dundas St, Willowbank, Queen St, George St extension, Royal Terrace/Pitt St/Heriot Row and Grange St areas (Appendix E) are experiencing such pressures, as property owners seek to increase density to realise the value of their land and generate increased rental income.
There is sometimes no real impetus for building in a replicated heritage style. In Dunedin it is not probable that those living in the aforementioned areas of new infill development would be in a position to purchase one of the heritage properties as they are likely students on minimal or no income. This differs to Vancouver where occupancy by owner of a genuine heritage buildings and replicated styled buildings is common and desired. There is an economic incentive to ensure a replicated, consistent streetscape. The student population in Dunedin in all likelihood will not have an opinion or preference as to the architectural style of the house which they live in so long as it provides them with a standard of liveability with which they are satisfied. Furthermore, heritage homes in these areas have often been neglected to the extent where they are run down, cold and overdue for maintenance if anything making them a deterrent to live in and providing a reason for their demolition and building of new infill (Dunedin City Council, 2007) pg.13. Neglecting a building to demolish and rebuild at a higher density would be beneficial in the long term through increased rent, though short term gains for maintenance could also be attained. If an owner was to allow a building to degrade to a state in which it had to be demolished in the first instance for financial reasons, they are in all likelihood going to build a dwelling to which suits the needs of its potential (student) tenants irrespective of its architectural style. Key Informant 1 supports this interpretation believing that developers give little consideration to opportunities for infill to encourage community values, rather build what they believe students want and make them the most rental income.

6.1.5 Skill sets

The skills and quality of workmanship of builders and tradespeople has a large bearing on the honesty and quality of replicated heritage buildings, as low quality outcomes will degrade heritage values and increase perception of neglect faster than higher quality ones. The greater number of houses being built in Vancouver in a replicated style ensures that the skillsets of builders and tradespersons necessary to build replicated styles are well known and practised. Replicated traditional forms can be more easily constructed at a lower price and with less need for accuracy according to KI 7. Conversely in Dunedin, there is simply less building occurring so the skills required to design and build a heritage home in a traditional way using traditional materials have not been retained. Consequently, modern methods and materials are incorporated in a heritage style potentially resulting in low quality, out of character and poorly executed replications, demonstrated by some of the houses observed in Appendix C. These houses may reflect some aspects of those around but not all, or lack detail that makes them clearly modern replications in contrast to genuine heritage in Figure 47. They may also have features out of character such as the picket fence with the blank face of the new infill in Figure 46. This will not
always be the case as there will be builders that do take care to build quality replicated houses in modern materials. If they are obviously replications, extra attention is drawn to them by the observer and calls into question their integrity, design and quality.

Figure 46: Replicated insertion into streetscape lacking surface detailing of surrounding heritage buildings (Researcher’s private collection, 2015)

Figure 47: Existing heritage building adjacent to building in Figure 46 (Researcher’s private collection, 2015)
6.0 Comparative Results & Discussion

6.1.6 Values generally

All informants agree that styles are a product of the social, economic and political influences around them. Furthermore, all informants agree that social values are imbued within heritage buildings, but the idea that replication also contains these values was disputed. It does not necessarily follow that every single building or piece of infill is attempting to convey some sense of meaning or value, there will be many occasions where this is not the case. If the observer chooses to read into a plain flat faced exterior that the developer/builder wanted to cut costs, they could be correct. Equally, the developer could have not considered that such detail was necessary to sympathetically match the heritage example next door, or that they were in fact actually attempting to demonstrate capitalist oriented values such as economic efficiency or streamlined prefabricated production. Values are interpreted by each observer and will by nature vary between people. As described by KI 7 ‘There’s a degree to which these stylistic issues and memories evoke that is entirely subjective not purely objective or rational measure of the values’.

Vancouver and Dunedin are good case study locations to test the merits of heritage replication. While contextual factors and the scale of the two case study locations are different, these differences and similarities help explain the extent that Arts and Crafts values are reflected in contemporary society in different contexts. Furthermore, they aid in understanding the potential effects of replication on heritage values. Comparing case studies is therefore a useful exercise, as they can be used to either generate, or test theory (Yin, 2014). Considering the differences between the two study areas, the following section examines the ways in which Arts and Crafts values are reflected today.

6.2 Arts & Crafts values, architectural form and planning; yesterday and today

The research identified that Arts and Crafts values are indeed reflected within architectural form and planning in a contemporary context. These reflections were more evident in Vancouver than in Dunedin, considering the attitudes of informants and the current spatial layout and aesthetic design of each city. The expression of Arts and Crafts values was found to be both explicitly intended by the motivations of certain informants in their professional roles, while also being implicit and interpreted as being of significance and meaning. The results aligned with the theoretical framework developed in Chapter Two in many ways, though also did not align in others. The results confirmed that Arts and Crafts values were reflected within architectural form and planning today, such as the ethos and spirit of laneway developers and the belief of some
6.0 Comparative Results & Discussion

Informants that traditional forms could influence ways of living. Furthermore, environmentally focused initiatives such as reducing resource usage was found to reflect the reconnecting with nature message of the Arts and Crafts movement. While admirable goals to be achieved, laneway developers and their motivations could also be viewed as contrived and for personal gain like those levelled against Morris (Crawford, 1997). Conversely, the revolutionary socialist undertone of the Arts and Crafts movement was not evident and little evidence of attempted socio-political reform found. These observations are as insightful, as both the connection and disconnection reflects the depth and complexity of interactions between structure and agency in both case study locations. Replication of the Arts and Crafts style in a contemporary context was found to be the main way that the values of the movement are reflected within planning and architectural form today.

6.2.1 Arts and Crafts elements

The design and build of Laneway houses were viewed by KI 7 as a craft in themselves. The ethos and aspirations of a craftsman building an Arts and Crafts house in 1910 is ‘driving our work today’ according to the informant, with the small scale detail and effort in crafting a liveable small traditional home a difficult skill to master. His romanticisation of the production of a traditional laneway house speaks to the ‘joy of labour’ principle identified in the theoretical framework and the reinstatement of the artist or worker in the design and construction of objects (McNab, 2010; Petiot, 2011; Triggs, 2014; Unrau, 1978). Key Informant 7’s concerns about an oil dominated future and the impacts of climate change encapsulate a dislike for modern civilisation and a desire to produce beautiful objects providing a safety net of the past, in itself a central tenet of the Arts and Crafts movement (Crawford, 1997). The notion that the past is able to provide a safe and tested basis on which the future environment and way of living could be modelled was also supported by KI 8, who felt that the ‘perception that things [houses and architectural styles] have to be new and shiny and is antithetical to a healthy existence’. These two informants as developers also did not believe that replication of heritage styles had any degrading effect on heritage values. Whether they held this opinion from a business point of view related to a style desired by clients or whether that is what they genuinely believe is undetermined.

Romanticisation of the past and replication through architectural form is equally as contentious in the present day as it was at the genesis of the Arts and Crafts movement. Key Informant 9’s opinion of the topic of replication is similar to that of those who contested the original Arts and Crafts movement, believing that an architectural style reimagining the past stalled economic progress and harked back to a time without industrial efficiency and production. In the eyes of
this informant context cannot morally or convincingly be separated from architectural form. Replicating architectural form without living in the exact same manner as the period it came from in his opinion makes replication unworthy of pursuing and fake ‘you don’t see them driving a Model-T or wearing a woollen suit’ he argued. One of the strengths of architecture according to Crook (2009), is its ability to be extremely reflexive and able to adapt to changeable social and political climates. A concern expressed by KI 1 was that replication as such does not play to the strengths of architecture by copying earlier styles and values and does not stand by itself as a valid progression of the field of architecture,

In Vancouver, replication of Craftsman styles is extremely common, including in laneway houses. One of the principles of the Arts and Crafts movement was that the style and its values could not be replicated by any builder as this would have a degrading influence on the field of architecture and make the style less unique (Kirk, 2005). Replication, as articulated by Ruskin, should only be used to preserve exemplary works of the past in a sympathetic manner (Allen, 2000), though this is not the case in Vancouver, as replication is widely used and to an outsider it is extremely difficult to determine what is a genuine heritage example and what is not. Key Informant 7 posed a question about what would happen to the status and value of genuine heritage examples if all of the nouveau craftsman were taken out of the city. The informant hinted that their prominence and stature would be elevated, as they would be more noticeable in the streetscape but stopped short of explicitly backing his claim without research.

The honesty of a building in its age, outward appearance and the values it is presenting to the observer are blurred by replication according to key informants and given weight by the principle of ‘honest’ construction (Kirk, 2005) in the Arts and Crafts movement. A potential ‘sleight of hand’ (KI 1) is evident in that the observer is tricked into thinking a structure is original when it is in fact not and this impacts on the principle of ‘honest’ construction. As described in the theoretical framework, honest construction emphasises a grounding in context, location and the use of localised materials. Laneway houses due to their small size are clearly not genuine heritage examples, but the blurred demarcation of authenticity applied to heritage replication generally. The interiors of laneway houses are all ultra-modern incorporating the latest technology and materials. There is an evident disconnect between the interior and exterior of the houses, intensified in replication with an outwardly historic face. However, it is unreasonable to expect people to live with the same technology and in the same way as the contextual style of the house. The large scale of replication observed in Vancouver could therefore infer that the values embodied in the style are easy to understand and reproduce, therefore worth celebrating through
replication. Conversely, as was also identified in primary research, they could simply be a lucrative economic model for developers to follow.

Contemporary architecture enables a different set of values to be embodied within a style. This observation was made in regard to the Passivhaus movement of super-low energy consuming homes which maximise passive solar energy gain. Contemporary forms are able to respond to developing pressures such as fossil fuel reliance, energy efficiency. Technological advances could also be more effectively incorporated than traditional forms which are restrictive due to redundant spaces, and inefficient uses of energy according to KI 7. Traditional forms can capture these ideals and technologies but the formalism of its structure becomes a higher priority says this informant. The local ‘vernacular’ style while taking inspiration from the Arts and Crafts style has become infused with technological advancements and a focus on lessening impacts on the environment. This focus is slightly different from that identified in the theoretical framework of ‘reconnecting with nature’. Garden cities had an emphasis on sustainability, representing a evolution of the focus developed in the Arts and Crafts movement (Miller, 2002). Reconnecting with nature was not raised by any informants in detail other than passing comments that laneways embodied a form of ‘cottagey urbanism’ and were ‘harking back to a romanticised idea of a cottage on a hill with grass around it’ (KI 7) akin to the notion of an ideal country lifestyle (Davey, 1980). This disconnect was surprising seen as though it was one of the crucial principles to the Arts and Crafts movement and was widely agreed upon by authors, but has not flowed through the architectural style itself. Above all of the principles of the Arts and Crafts architecture, a connection with nature appeared to be the most consistent and coherent value and its absence suggests that the value may no longer be appropriate. Polluted industrial conditions are not experienced and now that these pressures have been reconciled, allowing a new value to be embodied within the form.

Attempts to reconnect a lost connection to nature, revolt against the mechanisation of the workforce and poor living conditions in the industrial city were the underlying principles of the Arts and Crafts movement (Cherry, 1979) and the change of focus in replicating heritage styles reiterates that architecture is only a face (or a mask quoting KI 5) for values that can change over time. Just because a building has a certain style doesn’t mean that it always will have these same values. Architecture has ‘always contained an element of theatre’ (KI 5) and the observer may or may not understand or interpret the values as the architect intended. Instead of entering a battle over the exact and correct interpretation of the meaning and values of buildings, the outcome of liveability should be emphasised, as it is more important than a style in itself. Indeed a beautiful and regarded architectural style is a desirable and tangible outcome to have, but if those living in
the building do not have a quality of life that they are happy with, a style in itself is pointless. This is in effect one of the arguments of the informants opposed to heritage replication. That is not to say that heritage is not worth protecting, or that replication is or is not a positive outcome. In some circumstances an element of replication could be the best outcome for the streetscape and for heritage values, while in another a contemporary style may be more contextually appropriate. As recognised by Key Informants and the literature, the importance of context cannot be overstated.

