

# SHIELDSCO

## Helping stricken communities

### FROM THE TOP

HPA President Elizabeth Pishief

I want to acknowledge and offer my deepest sympathy to all the people who've been through harrowing, terrible experiences caused by the appalling recent storms and Cyclone Gabrielle.

So many people who have lost land, houses, possessions and, tragically for some, family members are dislocated bewildered and devastated.

The 'sense of place' and intangible heritage values so important to the wellbeing and identity of people, families and communities have been severely compromised. But two places have survived the disaster in Hawke's Bay and are already helping their communities focus and bringing hope for the future. More heritage places will help their communities overcome



their grief and look forward to better times but Ātea a Rangi — The Star Compass, at Waitangi between Napier and Clive in Hawke's Bay, and the Eskdale War Memorial Church in the Esk Valley, north of Napier, are the two I have chosen to write about.

It is remarkable that Ātea a Rangi built at the mouths of three large rivers has survived despite the major alterations to the river mouths, collapsed infrastructure of the rail bridge and the silt and slash impacting on the road bridges. The site is an important symbol of knowledge, discovery and environmental protection in Hawke's Bay and a place where people can learn about traditional navigation and discover a deeper connection with the land.

Continued on p3:



Anderson House, Invercargill – strengthened and upgraded.

## Anderson House upgraded

Invercargill's historic Anderson House has been successfully earthquake strengthened and upgraded. The work was completed in October 2022 under the supervision of national built heritage lead Chessa Stevens and the WSP team.

Anderson House has exceptional heritage significance, is listed as a Category 1 Historic Place with Heritage New Zealand Pouhere Taonga and scheduled as a heritage building in the Invercargill City District Plan.

The two-storeyed house of concrete construction, built in 1925, was designed by nationally recognised Christchurch architect Cecil Wood. It has exceptional architectural value, stemming from its elegant Georgian

Revival style, complemented by its position within landscaped gardens and grounds of more than 24 acres. Notable features include the symmetrical front elevation, hipped roof, boxed dormer windows, French doors and towering twin chimneys. The unusual design of the reinforced concrete walls confer high technological value.

The house sits within Anderson Park, 7km north of Invercargill city, originally part of a large farming estate known as Victoria Park, so-named by the estate's first European owner, Kenneth McIvor, who emigrated from Australia, in 1859. The prefabricated first house on the property burned down, and was replaced by a weatherboard house.

Continued on p9:

## ARCHITECTURAL TERMS *explained*



### ATEA

Atea

The open area in front of the wharenui where formal welcomes to visitors take place and issues are debated. The marae ātea is the domain of Tūmataunga, the atua of war and people, and is thus the appropriate place to raise contentious issue.

Source Te Aka – Maori Dictionary

**JOIN US TODAY**  
to advocate for our  
heritage, we need your  
strong voices locally,  
regionally and nationally



### Our executive

The HPA seven-member executive meets monthly via Microsoft Teams. Its members are:

**Elizabeth Pishief (president)**

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**James Blackburne**

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# HPA Executive Mahi

by Denis Pilkington

The main focus since the last issue has been on compiling a submission to the RMA revision bills – Natural and Built Environment Bill and the Spatial Planning Bill. The bills were released in late November just after our AGM with submissions due to close at the end of January.

Reading the bills and preparing a submission over the Christmas and summer holiday period raised a considerable challenge.

The initial publicity surrounding the release of the bills was emphasising proposed streamlining of the resource consent process to facilitate increased new housing development. As a heritage advocacy organisation, we were concerned that might result in reduced statutory heritage protection.

### Working party

We reconvened the combined HPA/ ICOMOS/NZ Archaeological Association RMA Revision Working Party chaired by James Blackburne. The working party met once before Christmas and continued to meet weekly during January, including three public holidays. We were fortunate to be granted an

extension of time to 19 February for our submission. Even that became complicated by the disruption to phone and internet communications caused by Cyclone Gabrielle.

You can read a synopsis of the submission in this issue and the full submission on the new HPA website (below) Home Page, Latest News.

Copies of other submissions can be viewed on Parliament's website bills.parliament.nz/using the filter to find submissions by submitter name.

### Website now live

HPA's website is now live – <http://www.historicplacesaotearoa.nz/>

We are still adding features and will let you know soon how to add local media releases and stories, and feature your own organisation. Any questions to Helen Craig 021 1030737

### New member still needed

We still have a vacancy on the HPA Executive Committee. We are disappointed no one has yet volunteered to serve the balance of a two-year term finishing in November. We are still appealing to members to put forward nominations as soon as possible.

## City and Peninsula

*The Historic Places of  
Christchurch and Banks*

*Peninsula*

by Dr John Wilson

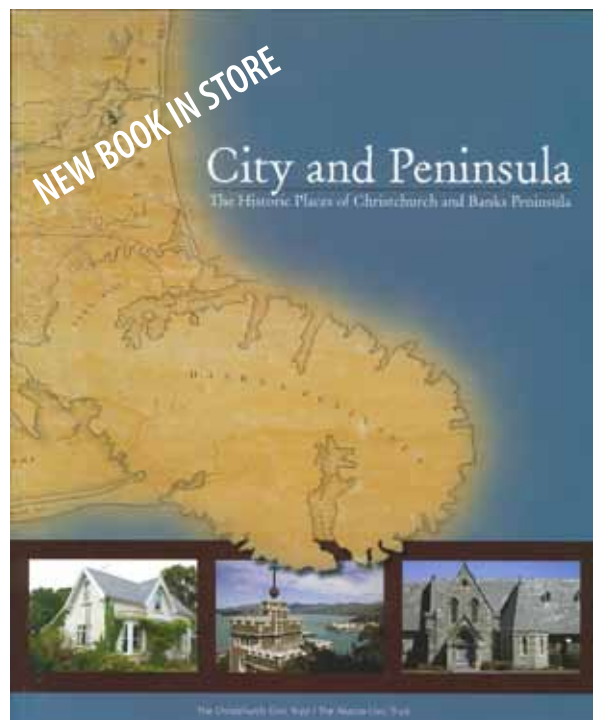
200pp with 290+ colour  
illustrations

Written by heritage historian Dr John Wilson and published collaboratively by Christchurch Civic Trust and Akaroa Civic Trust, this book provides an excellent introduction to rural and urban heritage assets of Christchurch and Banks Peninsula, a great many of which were demolished after the Canterbury earthquakes.

Available from  
Christchurch Civic Trust.

Orders to: PO Box 2632,  
Christchurch or email secretary@  
christchurchcivictrust.org.nz

Cost: \$35 plus \$8 postage and  
packaging with \$4.80 extra for Rural  
Delivery.



Copies are also available at