Heritage replication and the Laneway programme itself may contain contrived aspirations and flaws as did the Arts and Crafts movement, which ultimately led the failing of the movement. (Crawford, 1997) argued that the movement was given to ‘upholding the imagination over reason, feeling over intellect and the organic over the mechanical’ pg.24. Similar criticisms were levelled over replicated laneways by KI 9 in particular who felt that replication styles were surface level understandings and based on outdated notions of architectural details of heritage such as finials and brackets. The addition of such details in effect seeks to tug at the emotions of potential buyers or clients, playing to their romanticised perspective of 20th century living. While (Winter, 1975) argued that the Arts and Crafts movement had no real consistent programme for social regeneration, laneway houses do attempt to improve social and liveability.

Laneway houses offer the opportunity for people in the affordable submarket to live in a more affluent neighbourhood. Still, to develop a laneway house requires the ownership of a property in Vancouver in the volatile housing market, and the capital investment to build the laneway house as well. Just as in the Arts and Crafts movement, the architecture and objects of the movement were meant to communicate socialist values of equality for all, but were only accessible to the wealthy capitalist elite who could afford them (Davey, 1980). Consequently, laneway developers could be viewed as the modern day Morris and Ruskin in terms of the ornateness of the products they produce, their motivations for creating them and the wealth they obtain. Their products may not be handmade or contain imperfections to show the involvement of the artisan, instead their prefabricated precision and perfect surfacing emphasises new values of efficiency and machines quality. Their finish and values of sleekness and perfection are contemporary embodiments of ornateness and beauty, which were the values and desires of artisans in the Arts and Crafts context. Succinctly, instead of motifs of nature and hand worked yet imperfect objects which the craftsmanship of the artisan is visible, smooth surfaces and machine precision are represented.
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6.2.2 Garden City elements

The theoretical framework identified linkages between the Arts and Crafts movement and Garden City theory. In practice, a number of garden city elements from the theoretical framework were observed in the Vancouver case study. Garden city elements occur on a larger scale and concern the ethos and direction to which the City aspires. A number of elements of the results from Vancouver align closely with garden city theory and point towards the linkages with the Arts and Crafts movement and ways in which Vancouver could be viewed as a garden city. The preservationist messages within the garden city movement were its biggest failing as they were not fully accepted by the state and considered too radical for widespread acceptance. In Vancouver however, these messages are being delivered by the state, rather than architects and visionary planners. The Garden City aspirations in Vancouver have therefore been legitimised by the City Council and politicians. They are diffused to the community in an accessible way using the internet, social media and marketing to encourage wide adoption.

The aspiration of the Vancouver City Council to set and achieve the goal of being the ‘Greenest City by 2020’ (City of Vancouver, 2012), is the most evident indicator of Garden City theory in practice. City operations have been realigned to reduce environmental impacts and increase energy efficiency. Measures include upgrading boilers to more efficient models, installing idle cut-offs in fleet vehicles, water conservation programmes and automatic lighting upgrades (City of Vancouver website, 2015). These initiatives are a clear indication of the City’s sustainability focus. Steuer (2000) and Lee and Ahn (2003) noted that Howard’s ideals were somewhat utopian with goals of creating communities of social harmony and an environment that would benefit all citizens. These goals may not seem utopian at all, given the realistic desires of the citizen for a good quality of life and a good living standard. Indeed, city councils and planners all over the globe aspire to make their cities ‘greener’ and more liveable. In the context of industrial Britain where industrial progress and the economy were greater priorities than liveability, ideals like these could feasibly seem utopian, however, today they do not.

With such a push by the city council to make Vancouver the ‘Greenest City by 2020’, and a green imperative throughout the bureaucratic structure, parallels can also be drawn to the focus on sustainability and reducing environmental impacts. Garden City theory is said to permeate planning policy across the globe (Cherry, 1979; Richert & Lapping, 1998), such as the integration of nature into the life of the citizen would lead to sustainable outcomes at a liveable density (Clark, 2003; Youzhen & Longlong, 2012). These sentiments have popularity as a response to modern environmental issues such as climate change. Replication in Vancouver looks to the ‘timeless
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wisdom of the past’ (Rutheiser, 1997) and is capitalised on by the market’s fascination with sustainability and sustainable initiatives to create a vision of residential living to which communities aspire. Architecture functions as a vehicle to communicate ideals within a spatial form that gives effect to these messages.

Governance arrangements in both case study locations are in some ways reflective of structures from the garden city movement. The biggest difference between the literature and the two case studies individually and collectively is that Vancouver, being a chartered city, has more power to regulate and control the city and its resources through by-laws and other powers. Furthermore, the city has a current Heritage Revitalisation Plan which identifies and strategizes how to manage heritage resources. This level of power and dependence on the state for legitimising the actions of citizens runs counter to the ideals of the garden city which emphasised public ownership of land and little interference from the state (Clark, 2003). The governance arrangements of both case study locations are somewhat consistent in their structures, containing semi-autonomous departments functioning under direction from elected representatives (March, 2004). Garden cities are far more than their internalised governance structures and also concern the spatial layout, amenity, division of wealth and aspirations for a sustainable society. Many of the policies of the Vancouver City Council in its Greenest City Action Plan seek to address many of these factors to make the city more liveable, in fact liveability and sustainability are the two principle directions of the city and are promoted widely. The same is somewhat true for Dunedin however the city has a broad strategic framework which does not place as much focus on environmental aspirations.

Both Dunedin and Vancouver to an extent resemble garden cities in their spatial forms. As noted in Chapter Five, Dunedin’s forefathers ensured the development of a town belt across the cityscape in the oldest areas of the city. The greened area is a visible remnant of the Garden City legacy of the city. It is in these areas that a large amount of the Arts and Crafts examples are found, reinforcing linkages between the two movements. Vancouver’s urban form reflects the values of a garden city as it has neither ‘transcended nor succumbed to its suburbs’ (Peck, Siemiatycki & Wyly, 2014). The city has no urban freeways rather a suburbanized downtown ringed by a network of edge cities, reminiscent of garden city form (Peck, Siemiatycki & Wyly, 2014). It was particularly evident to the researcher that Vancouver is very liveable city with a spatial layout and urban form that encourages alternative modes of transportation and utilisation of public transportation has good patronage. In 2011, 44% of all trips in the city were made by walking, cycling or public transit (City of Vancouver, 2014) a good achievement for a city of this size. This is close to the 50% target of the Greenest City Action Plan. Between 2008 and 2011,
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private vehicle use declined by four percent (Figure 48). Furthermore, high amenity values are experienced throughout the residential neighbourhoods which are ‘green’ in themselves, planted with street trees, gardens that are well kept and wide grass verges. Vancouverites are by and large proud of their city. Civic pride and a sense of the ‘Vancouver identity’ contribute to a sense of equality and speaks to Arts and Crafts values of social harmony (Clark, 2003).

Garden cities were an attempt to avoid the ‘sands of low density development’ (Cherry, 1979) but were criticised as being controlled pockets of urban sprawl that did not attempt to rectify or combat the catalyst for their introduction (March, 2004). Similar criticisms could be levelled at laneway houses, instead of controlled pockets of urban sprawl they are controlled pockets of increased density that provide only a part solution to the greater issue of the over inflated and volatile property market. Laneways, especially those in a replicated style, offer their occupants the belief that they have the opportunity to indulge in a set of values from another time which appeal to them. Replication therefore suggests to the occupants that their lifestyle and way of living will in some way mirror or adopt the values espoused by a style of architecture. Johansson (2012) and Cherry (1979) consider that the Garden City and Arts and Crafts movement socially engineered communities in a way that it pictured idealised lives in a utopia. Architecture formed a component of garden city engineering as a style reaffirms identity and displays status. This is particularly important in an environment such as Vancouver where the property market is so competitive and home ownership is representative of status.
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Having examined the foundations of the Arts and Crafts movement and its spatial form through the lens of Garden City theory. Aspects of the results and a number of the processes evident in Vancouver reflect New Urbanist principles such as the influence of the market and inclusion and exclusion of communities. The following subsection will discuss linkages of the results with New Urbanism further informing the discussion of replication.

6.2.3 New Urbanist & Smart Growth elements

The results of the Vancouver case study demonstrate New Urbanist principles of aesthetic design and community values. The application of New Urbanist principles and the linkages to heritage replication were unexpectedly important in a Vancouver context, particularly in terms of market preferences for architectural styles and replication as a vehicle for marketing and development. The results showed that New Urbanism was a controversial topic for informants, and their opinions on the movement were related to the value they saw in replication overall. Informants who disliked replication were also likely to be disapproving or vary of New Urbanism.

Laneway housing as a development option aims to reconcile the seemingly opposing ideals of living in a fully detached home and living downtown (Cubitt, 2008). The pressures of space and the volatility of the property market will require a smart solution to increase density in a way that does not compromise the quality of the urban environment while also providing for a high standard of liveability. The guidelines for design and layout, and the compact, considered way of living encouraged by laneway houses in conjunction with the broader direction of the city demonstrate new urbanist principles of walkability, diverse and vibrant neighbourhoods, architecture and urban design which celebrate the local vernacular, mixed use, vibrancy, medium density development, green spaces and environmental sustainability (Al-Hindi, 2001; Brain, 2005; Dowling, 1998; Ellis, 2002; Furuseth, 1997; Grant, 2009; Rutheiser, 1997; Thompson-Fawcett, 1998; Youzhen & Longlong, 2012). These principles are in effect the implicit and explicit goals of the laneway house programme with additional benefits of increased income for the home owner and increased housing choice for occupants.

Laneway houses may not be a typical representation of what constitutes a New Urbanist community. However, their intentions and values regardless of style do reflect New Urbanist principles. While not the single solution to urban sprawl, laneways focus development within the existing urban boundaries, a growth and density direction which is embedded within the wider city framework and bureaucratic direction, the ‘Greenest City’ directive for example. Smart Growth was identified by informants as a politically legitimised set of values akin to new urbanist
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principles (Al-Hindi, 2001). Vancouver’s ‘gentle, hidden and invisible’ density strategy (KI 11) gives effect to Smart Growth’s direction of decreasing vehicle use, increasing alternative transportation forms and encouraging vibrant communities. Laneway homes like Smart Growth attempt to reconcile the fundamental fallacy that for a city to be liveable, people must be dispersed over a large land area, separated from one another, and that for a city to achieve environmental sustainability, populations must be concentrated at higher densities (Neuman, 2005). The usually high quality and finish of a laneway, in replicated or traditional form are changing the widespread belief that suburban living is superior to that of higher density living and will ultimately provide amenities which compact living is unable to provide (Neuman, 2005).

A preference for replicated styles is symptomatic of community preferences for the notions of safety, stability and historical family values in architecture. Like the Arts and Crafts movement, New Urbanism and laneway houses have a strong aesthetic design focus. Key Informant 10 identified that market unease of contemporary design is affected by community perceptions of change and potential impacts on property values and perceptions from neighbours. This change occurs at different rates as highlighted by KI 11 as ‘when the rate of change slows, peoples’ perception of change increases’. The use of replicated styles in laneway houses therefore slows perceptions of change and becomes the expected and understood style to the community. Replication serves to satisfy the tastes of the market which has an ‘affliction for the nostalgia of traditional forms’ (Fainstein, 2000) and safeguards financial return on investment. The use of replicated styles and the consistency of the streetscape and values that can be ensured make them a desirable outcome for the city council and the communities for and by whom guidelines are developed.

The power of the market to dictate architectural styles, the inclusion and exclusion of people and an attempt to portray social equality can be observed when considering laneway houses, replication and new urbanism together. New Urbanism, like the Garden City and Arts and Crafts movements before it contains distinctly socialist underpinnings such as the notion of a friendly small town where the single detached house was desired by all. Replicated laneway homes with their small scale and Arts and Crafts features attempt to send the same message. As Brain (2005) contended, New Urbanism and replication has been labelled a ‘reflection of middle class nostalgia’ and a ‘cover for class warfare’ pg.218. Laneways explore an interesting dichotomy where they enable lower income people to indulge in such an idealised lifestyle, however only through rental tenure not full ownership, unlike the wealthy. Key Informant 11 interpreted social values as ‘class values’ without hesitation and linked the concept of higher density to lower class residents within Vancouver. Higher density forms comprise apartments and tower blocks, in
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comparison to the lower density single detached home in which the higher class is able to live. This density and image contestation constitutes as a ‘cover for class warfare’. It has been discussed at length how these single detached homes are designed in replication styles as they reinforce class and symbolic values of wealth. The outward surface level indicators of wealth in this circumstance is the style of architecture typifies Brain’s (2005) comment that new urbanism can lead to illusory communities predisposed to ‘gingerbread trim and front porches’ Pg.78.

Key informants had differing opinions as to the merits, benefits and role of the new urbanist movement in planning and within their city. Considering Research Questions One and Two, new urbanism was demonstrated as sharing connections and linkages to the Arts and Crafts movement in terms of the replication and modern utilisation of an architectural style and features, notions of community and distribution of power and wealth. Key Informant 9 remarked ‘themed neighbourhoods, f**k ‘em. I think it’s garbage’. To the informant copying historic notions of liveability and imprinting them in a modern context was nonsensical as people no longer live or should be expected to live in such a way. Instead of copying architectural form and ideas of liveability, architecture should progress towards these ideas in a meaningful way that takes into account contemporary values too. This neatly captures the main counter argument against replication, that it is not contextually inappropriate and superficial. New Urbanist communities or those of replicated nature were regarded as ‘architecturally devastating’ due to their perceived architectural homogeneity or blandness as a result of an increase in theming to an architectural style or movement. This is similar to Dunedin, but the dichotomy is different, where it is increased rental return at the expense of architectural sympathy and design. Despite this view the informant did see ‘good impulses’ in New Urbanism but it was not through cursory visual clues, that is, replication.

This research has found that Arts and Crafts values are reflected to an extent within architectural form and planning today. The results show that Arts and Crafts values do have meaning to contemporary society and planning in their own right, but also expressed through Garden City theory and New Urbanism. While no socialist undertones were observed by contemporary artisans (laneway developers), some informants did see value in replicating historic ways of living and the values architecture of the time. The shared spirit of producing finely crafted goods was enduring, channelling craftsmen before them was evident in the motivations of developers, but the power of the property market to influence quality was an unexpectedly important finding. Collectively, the honesty and integrity of new infill and the replication of a style will have effects on heritage values and are examined in the following section.
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6.3 Considering heritage values & replication

Replication can result in a number of effects on heritage values. Some of these effects can be positive and while others are negative. Effects on heritage values were identified by informants in both case study locations and to an extent reflect the ideas captured in the theoretical framework. Research Question Three sought to explore the relationship between replication in a contemporary context and the potential effects on heritage buildings and their values. The results obtained in both case study locations help answer this research question as they demonstrate a real world application of heritage replication and the opinions of key informants in their professional roles. This section discusses the effects that replication. This section does not argue the detrimental effects of replication outweigh positive ones or vice versa, as it has already been determined that the appropriateness of replication is heavily context dependent.

Guidelines can result in either positive or negative effects caused by replication. This finding is pertinent to Research Question Four. Laneway developers in Vancouver found it especially challenging to design sympathetic and true to style replicated laneway houses due to the requirements for massing, size and location in the design guidelines. The guidelines were forcing an architectural style intended to be utilised for larger homes to be shrunk down in scale for smaller laneway homes. This results in the quaintness of the style being misappropriated. Key Informant 9, the strongest opponent of replicated styles directed blame towards the council for nostalgically desiring pitched roofs but on such a small scale the heritage features such as dormers ‘end up three feet from the edge so it looks pumped up and doesn’t have any quaintness whatsoever trying to fit in and doesn’t work’. Figure 49 demonstrates how the small scale of a laneway could look ‘pumped up’. The concern with the guidelines in this context is that they are altering the components of the style so that they are dissimilar from what a genuine example appears and the value of quaintness could be misconstrued by the observer. Thus, their interpretation could be different from what the original architects of the style sought to portray. The misinterpretation and affront to heritage values is compounded by treating them like items on a checklist that need to be incorporated to produce a heritage building. Such a way of thinking only serves to devalue the potency and messages behind the features.
A market desire for replicated styles could lead to architectural and building outcomes of lower quality. As traditional forms were found to not require as much attention to detail and building tolerances could be not as tight (KI 7). Inconsistencies could be hidden where in a contemporary building they would be evident to the observer. Key Informant 7, who sees and respects the values of traditional styles also felt that restrictive guidelines were altering the intention of the style resulting in the proliferation of lower quality building outcomes. The power of the market in determining the popularity of replicated styles is reinforced by this observation. It would be unfair to suggest that all replicated laneways or buildings are of lower quality than contemporary ones, a number of builders and developers will take great care. This effect is rather somewhat permitted by the choice of a replicated style. Individual quality control in the first instance lies with the builder. A building which is poorly built, or is built from poor quality materials will degrade heritage values and decay faster regardless of the style it is built in. It is more likely that greater degradative effects will be experienced in an areas showing signs of decay and low quality building than that which has good quality infill being built even if it is unsympathetic. Thus, the relationship between quality of building materials and the protection or degradation of heritage values is interrelated and strong.

The influence of the market in affecting whether replication is chosen as a design style or not and the subsequent factors of build quality and density is represented by Figure 50.
The relationship between ‘background’ and ‘foreground’ architecture was mentioned by informants in both case study locations as having effects on the potency of genuine heritage buildings and their values. By competing with genuine heritage buildings through clear replication it could weaken the potency of the genuine heritage example. If all architectural works in the street are outstanding, none individually stand out (KI 11). Furthermore, competition of background and foreground calls into question the legitimacy of the building’s existence in the first instance and the values it represents. The contestation between background and foreground is likely to be less noticeable in Vancouver than it is in Dunedin, because in Dunedin the rate of change in the streetscape is much lower and new insertions are highly noticeable. A middle ground of background and foreground is difficult to obtain however according to KI 1. Being unable to determine what is genuine and what is not can also be a risk to heritage values as it can call into question the integrity of both structures genuine heritage and replicated. Buildings should take design cues from those around them so as to be sympathetic to their surroundings and as is the preferred option for all informants than replication. If taking cues from buildings...
around, these features need to be carefully appropriated so that they do not detract from the potency of genuine examples and fit sympathetically with the streetscape.

Replication can have impacts on property and amenity values. As was observed in Vancouver, a consistent streetscape is thought to be indicative of stable investment and ensures good financial return compare to one which has a variety of styles (KI 10). This phenomena is unique to Vancouver where buyers have a strong preference, whereas in Dunedin they do not. The fact that there was no mention of market preference for styles in Dunedin is interesting as it suggests that it may not matter to the market. The property market is in many ways the biggest ally and foe to heritage and replication. When used as a tool in the Vancouver context, replication can encourage heritage retention through increased density provisions in the case of laneway houses. However, poorly designed and pastiche replications, fostered by the market, can also degrade heritage values. The influence of the market operates in both ways.

Replicating a style demonstrates to the observer that it is worthy of incorporating in modern day society and adds value to the streetscape. In adopting a design aesthetic from the past, it suggests that the whole approach and value set is of significance as argued by KI 10. Whether historic values are appropriate for modern day consumption or not is a debate which is in all likelihood never ending. However, while using heritage as a resource to be treasured and celebrated in contemporary society is considered a good outcome by informants, replication of an architectural style may not be the most appropriate method in all circumstances. The value in replication lies in maintaining consistency of aesthetic. In Vancouver, consistency of aesthetic equates to class and economic value. It would not be unreasonable then to endorse replication as a perfectly legitimate architectural choice for the streetscape and maintain a consistency in value. Dunedin was described as a ‘mashup of discordant values’ and in this context a consistency in values and style will be less essential and offers the potential for contemporary styles to be absorbed into the streetscape with little effect. Succinctly, if the values of an areas or street were inconsistent to begin with, fewer detrimental effects will be experienced by contemporary or uncharacteristic forms. As a baseline, unsympathetic architecture irrespective of style will always lead to greater detrimental outcomes. As a good example, Figure 11 of infill from the Dunedin case study was regarded by all informants shown the picture as a poor outcome for the street.

Communities who are accepting of replication as the local vernacular style and a safe option for development are unlikely to view it as having a negative effect on heritage values. For home owners, replication and its safety net function for property values will, in a cost-benefit scenario outweigh the potential degradative effects to heritage values. Furthermore, replication may have
be endorsed in community development guidelines with the motivations of reducing the appearance of transiency or change within an area. Key Informant 11 reiterated that communities resist enabling a change of scale within their area and that:

as a matter of public policy you never do anything that lowers the value of property...basically in a heritage district you don’t want to change the scale’. There is certainly architectural merit and cultural merit and all these other things, the generality of trying to save the look, character and feel of the neighbourhood [is desired by the community]. Emphasis added (KI 11).

It is evident not just from this informant but as a general sentiment that character, look and feel are as, if not more important to communities than the values of heritage buildings potentially affected by replication. As long as an insertion whether contemporary or replicated adds value or is at least ‘cost neutral’ a term coined by KI 4, style does not matter. Replication will be the best outcome in some circumstances but not in others, where contemporary solutions will be a better fit. Perhaps the most insightful and pragmatic comments were offered by KI 4, Heritage Advisor and KI 9 Architect-Heritage Advisor (Table 13).

We should be brave enough to accommodate new and contemporary architecture. Yes were are going to make mistakes, buildings that everyone will look back on and say that is horrific, but there may be 10 others that are worthy of recognition in the future, we have to be brave enough to do that. That sounds strange from the heritage sector but that is what happens. Things move on and heritage is about recognising change and cumulative significance (KI 4) (Emphasis added).

I want to take the radical conservatism out of heritage. It’s our history and should be treasured. It’s not a stagnation. We need to move forward with issues of density, energy, and liveability lots of issues and pretending to live in the 19th century isn’t going to help us right. However it doesn’t mean we discard it but treasure its good points and understand things about it. Certain areas might have to be designated as something else, we don’t have to preserve everything. How do we combat this and develop a liveable city. Heritage can help us create a more liveable city but not by replicating what’s there (KI9) (Emphasis added).

Table 13: Heritage sector opinions of contemporary values

These informants changed the researcher’s perspective that heritage buildings and values must be protected and preserved at all costs. The researcher had initially placed an overemphasis on heritage values as sacrosanct, too valuable to risk modification. Almost counterintuitively, heritage advocates look positively towards contemporary architecture. Being inflexible and
creating barriers to new infill and contemporary insertions will only create an image of heritage as anti-progressive and stalling development, one of the biggest failings of the Arts and Crafts movement in the first instance (Crawford, 1997). This realignment in the researcher’s thinking has changed his opinion of the importance of heritage values and architectural styles. Rather than architectural styles being of highest importance, it is argued that liveability should be the biggest concern and aim of development. This is a departure from that developed from the theoretical framework (Figure 8) which placed architecture and the class values espoused at the top of all considerations. Figure 51 below demonstrates this realignment of values.

### 6.4 Infill design in areas of heritage character

Taking lessons from primary and secondary research, the recommendation of factors for design guidelines completes the second objective for this chapter. Considering the realignment of principles above, liveability should be of highest consideration followed by contextual appropriateness and the incorporation of modern values. Architectural styles are a way of representing and enhancing these values but should not be the priority. With this viewpoint, the following factors have been recommended in Table 14. The key informants had a detailed knowledge of when replication could be a good outcome for the streetscape and heritage values. These factors have been developed from the explicit and implicit considerations which they have raised, as well as from themes that emerged in the theoretical framework. This is noted in the table below. It has been emphasised in this research that there are as many situations where replication is appropriate for a streetscape as the situations where it is not. The following factors...
are not tailored towards a specific style of architecture and allow for multiple styles to be inserted into the streetscape. They are intended to provoke thought as to how liveability can be ensured while allowing for the representation of contemporary (and heritage) values and architectural creativity.

Initially the research placed an emphasis on the Arts and Crafts movement and the Dunedin architect Basil Hooper specifically. Throughout the development of the theoretical framework and research for case study locations, the researcher began to question whether this specific focus was appropriate. After consideration it was decided that the research would instead use Arts and Crafts values as a framework to discuss the topic of replication. Basil Hooper would instead be used as an exemplar of factors to be taken into account in the design of infill housing. This change of focus leads to more tangible outcomes and progression of knowledge in the field. The results of this research are therefore applicable to architectural styles generally. To provide context to this section and include Basil Hooper, the ‘Ritchie’ house will be used as an example of an Arts and Crafts house and values. The purpose of this exercise is to imagine fictitious infill adjacent to the property and what factors recommended in the table below could be taken into account.

### 6.4.1 Factors for guidelines

<table>
<thead>
<tr>
<th>Factors</th>
<th>Potential questions &amp; aspects examined in guidelines</th>
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| Absorbency                     | Does the streetscape have intact tracts of heritage buildings?  
If so, design features should take more cues from surroundings and strongly attempt to retain character.  
If not, a greater variation in style between contemporary and replication will be able to be absorbed.  
Which style will retain character?                                                                                                                                                                |
| Density & rate of change       | What is the existing density in the neighbourhood? Retaining the same scale of development regardless of style reduces perception of change and effects on heritage values.  
What is the rate of change in the neighbourhood? If high, perception of change will be lowered and contemporary styles are likely to be more accepted.                                                       |
### Materials (KI & TF)

Replications of heritage features should utilise genuine materials e.g. columns not of plastic but stone.

Consider what materials are used elsewhere in the street and their colour. Using the same materials as those elsewhere can reduce perception of change and reduce any detrimental effects on heritage values.

High quality materials will not degrade as fast as poor quality ones. Any building of poor construction or materials will have worse effects on heritage values regardless of style.

Extent to which local materials are incorporated.

### Honesty of structure & its values (KI & TF)

Ensure aspects of scale, materials, textures, finishes and features are used appropriately so that if replication is chosen, old and new can be distinguished.

Ask why replication is to occur if it is chosen.

What values are intended to be communicated by the chosen character, if any?

Is the style being chosen because it’s attractive to the market?

Are the skills to build in a replicated or contemporary style present?

### Background/Foreground (KI)

Is the building intended to be a standout architectural piece or a background piece which complements the streetscape and heritage around? This will help determine the level of detail, scale and how much prominence of existing heritage buildings will be retained.

### Council Policies / Strategies (KI)

Goals of council documents and strategies will aid in determining the influences and positionality of replication.

Do any community/neighbourhood planning directives exist?

### Context (KI & TF)

Occupancy of area
Economic resources of area
Interior vs exterior detailing of styles
Internal layout
Indoor / outdoor flow

### Building details (KI & TF)

Does the infill take cues from the buildings around if applicable?

- Gables
- Dormers
- Fenestration and proportion
- Massing
6.0 Comparative Results & Discussion

<table>
<thead>
<tr>
<th>Potential for incorporation of modern values (KI)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scale</td>
</tr>
<tr>
<td>Level of detail e.g. fretwork, capitals,</td>
</tr>
<tr>
<td>Preservation of rooflines and geometry</td>
</tr>
<tr>
<td>Garden. Position of the building within the garden and its layout.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Potential</th>
<th>to utilise Passivhaus and energy efficient technologies. Extent to which building styles influence this.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>What ‘modern’ values do you want to portray? Capitalist? Prefabrication</td>
</tr>
</tbody>
</table>

Table 14: Factors to be taken into account in design of infill housing.

(KI): Derived from primary research. TF: Derived from theoretical framework.

6.4.2 Basil Hooper’s ‘Ritchie House’ in Dunedin

Built in 1914 as a home for the elite Ritchie family this home is one of the most significant designed by Basil Hooper. A remarkable example of the Arts and Crafts style this home conveys many of the messages and values of the Arts and Crafts movement and is a Category One listed building (Dunedin City Council, 2013). The area in which it is located was one of the wealthiest, the status and lives of early residents in the area portrayed this (Dunedin City Council, 2015). The house is prominently positioned below the town belt (Figure 52) and looks out over the central business district (Figures 53 and 54). It is built of brick, concrete and timber with a slate roof (Heritage New Zealand). Fetching buttresses flank the front, leadlight and steel windows (emerging technology at the time) (Figures 55-56) adorning the house which is positioned on a large gently sloping section with an elaborately designed garden complementing the residence (Allen, 2000). Its garden reinforces the importance of nature to the Arts and Crafts movement (Figure 57). The interior is elaborately decorated with wood panelling, arts and crafts detailing and Hooper’s motifs such as tulips and stained glass. The Ritchie house is widely considered to be Hooper’s finest Arts and Crafts house due to its striking features and build quality. It provides a good case study scenario for infill development.
6.0 Comparative Results & Discussion

Figure 52: Location of the Ritchie House (red star). (Source: Google Maps, 2015).

Figures 53 and 54 taken from blue star. Note town belt behind the Ritchie House.

Figure 53: The prominent overlook of the Ritchie house. (Source: Researcher’s private collection, 2015)

View: North-West from the University of Otago campus
6.0 Comparative Results & Discussion

Figure 54: The prominent overlook of the Ritchie house. Zoomed in. (Source: Researcher’s private collection, 2015)

View: North-West from the University of Otago campus

Figure 55: Street facing perspective of the Ritchie house (Source: Researcher’s private collection, 2015)

View from Heriot Row
6.0 Comparative Results & Discussion

Figure 56: Below property on street (Source: Researcher’s private collection, 2015)

View from Heriot Row

Figure 57: Garden of the Ritchie house (Source: Researcher’s private collection, 2015)

View from driveway at the rear of the property
6.0 Comparative Results & Discussion

6.4.3 Example of infill design considerations: Ritchie house in Dunedin

The following factors and aspects in Table 15 could be included in the design of fictitious infill adjacent to the Ritchie house. These have been based on the template of considerations laid out above.

<table>
<thead>
<tr>
<th>Factors</th>
<th>Considerations</th>
</tr>
</thead>
</table>
| Absorbency                     | The area has intact tracts of heritage homes of mixed style including Arts & Crafts, Edwardian and Jacobean. There is also a school block of modernist style.  
                                 | Given the prominence of the Ritchie house, infill should take design cues to retain the character of the area.                                                                 |
|                                | Due to intact tracts of heritage buildings, replication could be a valid insertion here.                                                                 |
| Density & rate of change       | Rate of change in the area is low. Therefore any infill development will be noticeable. Development of the same or smaller scale than the Ritchie house will help reduce perception of change. |
|                                | Density is relatively high with large character homes converted into student accommodation.                                                                 |
| Materials                      | Brick and roughcast would make appropriate building materials given their extensive use in the Ritchie house.                                                                 |
|                                | Elsewhere in the street roughcast is also extensively used and weatherboard in the wider surrounding area.                                                                 |
|                                | Local materials may not be appropriate in this context. Central Otago schist is the closest localised material but may look out of character in the streetscape. |
|                                | Regardless of style, high quality materials must be used to not detract from the aesthetic and social values of the area and the prominence of the Ritchie house. |
| Honesty of structure & its values | If an element of replication is to occur, the infill must be discernible as new and not confused with genuine heritage examples.                              |
|                                | If replication is to occur, heritage features should be of appropriate scale and constructed of authentic materials despite potentially being confused with genuine heritage examples. Replicated features |
### 6.0 Comparative Results & Discussion

| Background/Foreground (KI) | The infill should be a background piece that ensures the prominence of the Ritchie house. Infill will have a similar level of detail but be of smaller scale. It should complement the streetscape, but not try to introduce radically new values or eye catching architectural features. |
| Council Policies/Strategies (KI) | The Dunedin Heritage Strategy 2007 section: 1.3.6 is the most directive: *Avoid unsympathetic design, mock heritage, modern replications or other undesirable impacts on such sensitive sites.* The only community planning document that exists is the Dunedin City District Plan. 2GP rules to be conferred Any development will require a resource consent to proceed. The DCC discourages replicated styles and encourages contemporary insertions that are mindful of character and heritage values. |
| Context (KI & TF) | The area was once occupied by the wealthy elite of Dunedin. Arts and crafts values generally (Not repeated here) Arts and Crafts houses emphasised the inclusion of a large, manicured garden. Such a garden spoke to a connection with nature. Should be retained. |
| Building details (KI & TF) | Insertion should pick up on strong pitched rooflines and their relationship to the strong contrast created by the veranda and leadlight windows. |

will have greater detrimental and devaluing effects than poorly constructed ones if low quality or inappropriate materials are used.

Why replicate? If replication is chosen, is it as a homage to the Ritchie house because its values have worth or significance to modern day, or because the style is aesthetically pleasing?

Do Dunedin builders have the skills necessary to authentically and honestly replicate the style. No – consider contemporary style. Yes – replication may be suitable.
Given the strength of character from complex roof geometry, a flat roof would not be appropriate to retain street character. Colours used should incorporate oranges, dark blues, creams & greys similar to that of the Ritchie house, though in different combinations and compositions. The Ritchie house incorporated emerging technologies such as steel sashes to exploit natural light and solar energy. For this reason, emerging technologies such as Passivhaus should be considered. Incorporation of dormers could be considered. Appropriate scale of dormers and sash windows needs to be ensured. Prominent bay windows or some break to a flat face should be considered as all of the buildings in the street have a varied frontage. Diamond shapes, tulip motifs and landscape scenes in stained glass were widely used in Hooper’s houses. Proportioning of windows were taller than they were wide in most cases. Small details such as these could be incorporated to demonstrate Hooper’s design principles but sparingly to preserve the potency of the Ritchie house. Scale of building should not cast shadows in surrounding buildings.

Potential for incorporation of modern values (K) Potential for either contemporary or replication styles to incorporate technologies such as Passivhaus and other energy saving technologies. What other values are intended to be presented by the infill? These help ensure liveability and should be an important consideration.

Table 15: Design factors to be considered in infill adjacent to Ritchie House.

The above assessment considered heritage values unique to the Ritchie house and its context. These factors above have the ultimate goal of ensuring high quality liveability outcomes, determined in this research to be the most important objective to pursue. Considering the historic context of the Ritchie house, the area was occupied by the wealthy of Dunedin, and many of their elaborate residences remain. Any new insertion into the area should be detailed to the extent that it does not appear blank and unadorned as in Figure 46. A lack of detailing could reflect a lack of awareness of the values of the Ritchie house. The largely intact character of Heriot Row’s
mixed heritage styles means that replication of certain design features may be a viable design method for the site. Attention to the detail of surrounding buildings taking cues from the features is important in an area with substantially detailed and ornate houses. These cues could comprise some of Hooper’s A contemporary insertion with little detailing, a flat roof, concrete and glass materials, straight lines and smooth machined surfaces will look unadorned by contrast, even if a minimalist design is desired. Though it could be argued that the values of the street were discordant to begin with (KI 5), a radically different insertion would elevate itself above the aesthetically ‘old’ consistency and become overtly prominent in the streetscape, detracting from the potency of examples such as the Ritchie house. Rates of change in the area are very low. While there has been observable conversion of heritage properties into student flats, Bed and Breakfasts and studio accommodation, built density through new infill has largely not occurred. Low rates of change in the area will mean that change is more noticeable (KI 11) and a cautious approach to insertion would be appropriate.

Consideration must be given to the skills of builders and tradespeople and their abilities to honestly replicate the features of a heritage style. The detailed lead lights, stained glass, sash windows, dormers, recesses and bays of the Ritchie house would have required a high level of craftsmanship and skill to build. The colour palette recommended also seeks to reduce perception of change by reducing contrast. Similar colours between the Ritchie house and new infill will suggest they share some of the same values, thus maintaining consistency in streetscape values. Quality materials and building techniques were found to have arguably as big of an impact on heritage values as architectural style. A poor quality insertion would drag down the overall amenity of the area faster than a high quality insertion and the same is true of the Ritchie house and streetscape. Background and foreground considerations are important to this example as the Ritchie house is recognised as one of Dunedin’s best Arts and Crafts homes. Therefore, it would be unwise to build to the same level and prominence at the risk of reducing potency.

Strategies of the DCC and the resource consent process have an element of influence over the design of infill if the new build is not considered a permitted or controlled activity. Discretionary and restricted discretionary activity statuses could result in the development appearing before a hearings panel who can prescribe their own conditions on design. Furthermore, the potential for public or limited notification could result in submissions being made on the insertion from community members. The Heritage Strategy 2007 discourages replication and could be taken into account by planners when assessing the resource consent. Whichever design style is chosen, opportunities for new technologies and modern values should be embraced such as energy
efficient technologies. These technologies make sense not only in an environmental sense but also in an economical sense in the long term.

These guidelines represent the collective thinking of both primary and secondary research. The principles of the Arts and Crafts movement underpin these guidelines and have been further informed by primary research. Utilising the research to develop design factors will ultimately lead to more tangible outcomes for practical application. The above example has demonstrated that the design of infill in heritage areas consists of complex factors and there are many considerations to be accounted for. These recommendations have meaning because they demonstrate that managing and celebrating heritage does not consist of a formula or checklist to be applied, the reality is far more complex. The factors above are highly variable and context dependent, that is the nature of heritage values. In the example above an element of replication was indeed the best outcome for heritage values and the streetscape, though in others it may not be. As noted by KI 4, infill development must be at least cost neutral for heritage values. Any opportunity to enhance these values considering the factors above, while being true to context and contemporary values is desirable.
Chapter Seven: Conclusions

Architectural styles express social values. Styles are products of the time and context in which they are developed. This research has explored the topic of heritage replication and social values within architectural styles. The topic was explored through two case studies; Laneway houses in Vancouver, Canada and infill housing in Dunedin, New Zealand. These case studies were chosen as heritage buildings in both locations are experiencing pressures which make demolition and new rebuild a lucrative development option. This approach used enabled an in-depth examination of two cities with heritage issues that are similar in the challenges that are faced but differ in the ways they are managed and approached. The findings of this research concluded with the recommendation of factors to be considered in design guidelines of infill housing in heritage areas of Dunedin.

7.1 Synthesis of results

Heritage values can be protected or degraded through infill development. Regardless of style, replicated or contemporary, unsympathetic architecture risks degrading heritage values. Unsympathetic styles are those which do not take cues from other buildings in the street or context. This research was grounded in the values of the Arts and Crafts movement as a set of principles to be considered. Existing literature demonstrated that there are links between the Arts and Crafts movement, Garden City theory and New Urbanism. The linkages and differences between these three areas, as well their principles were used as the underpinnings of primary research. These three topic areas have informed the topic of heritage replication and provided oversight how it may be influenced. The replication of the Arts and Crafts style in a contemporary context was found to embody a number of the principles of these three movements such as: a belief that the values of the past can improve the present, environmental sustainability and a connection with nature, community building, quality of design and ornateness, density, market forces, and aspects of socialism. Replication therefore does contain some of the values of the movements that inform them but the expression and emphasis will be abstracted. This research had a threefold focus. First it sought to obtain an understanding of Arts and Crafts values. Second it examined the replication of an architectural style in a contemporary context, the extent to which social values were contained in the replication and effects on heritage values. Third, considering
7.0 Conclusions

the findings, the research recommended factors to be taken into account in the design of new infilling heritage areas.

To address the objectives both primary and secondary research was undertaken. This research has affirmed that the replication of architectural styles cannot simply be labelled ‘good’ or ‘bad’, for heritage values. Some people believe that replication is a good outcome, ensuring consistency and aesthetic harmony, while others argue that it is contextually inappropriate and undermines the potency of heritage values. Contextual factors will influence the appropriateness of replication in any given circumstance. A site, street and area specific assessment approach is needed to determine what factors and design features should be taken into account for new infill. The research has shown that Arts and Crafts values are reflected to an extent within architectural form and planning today. Laneway houses in Vancouver demonstrate Arts and Crafts values through architectural form and the ethos of the developers whom build them.

Values are reflective of the time from which they are derived. Modern technologies such as the Passivhaus movement, energy efficiency and the production system of prefabrication are in essence ‘new’ Arts and Crafts values. Contemporary architecture also allows these new values to be incorporated, perhaps more effectively than replicated styles, which were best suited to fit the needs of their time. The quality of materials in all cases has the biggest impact on heritage values and is more important than the style chosen. Whether or not replication is the best outcome for heritage and the streetscape depends on multiple factors. The real estate market was found to have a large impact on the economies behind contemporary or replicated styles. For example, in Vancouver new infill of replicated Arts and Crafts style embodies values of safety, family and financial security. Widespread development in this style is sensible, as this is what property buyers want. Dutifully the market provides. Conversely in Dunedin, new infill occurs primarily in the area close to the university in the special character areas where transient students are renting properties and in all likelihood will not be concerned about the style in which their accommodation is built so long as it meets their needs. Students will be more concerned that they live close to university, their flat is affordable, private and functional. Knowing this, replication may not be as important of a consideration for a developer. Above all considerations, increased liveability and quality of life should be the overall aim of any infill insertion in a heritage area.

7.2 Reflections and avenues for future research

Heritage buildings are important assets to cities. More than just their physical presence they embody values of the society, economy and people and time which they are from. This research has contributed to an understanding of how Arts and Crafts values are reflected within built form
and planning today. Considering the findings of research in Vancouver and the perspectives of informants in Dunedin, this research has also recommended factors to be taken into account in the design of infill housing in Dunedin’s heritage areas. The case studies have demonstrated that while quite different in terms of spatial size, rates of change, economic and population growth, challenges to heritage values are universal. The positionality of local authorities and the market towards replication can have a bearing on its occurrence, and is extremely context dependent. The strength of this research however is that while it was grounded in Arts and Crafts as a set of values for exploration, the principle of replication and the guidelines developed can be applied to many other architectural styles.

The research was restricted in that it only investigated two case studies. Broadening the scope of the research to include more locations such as Pasadena, California, would help increase knowledge of how Arts and Crafts values are reflected within built form today. Further research within the timeframe was not possible, and future research could be undertaken on a wider scale. There is also the potential to examine in greater detail the impacts that local authority policies and the role of the market influencing replication or contemporary design styles.

This was a successful exercise for the researcher who gained experience undertaking primary research independently. The Vancouver component of this research was especially valuable for the researcher who at the completion of this exercise felt more confident in his ability to interview key informants, make observations and travel by himself in an unfamiliar environment with a low level of assistance. The researcher developed a more rounded and insightful understanding of the topic area than he had prior to this exercise. While interested in the protection of heritage buildings, based on the findings the researcher now considers that replicated and contemporary styles can coexist with one another and has a greater appreciation of the values contained within different architectural styles.

7.3 Final remarks

Heritage buildings frequently have such special significance that doing anything that could possibly degrade their potency or the values of the time would be sacrilegious. As determined by KI 9 it may be ‘wrong to think heritage is special’, and that it does indeed have a ‘radical conservative element’. Heritage values are worth protecting, but protection at all costs through restricting architectural creativity and progress may be detrimental to this ambition. This research has shown that social values are definitely represented by architectural styles and that contemporary planning and built form does embody many of the values of heritage buildings and movements, such as Arts and Crafts. Replication is a grey topic that will always be disputed. This
Conclusions

research never sought to address this debate. Replicating a style and altering the context in which its values are embodied has both positive and negative connotations for heritage values, this can be agreed upon. Managing change will lead to much more beneficial outcomes for both heritage values and the streetscape. Architectural styles represent the best ideas of liveability of their time. The overarching goal of any new insertion into an area of heritage character should be to enable the best (contemporary) notions of liveability possible, while not detracting from the potency and values of heritage buildings representative of their time. These two ideals can exist in harmony, and the final product should be the both contemporary liveability and sympathy. Perhaps most eloquently put by KI9, ‘Heritage can help us create a more liveable city but not by replicating what’s there’.
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Appendices

Appendix A: Questions for Key Informants
Appendix B: Observations Vancouver
Appendix C: Observations Dunedin
Appendix D: Participant Information Sheet
Appendix E: Dunedin Special Character Areas Map
Appendix A: Questions for Key Informants

Planners in Vancouver

Please tell me a little about your background and role

1. What measures or methods do you think are appropriate and effective for ensuring residential heritage character is protected?

2. In what ways are social values expressed in heritage buildings and represented through their architectural form?

3. What are your opinions generally on the replication of heritage architectural styles in a modern context for new residential builds?

4. To what extent do you think that heritage replications contain the social values of the movements which preceded them?
   a. Specifically for Arts and Crafts Laneways, to what extent do you think they take into account the social values and mission of the movements which preceded them?

5. Considering heritage replication styles generally, how beneficial are they in terms of the heritage values of a building or an area? [Prompt if necessary: to what extent do you think they enhance/protect or degrade them or impact on amenity for example?]

6. Considering many architectural styles such as Arts and Crafts took inspiration looking to past socio-political ideas in their architectural expressions and was considered authentic and genuine, to what extent does this mean that replication heritage is any less genuine?

7. Do you think infill housing should be designed in a sympathetic style to existing heritage styled buildings, or are modern uncharacteristic styles as desirable?

8. What are the implications of a ‘modern’ building, uncharacteristic of an existing housing area as compared to a sympathetically designed replication heritage one?

9. To what extent do you see New Urbanism or Neo-traditionalist movements as able to incorporate the social values of the movements which preceded them?

10. To what extent have laneways have achieved the desired density increase for which they intended?

11. To what extent do you think that heritage styled laneways have effectively protected heritage values in residential areas?

12. To what extent if any does the quality of materials used in new builds regardless of aesthetic design, has impact on any effects on heritage values?

Planners in Dunedin

Please tell me a little about your background and role
1. What measures or methods do you think are appropriate and effective for ensuring residential heritage character is protected?
2. To what extent are social values contained within heritage buildings and represented through their architectural form?
3. What are your opinions generally on the replication of heritage architectural styles in a modern context for new residential builds?
4. To what extent do you think that heritage replications contain social values of the movements which preceded them?
5. Considering heritage replication styles generally, do you think they are beneficial or detrimental for the heritage values of a building or an area? [Prompt if necessary: to what extent can they enhance/protect or degrade them or impact on amenity for example?]
6. Considering many architectural styles such as Arts and Crafts took inspiration looking to past socio-political ideas in their architectural expressions and was considered authentic and genuine, to what extent does this mean that replication heritage is any less genuine?
7. To what extent do you see New Urbanism or Neo-traditionalist movements as able to incorporate the social values of the movements which preceded them?
8. To what extent do you think the Garden City movement is reflected in Dunedin? [Prompt if necessary: In terms of the spatial form of the city]
9. The Dunedin Heritage Strategy 2007 has a number of actions relating to sympathetic design:
   ‘1.3.6 Assessing development proposals likely to impact on heritage properties or sites to avoid unsympathetic design, mock heritage, modern replications or other undesirable impacts on such sensitive sites’
   a. Here unsympathetic design and mock heritage and modern replications are weighted as equally undesirable. Unsympathetic design and mock heritage are seemingly the opposite of each other in design outcomes. How do you determine which of these design styles are most suitable for the given context?
10. In which circumstances would a ‘modern’ building, uncharacteristic of an area be a more suitable alternative than a sympathetically designed replication heritage one?
11. To what extent if any does the quality of materials used in new builds regardless of aesthetic design, has impact on any effects on heritage values?

Academics and architect academics

Please tell me a little about your background and role
1. What measures or methods do you think are appropriate and effective for ensuring residential heritage character is protected?

2. In what ways are social values expressed in heritage buildings and represented through their architectural form?

3. What are your opinions on the replication of heritage architectural styles in a modern context for new builds?

4. To what extent do you think that heritage replications contain the social values of the movements which preceded them?

5. Do you think the residents of heritage replication houses realise the extent to which the architectural design of the house they live in was influenced by an earlier socio-political movements.

6. Considering heritage replication styles generally, how beneficial are they in terms of the heritage values of a building or an area? [Prompt if necessary: to what extent do you think they enhance/protect or degrade them or impact on amenity for example?]

7. Considering many architectural styles such as Arts and Crafts took inspiration looking to past socio-political ideas in their architectural expressions and was considered authentic and genuine, to what extent does this mean that replication heritage is any less genuine?

8. What are the implications of a ‘modern’ building, uncharacteristic of an existing housing area as compared to a sympathetically designed replication heritage one?

9. To what extent do you see New Urbanism or Neo-traditionalist movements as able to effectively incorporate the social values of the movements which preceded them?

10. To what extent does quality of materials used in new builds impact on any effects on heritage values?

11. Considering replication heritage designed in sympathy to existing buildings in an area, does the machine made prefabrication of components have any effect on the heritage values of the surrounding heritage buildings?

_Heritage NZ and heritage associations_

Please tell me a little about your background and role

1. What measures or methods do you think are appropriate and effective for ensuring residential heritage character is protected?

2. To what extent are social values contained within heritage buildings and represented through their architectural form?

3. What are your opinions on the replication of heritage architectural styles in a modern context for new builds?
4. To what extent do you think that heritage replications contain social values of the movements which preceded them?
5. Considering heritage replication styles generally, do you think they are beneficial or detrimental for the heritage values of a building or an area? [Prompt if necessary: to what extent can they enhance/protect or degrade them or impact on amenity for example?]
6. Considering many architectural styles such as Arts and Crafts took inspiration looking to past socio-political ideas in their architectural expressions and was considered authentic and genuine, to what extent does this mean that replication heritage is any less genuine?
7. Do you think infill housing should be designed in a sympathetic style to existing heritage styled buildings, or are modern uncharacteristic styles as desirable?
8. In which circumstances would a ‘modern’ building, uncharacteristic of an area be a more suitable alternative than a sympathetically designed replication heritage one?
9. To what extent if any does the quality of materials used in new builds regardless of aesthetic design, has impact on any effects on heritage values?

Laneway Developers

Please tell me a little about your background and role

1. What measures or methods do you think are appropriate and effective for ensuring residential heritage character is protected?
2. To what extent are social values contained within heritage buildings and represented through their architectural form?
3. What are your opinions generally on the replication of heritage architectural styles in a modern context for new residential builds?
4. To what extent do you think that heritage replications contain social values of the movements which preceded them?
5. Considering heritage replication styles generally, do you think they are beneficial or detrimental for the heritage values of a building or an area? [Prompt if necessary: to what extent can they enhance/protect or degrade them or impact on amenity for example?]
6. Considering many architectural styles such as Arts and Crafts took inspiration looking to past socio-political ideas in their architectural expressions and was considered authentic and genuine, to what extent does this mean that replication heritage is any less genuine?
7. Do you think infill housing should be designed in a sympathetic style to existing heritage styled buildings, or are modern uncharacteristic styles as desirable?
8. In which circumstances would a ‘modern’ building, uncharacteristic of an area be a more suitable alternative than a sympathetically designed replication heritage one?

9. Which architectural styles do your customers request most often and what do you think their reasons for doing so might be?

10. To what extent if any does the quality of materials used in new builds regardless of aesthetic design, has impact on any effects on heritage values?

11. Given components of the houses are prefabricated, to what extent do you view the design and construction of Laneways as a craft?
## 20 Laneways

### Assessment matters (See Chapter 3 for methodology):

| Character of the lane | Strength of character overall?  
<table>
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<td>Out of character homes?</td>
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<td>Heritage homes? What styles?</td>
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<td>All same styles?</td>
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<td>Carriageway</td>
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<td>Parking</td>
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<td>Greenery</td>
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<td>Lighting</td>
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<td>Noise</td>
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<td>Style of laneway</td>
<td>Modern?</td>
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<td>Historic?</td>
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<td>Sympathetic to main house?</td>
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<td></td>
<td>• Level of replication?</td>
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<td>• In what ways/features?</td>
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<td></td>
<td>1 or 2 storey</td>
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<td>Overall level of detail</td>
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<td>Materials</td>
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<tr>
<td>Arts and Crafts features</td>
<td>Gables/dormers</td>
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<td>Stained glass</td>
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<td>Porch</td>
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<td>Trim</td>
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<td></td>
<td>Garden</td>
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<tr>
<td></td>
<td>Other features</td>
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<tr>
<td></td>
<td>Overall is it honest?</td>
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</tbody>
</table>
Map of Laneway locations across Vancouver City (Source: Google Maps, 2015)
## Lane characteristics
- Unpaved gravel lane
- Houses of all different character
- Not a heritage street
- Wide carriageway
- Every house has a carpark
- Not lit by streetlights
- Quiet lane

## Laneway house characteristics
- Modern laneway
- Sympathetic to main house
- Flat roofed but retains geometry
- Mirrors balcony
- Two storied
- Wood and stucco features similar to main
- Glass panelling
- Overall not out of character to main house
<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paved lane</td>
<td>Heritage styled insertion into non-heritage area</td>
</tr>
<tr>
<td>Highrise apartment building adjacent</td>
<td>Main house does not appear to be a heritage example. Adds new character uncharacteristic of the area</td>
</tr>
</tbody>
</table>
| Lane has multiple garages and paved areas | A+C laneway  
Mini dormers look a little squashed due to the scaled down nature of the dwelling. Looks ‘puffed up’  
Aluminium windows not wooden  
Plantings outside  
No garage but parking spot |
| Houses in the street aren’t heritage examples |                                                                                           |
- Looks a little out of character in the area as it is replicated and looks a little faux.

<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unpaved lane with pot holes</td>
<td>Modern laneway</td>
</tr>
<tr>
<td>No plantings just freely growing grass</td>
<td>Appears main house has been demolished. Could have been a heritage example? Was the demolition to increase density or realise land value?</td>
</tr>
<tr>
<td>Double garages and bins dotted along</td>
<td>Wood, glass and stucco construction., Common vernacular materials</td>
</tr>
<tr>
<td>Not wide enough to park along</td>
<td>Quite large for the lane. Bigger outside balcony area than usual</td>
</tr>
<tr>
<td>Unlit</td>
<td></td>
</tr>
</tbody>
</table>
Main house

<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unpaved lane with pot holes</td>
<td>Heritage A+C laneway</td>
</tr>
<tr>
<td>No plantings just freely growing grass</td>
<td>Gables and heritage fenestration</td>
</tr>
<tr>
<td>Double garages and bins dotted along</td>
<td>Bay windows too</td>
</tr>
<tr>
<td>Not wide enough to park along</td>
<td>Single storied</td>
</tr>
<tr>
<td>Unlit</td>
<td>Matches existing A+C houses well in colour and materials</td>
</tr>
<tr>
<td></td>
<td>Massing and architectural features similar to existing</td>
</tr>
<tr>
<td></td>
<td>Roof brackets</td>
</tr>
<tr>
<td></td>
<td>Overall an honest replication of main house</td>
</tr>
<tr>
<td>Lane characteristics</td>
<td>Laneway house characteristics</td>
</tr>
<tr>
<td>------------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>• Paved lane. Greened on either side</td>
<td>• Laneway is very large</td>
</tr>
<tr>
<td>• Not that many properties have garages. More off street parking</td>
<td>• Same colour scheme and materials (shingles and wood) as existing house but existing has flat roof.</td>
</tr>
<tr>
<td>• Sloping lane</td>
<td>• Has dormers and gables but more appropriately scaled due to size of the building</td>
</tr>
<tr>
<td>• Quiet</td>
<td>• 1.5 Storied</td>
</tr>
<tr>
<td></td>
<td>• Very large double car garage facing the lane and entrance way is hidden because of this.</td>
</tr>
<tr>
<td></td>
<td>• Garage has the effect of reducing the overall honesty of the dwelling and making it less sympathetic</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Paved lane on a slope</td>
<td>• Modern laneway of stone and glass</td>
</tr>
<tr>
<td>• Lavish garages on either side</td>
<td>• Wooden second storey</td>
</tr>
<tr>
<td>• 2 more laneways in development in the lane</td>
<td>• Small balcony as well</td>
</tr>
<tr>
<td>• More in traditional style than modern</td>
<td>• Hidden garage door of glass</td>
</tr>
<tr>
<td>• Old house in modern form with flat roofs</td>
<td>• Shares fenestration and materials with existing house</td>
</tr>
<tr>
<td></td>
<td>• Does not look out of place and blends in well</td>
</tr>
<tr>
<td></td>
<td>• Tasteful landscaping in style and scale</td>
</tr>
<tr>
<td></td>
<td>• A good solution and use of space</td>
</tr>
<tr>
<td>Lane characteristics</td>
<td>Laneway house characteristics</td>
</tr>
<tr>
<td>-----------------------------------------</td>
<td>-------------------------------------------------------------------</td>
</tr>
<tr>
<td>• Paved lane with commercial and high density adjacent</td>
<td>• 1.5 storey gabled with slate roof</td>
</tr>
<tr>
<td>• Garages lining the street</td>
<td>• No garage</td>
</tr>
<tr>
<td>• Corner lot alongside local road relatively busy</td>
<td>• Same roof pitch as existing house</td>
</tr>
<tr>
<td></td>
<td>• Existing house not heritage example</td>
</tr>
<tr>
<td></td>
<td>• Aluminium windows</td>
</tr>
<tr>
<td></td>
<td>• Interesting roof geometry more complex than existing</td>
</tr>
<tr>
<td></td>
<td>• Stucco materials</td>
</tr>
</tbody>
</table>
### Lane characteristics
- Corner lot section
- Paved lane behind
- Wide set back from footpath nicely landscaped

### Laneway house characteristics
- Existing heritage house is blue weatherboard with gables and eaves.
- Laneway is scaled down version of main house on single storey
- Laneway copies fenestration, colour, pitch and materials
- Very akin to what was there before
- No garaging but a parking spot
- Sliding windows
<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paved lane</td>
<td>Laneway has double gables and shingle roofs</td>
</tr>
<tr>
<td>Approx. 6m wide</td>
<td>No garage for the laneway</td>
</tr>
<tr>
<td>Has both garages and OSP</td>
<td>Aluminium windows</td>
</tr>
<tr>
<td></td>
<td>Matches existing house well in colour, materials and fenestration, shutters, balcony</td>
</tr>
<tr>
<td></td>
<td>Established fruit trees around the laneway</td>
</tr>
<tr>
<td></td>
<td>Very sympathetic to existing house</td>
</tr>
<tr>
<td></td>
<td>Shrunken dormers</td>
</tr>
<tr>
<td></td>
<td>Sympathetic heritage architectural design</td>
</tr>
<tr>
<td>Lane characteristics</td>
<td>Laneway house characteristics</td>
</tr>
<tr>
<td>-----------------------------------------------------</td>
<td>---------------------------------------------------------------------</td>
</tr>
<tr>
<td>- Unpaved lane</td>
<td>- Only laneway in the street</td>
</tr>
<tr>
<td>- Traditional styles houses in the area</td>
<td>- Matches existing house in terms of roof pitch and colour.</td>
</tr>
<tr>
<td>- High fences in the lane</td>
<td>- Shingled instead of weatherboard</td>
</tr>
<tr>
<td>- Plantings up against the fences</td>
<td>- Large double car garage in the lane. Over scaled.</td>
</tr>
<tr>
<td></td>
<td>- Hides entranceway to the laneway house</td>
</tr>
</tbody>
</table>
- Tiny Juliet balcony on the first floor with grate on window serving no purpose.
- Oriented sideways so it doesn’t face the lane

<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unpaved lane</td>
<td>Mono-pitched roof</td>
</tr>
<tr>
<td>Traditional styles houses in the area</td>
<td>One level</td>
</tr>
<tr>
<td>High fences in the lane</td>
<td>Doesn’t face the lane but inwards to adjacent garage</td>
</tr>
<tr>
<td>Plantings up against the fences</td>
<td>Bigger setbacks than other laneways, has garden facing the lane providing outdoor space</td>
</tr>
<tr>
<td></td>
<td>Massing is subtle (walked past it)</td>
</tr>
</tbody>
</table>
Lane characteristics

- Quiet lane semi-paved
- Lots of garages on the street, this is the only laneway in the street
- High fences in the lane
- Plantings up against the fences

Laneway house characteristics

- Sympathetic to existing houses in the lane
- Not overtly lavish. Simple aesthetic
- Single level
- Shingled roof
- Easily negotiable entrance way
- Subtle overhangs
- Matches existing house in colour and materials
- Greater pitch angle on laneway house
- No guttering hence overhangs
- Elements of A+C features

<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unpaved lane</td>
<td>1.5 Storied</td>
</tr>
<tr>
<td>Traditional styles houses</td>
<td>Different colour to existing</td>
</tr>
<tr>
<td>in the area</td>
<td>house</td>
</tr>
<tr>
<td>High fences in the lane</td>
<td></td>
</tr>
</tbody>
</table>

- Unpaved lane
- Traditional style houses in the area
- High fences in the lane
- Greater pitch angle on laneway house
- No guttering hence overhangs
- Elements of A+C features
- Plantings up against the fences
- Takes certain design cues from existing house
- Aluminium windows
- Guttering and overhangs
- High fence and plantings
- Skylight in entrance way

<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Fully paved lane with garages along the street.</td>
<td>- Two dormers that look a little shrunken down and not far from edges of the roof</td>
</tr>
<tr>
<td>- Laneway well used for rubbish disposal and vehicle parking</td>
<td>- Large garage door uncharacteristic of the style and time period of the main house</td>
</tr>
<tr>
<td>- Quiet</td>
<td>- Roughcast materials sympathetic to the existing house and colour</td>
</tr>
<tr>
<td>- Approx 6m wide</td>
<td>- Overhangs</td>
</tr>
</tbody>
</table>
### Lane characteristics
- Fully paved lane
- Area distinctively wealthier
- Very little litter in the lane
- Not a lot of plantings
- High fences
- Approx. 6m wide

### Laneway house characteristics
- 2 car garage
- Very sympathetic to existing house
- Corner lot
- Matching fenestration to existing house
- Striking roof geometry
- Craftsman features honest
- Full sized dormers on dwelling look much more honest
<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Fully paved lane</td>
<td>• Single storied</td>
</tr>
<tr>
<td>• Double car garages along</td>
<td>• Simple fenestration</td>
</tr>
<tr>
<td>• Off street parking surplus</td>
<td>• Simple geometry</td>
</tr>
<tr>
<td>• Gently sloping</td>
<td>• 2 car garaging</td>
</tr>
<tr>
<td></td>
<td>• Matches existing house in colour, texture, fenestration type</td>
</tr>
<tr>
<td></td>
<td>• Entrance hidden as garaging dominates</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Sloping paved lane</td>
<td>• Two identical laneways</td>
</tr>
<tr>
<td>• Garages lining the street</td>
<td>• Slightly different colours between them</td>
</tr>
<tr>
<td>• Narrow lane only one direction</td>
<td>• Entranceways clearly articulated due to absence of garaging. 1 car park beside each laneway</td>
</tr>
<tr>
<td>• Lit by streetlights</td>
<td>• Half sized dormers</td>
</tr>
<tr>
<td>• Tree lined</td>
<td>• Marseille tiled roofs</td>
</tr>
<tr>
<td></td>
<td>• Completely different style to existing house of 70’s/80’s heritage</td>
</tr>
</tbody>
</table>

178
<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fully paved flat lane</td>
<td>Gabled with micro dormers</td>
</tr>
<tr>
<td>High fences all along</td>
<td>Same colour as existing house</td>
</tr>
<tr>
<td>Garages all along</td>
<td>Different roof material</td>
</tr>
<tr>
<td>Lit by streetlights</td>
<td>Textured concrete same as existing house</td>
</tr>
<tr>
<td></td>
<td>Fenestration matches existing house (rule of thirds)</td>
</tr>
<tr>
<td></td>
<td>Single car garaging</td>
</tr>
<tr>
<td></td>
<td>Plantings to grow along front of dwelling</td>
</tr>
<tr>
<td></td>
<td>High fencing along the lane boundary</td>
</tr>
<tr>
<td>Lane characteristics</td>
<td>Laneway house characteristics</td>
</tr>
<tr>
<td>------------------------------</td>
<td>---------------------------------------------------</td>
</tr>
<tr>
<td>Semi paved lane</td>
<td>Same colour as existing house</td>
</tr>
<tr>
<td>Modest area</td>
<td>Micro balcony with space for one chair in front of the dormer. Not fully functional.</td>
</tr>
<tr>
<td>Single car garaging along the lane</td>
<td>1.5 storied. Not full sized 1st floor</td>
</tr>
<tr>
<td>Flat lane</td>
<td></td>
</tr>
</tbody>
</table>

- Semi paved lane
- Modest area
- Single car garaging along the lane
- Flat lane

- Same colour as existing house
- Micro balcony with space for one chair in front of the dormer. Not fully functional.
- 1.5 storied. Not full sized 1st floor
<table>
<thead>
<tr>
<th>Lane characteristics</th>
<th>Laneway house characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Corner lot of suburban street and lane</td>
<td>• 1.5 Storey</td>
</tr>
<tr>
<td>• Grass verges and semi paved</td>
<td>• 1st storey half sized</td>
</tr>
<tr>
<td></td>
<td>• Similar roof geometry to the existing house</td>
</tr>
<tr>
<td></td>
<td>• Natural coloured wood flashings (local vernacular)</td>
</tr>
<tr>
<td></td>
<td>• Single car garage door</td>
</tr>
<tr>
<td></td>
<td>• Entrance form the lane as opposed to street</td>
</tr>
<tr>
<td></td>
<td>• Overall an honest scaled down example</td>
</tr>
</tbody>
</table>
Appendix C: Observations: Dunedin

20 Dunedin Infill Housing units
2 motel/hotel insertions

Area within which observations were made in Dunedin North (Area partly within Special Character Area Appendix E) (Source: Google Maps, 2015)
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
</table>
| - Heritage properties of mixed style and age including 1930’s villas, some Arts and Crafts and Edwardian Bungalows. | - From 1970’s  
- Second storey looks like it had been added after construction of ground storey.  
- Flat faced, doesn’t share any fenestration or geometry with surrounding properties. 3 carparks at front.  
- Mixture of brick and panelling. Surrounding heritage buildings of wood. |
### Surrounding characteristics
- Heritage properties of mixed style and age including 1930’s villas, some Arts and Crafts and Edwardian Bungalows.

### Infill characteristics
- Later infill than most in the street.
- From early 2000’s approx.
- Built from weatherboard. Quality material.
- Detailing on end of gable of arts and craft style. Appears to be a sort of flower style. The only detailing on the building.
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
</table>
| • Heritage properties of mixed style and age including 1930’s villas, some Arts and Crafts and Edwardian Bungalows. | • Later infill than most in the street.  
• From early 2000’s approx.  
• Built from cladding and steel roofing  
• Half timbering type detail on streetfront  
• Gable front Facing Street with Hip roof comprising main part of the roof.  
• Provides 3 car parks with minimal green space.  
• Overall being set back from the street it gives prominence to the Queen Anne styled building adjacent. |
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas, some Arts and Crafts and Edwardian Bungalows.</td>
<td>• Typical infill mainly developed by city council in this style (unsure whether this is one).</td>
</tr>
<tr>
<td>• Arts and Crafts house adjacent</td>
<td>• Brick with metal roof.</td>
</tr>
<tr>
<td></td>
<td>• 6 units deep</td>
</tr>
<tr>
<td></td>
<td>• Very small, one bedroom?</td>
</tr>
<tr>
<td></td>
<td>• Noticeably of a different period to buildings adjacent, does not detract from their prominence</td>
</tr>
<tr>
<td>Surrounding characteristics</td>
<td>Infill characteristics</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas, some Arts and Crafts and Edwardian Bungalows.</td>
<td>• Later infill than most in the street.</td>
</tr>
<tr>
<td></td>
<td>• From early 2000’s approx.</td>
</tr>
<tr>
<td></td>
<td>• Built from weatherboard. Quality material.</td>
</tr>
<tr>
<td></td>
<td>• Half hipped and gabled roof.</td>
</tr>
<tr>
<td></td>
<td>• Roof shares geometry of villa adjacent</td>
</tr>
<tr>
<td></td>
<td>• Subtle timbering detail</td>
</tr>
<tr>
<td></td>
<td>• While of 2 stories the roof style makes it appear smaller</td>
</tr>
<tr>
<td></td>
<td>• While main entrance does not face street it is clearly articulated with awning sheltering door</td>
</tr>
<tr>
<td></td>
<td>• Less parking provided for</td>
</tr>
<tr>
<td></td>
<td>• Overall sympathetically fits into streetscape referencing but not replicating surroundings</td>
</tr>
<tr>
<td>Surrounding characteristics</td>
<td>Infill characteristics</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------</td>
</tr>
</tbody>
</table>
| • Higher density units and early to mid-1900’s houses along road network. | • Timber material with metal roof  
• Repeated composition only altered on end unit which has extended frontage  
• Not architecturally remarkable to observe  
• Background piece  
• Does not account for fenestration of building adjacent  
• Retains setbacks |
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas and Edwardian Bungalows.</td>
<td>• Grouping of three infill buildings</td>
</tr>
<tr>
<td></td>
<td>• All different colours though retaining same architectural design</td>
</tr>
<tr>
<td></td>
<td>• 3 storied flat faced no bay or oriel windows like the heritage buildings adjacent</td>
</tr>
<tr>
<td></td>
<td>• Large car parking provision due to its density</td>
</tr>
<tr>
<td></td>
<td>• Doesn’t share any fenestration or fretwork detail</td>
</tr>
</tbody>
</table>
Neighbouring villa

<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas, Edwardian Bungalows and</td>
<td>• Built of weatherboard which is a durable option</td>
</tr>
<tr>
<td>terrace flats immediately adjacent.</td>
<td>• Large car parking provision due to its density</td>
</tr>
<tr>
<td></td>
<td>• Picks up on recess treatments on adjacent villa.</td>
</tr>
<tr>
<td></td>
<td>• Entranceway is articulated well between the two units.</td>
</tr>
<tr>
<td></td>
<td>• Street-facing fenestration is the same as the neighbouring villa</td>
</tr>
<tr>
<td></td>
<td>• Same colour palette as neighbouring villa though not excessively detailed that it</td>
</tr>
<tr>
<td></td>
<td>detracts from the neighbouring property</td>
</tr>
<tr>
<td></td>
<td>• Aside from lack of greenspace provision a good insertion into the streetscape.</td>
</tr>
</tbody>
</table>
### Surrounding characteristics
- Heritage properties of mixed style and age including 1930’s villas and Edwardian Bungalows. Adjacent to 2 storied Victorian terrace.

### Infill characteristics
- 2 storied dwelling drawing on many features of the surrounding heritage properties
- Identical roof colour of terrace flats adjacent
- Similar roof pitch to adjacent villa
- Similar but not identical fenestration to adjacent villa
- Detailing on street-face helps retain scale and window geometry with adjacent villa
- Car parking provisions are met with long driveway down the side
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
</table>
| • Heritage properties of mixed style and age including 1930’s villas and Arts and Crafts residences on the street-front | • Weatherboard material which is durable  
• One on site park provided  
• Same colour palate as adjacent villa  
• Fence typical of replicated era  
• Has ‘lean to’ layout and form typical of worker cottages from the period  
• Tasteful fretwork detail on the veranda not overriding other examples in the street but complementing  
• Symmetrical design and form  
• Overall a sympathetic insertion into the streetscape |
### Surrounding characteristics
- Heritage properties of mixed style and age including 1930’s villas and Arts and Crafts residences on the street-front

### Infill characteristics
- A typical 'Granny-flat' infill solution built across the city
- Very simple design repeated along the site
- No parking requirement
- Does not attempt to incorporate any features of the surrounding properties
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heritage properties of mixed style and age including 1930’s villas and Arts and Crafts residences on the street-front</td>
<td>Is actually a motel complex with a replication heritage front</td>
</tr>
<tr>
<td></td>
<td>The rest of the complex is built of the same materials though less of a replicated design</td>
</tr>
<tr>
<td></td>
<td>Has some detailing along roof line of oriel windows and bay windows</td>
</tr>
<tr>
<td></td>
<td>A pretty good sympathetic insertion considering example next door with half timbering details and verge-board and soffit detail</td>
</tr>
</tbody>
</table>
Adjacent properties

<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts residences on the street-front. Also a number of motel complexes.</td>
<td>• Motel complex with a two storied, gabled weatherboard bungalow on street facing lot with triple gabled roughcast and tile roof complex block adjacent</td>
</tr>
<tr>
<td></td>
<td>• Very detailed verge board and veranda treatments on yellow building with articulated entranceway</td>
</tr>
<tr>
<td></td>
<td>• Veranda fretwork takes cues from the adjacent wooden property neighbouring the site in photo above</td>
</tr>
</tbody>
</table>
• This is an award winning architecturally designed motel complex
• Apart from the scale of the complex the replication could be viewed as a convincing genuine heritage example, especially the yellow building.

Adjacent house
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts residences on the street-front. Also a number of motel complexes.</td>
<td>• Relatively little adornment on the house with weatherboard incorporated into roughcast</td>
</tr>
<tr>
<td></td>
<td>• While being symmetrical like the heritage example adjacent it has little detail</td>
</tr>
<tr>
<td></td>
<td>• Lack of detailing makes it look cheap and mannered</td>
</tr>
<tr>
<td></td>
<td>• Picketed fence is out of character for the style</td>
</tr>
<tr>
<td></td>
<td>• Corner sites are especially prominent and a more detailed or eye catching design could be more appropriate</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts residences on the street-front. Also a number of motel complexes.</td>
<td>• Symmetrical repeated pattern</td>
</tr>
<tr>
<td></td>
<td>• Twin gables</td>
</tr>
<tr>
<td></td>
<td>• Roughcast materials</td>
</tr>
<tr>
<td></td>
<td>• Uninspiring design</td>
</tr>
<tr>
<td></td>
<td>• Covered front porch with high fence hiding small grassed area</td>
</tr>
<tr>
<td></td>
<td>• Parking requirements met by long driveway and to the rear of the complex</td>
</tr>
<tr>
<td></td>
<td>• Adjacent is a wooden heritage example with elaborate bay windows and more interesting roof geometry</td>
</tr>
<tr>
<td></td>
<td>• Overall, the values of this infill are quite different to those of the</td>
</tr>
</tbody>
</table>
The lack of interesting design and repeated style makes it appear that the developer is trying to maximise the number of rooms within the complex. Maximise density.

- Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts residences on the street-front. Also a number of motel complexes.
- Symmetrical repeated pattern
- Roughcast materials
- Uninspiring design
- The units face a different direction to the street compared to all those around
- Entranceways are hidden at the rear of the units rather than articulated at the front
- Adjacent is a wooden heritage example with elaborate bay windows and more interesting roof geometry
- Overall, the values of this infill are quite different to those of the heritage example adjacent. The lack of interesting design and repeated style makes it appear that the developer is trying to maximise the number of rooms within the complex. Maximise density.
### Surrounding characteristics

- Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts residences on the street-front. Also a number of motel complexes.

### Infill characteristics

- New insertion only a couple of years old.
- Built from brick with metal roof. If properly maintained will last.
- As mentioned corner sites are important for streetscape amenity and appearance
- Fence appropriately matches building in terms of material and colour
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
</table>
| • Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts and Jacobean residences on the street-front. Also a number of motel complexes. | • Concrete construction with wooden details for balcony and half timbering  
• Colour scheme adds extra detailing though the majority is a lighter tone than the genuine heritage example next door allowing it to blend into the background  
• Roof geometry is given extra detail through the addition of a lower gabled portion  
• Massing reflects that of Mandeno house adjacent |

<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
</table>
| • Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts and Jacobean residences on the street-front. Also a number of motel complexes. | • Additional development to Mandeno house undertaken in a contemporary style  
• Retains colour scheme of the original building adding more units on site  
• Flat roofed while retaining strong geometric massing  
• Rule of thirds fenestration has been retained  
• Overall a tasteful and sympathetic modern addition to heritage building |
<table>
<thead>
<tr>
<th>Surrounding characteristics</th>
<th>Infill characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Heritage properties of mixed style and age including 1930’s villas, Arts and Crafts and Jacobean residences on the street-front. Also a number of motel complexes.</td>
<td>• Newly developed motel complex (Cream coloured) adjacent to heritage example (Green with Tiled roof)</td>
</tr>
<tr>
<td></td>
<td>• Takes cues from the existing building in terms of scale and massing, fenestration and balcony decoration</td>
</tr>
<tr>
<td></td>
<td>• Does not override heritage home with plain simple colour</td>
</tr>
<tr>
<td></td>
<td>• Entranceways are articulated with shelters over doors</td>
</tr>
<tr>
<td></td>
<td>• Repeated pattern likely necessary for motel use but makes it easily identifiable as a modern insertion</td>
</tr>
<tr>
<td></td>
<td>• Overall, sympathetic replication by same owners as the existing heritage example</td>
</tr>
<tr>
<td>Surrounding characteristics</td>
<td>Infill characteristics</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>• A mixture of Edwardian bungalows but mainly hotel/motel infill from the 70’s.</td>
<td>• Roof is a cross between a Mansard and two Saltbox type roofs meeting in the middle and atypical of that in the street</td>
</tr>
<tr>
<td></td>
<td>• Colour red makes the roof stand out in the street too, drawing attention to the irregularity of its form</td>
</tr>
<tr>
<td></td>
<td>• Symmetrical design atypical of heritage buildings in street</td>
</tr>
<tr>
<td></td>
<td>• Pattern repeated behind for increased density</td>
</tr>
<tr>
<td></td>
<td>• Little to no detailing on street facing front</td>
</tr>
<tr>
<td></td>
<td>• Not a sympathetic contemporary insertion considered in whole.</td>
</tr>
</tbody>
</table>
Appendix D: Participant Information Sheet

Arts and Crafts Architecture: Local Visionaries and Modern Interpretations

INFORMATION SHEET FOR PARTICIPANTS

Thank you for showing an interest in this project. Please read this information sheet carefully before deciding whether or not to participate. If you decide to participate we thank you. If you decide not to take part there will be no disadvantage to you and we thank you for considering our request.

What is the Aim of the Project?
This project is being completed in partial fulfilment of the degree of Master of Planning at the University of Otago, Dunedin, New Zealand. The aim of this project is to investigate the applicability of replicating the Arts and Crafts style of architecture into Dunedin’s built landscape as a way of protecting the heritage values of existing buildings. This project uses ‘Laneway’ developments in Vancouver, Canada as a case study, using historical style in a modern context to solve particular planning issues. The outcome of the project is that the replication of a heritage architectural style will be tested for its applicability and suitability in a new context. The project will also attempt to analyse the effects of heritage replication and offer suggestions for the protection of the values of heritage buildings.

What Type of Participants are being sought?
For the purpose of this research the participants being selected will be working within the field of planning, academia, architectural design and construction. Participants will be over the age of 20 years. Potential participants will be identified and contacted by the student researcher. The ‘Snowballing’ technique may be used in this research and is defined as the recommendation of additional participants (previously uncontacted by the researcher) by an existing participant during the interview process. The number of participants involved in the research will depend on their availability. Approximately 10-15 participants will be involved in this research project.

What will participants be asked to do?
Should you agree to take part in this project, you will be asked to participate in a one-on-one short semi structured interview (approx. 30min) with the student researcher. This interview will focus on your experience, knowledge and opinions of the reincorporation of heritage architecture styles in a modern context. The interview will be recorded on a Dictaphone for...
the purposes of transcription at a later stage. If you do not wish to be audio recorded, handwritten notes will be taken instead. It is vital that you do not feel pressured into giving a certain answer. The researcher will approach the interview from a neutral position. It is not expected that you will experience discomfort during the interview process. Should you wish to stop the interview at any stage you are entitled to do so. Stopping the interview will not bear any disadvantage to yourself of any kind.

**What data will be collected and what use will be made of it?**
The interview technique means the exact nature of the questions cannot be determined in advance. Points of interest to the researcher may be asked for further comment if the researcher determines this to be valuable to the research. Although the University of Otago Human Ethics Committee is aware of the general areas to be explored in the interview, the Committee has not been able to review the precise questions to be used.

Audiotapes will be transcribed and stored on the researcher’s password protected computer. Your contact details are only recorded for the purpose of further contact, if necessary. In the written report, you will only be referred to as your professional role e.g. Planner. You will not be named and remain anonymous. This is explained on the participant consent form. You may request to view the transcript of your interview and audio recording by notifying the researcher.

Data collected will be used for the purpose of this student research project to fulfil the aim established above. It also may be used for the purpose of an article in an academic journal subsequent to the completion of the student research project. The data will be stored securely so that only the student and his supervisor will be able to access it. At the completion of the project (1 November 2015) any personal information in the form of audio recordings and interview transcriptions will be destroyed, as required by the University’s research policy.

The data collected will be securely stored in such a way that only those mentioned below will be able to gain access to it. Data obtained as a result of the research will be retained for at least 5 years in secure storage. Any personal information held on the participants may be destroyed at the completion of the research even though the data derived from the research will, in most cases, be kept for much longer or possibly indefinitely. The results of the project may be published and will be available in the University of Otago Library (Dunedin, New Zealand) but every attempt will be made to preserve your anonymity.

**Can Participants Change their Mind and Withdraw from the Project?**
You may withdraw from the project at any time and without any disadvantage to yourself.

**Reimbursement**
There is no reimbursement of any kind by participating in this research.

**What if Participants have any Questions?**
If you have any questions about our project, either now or in the future, please feel free to contact either:-

Adam McCutcheon and Associate Professor Michelle Thompson-Fawcett
Department of Geography Department of Geography
This study has been approved by the University of Otago Human Ethics Committee. If you have any concerns about the ethical conduct of the research you may contact the Committee through the Human Ethics Committee Administrator (ph +64 3 479 8256 or email gary.witte@otago.ac.nz). Any issues you raise will be treated in confidence and investigated and you will be informed of the outcome.
Appendix E: Residential Special Character Areas

Orange: Character area. (Source: Dunedin City Council Website, 2015).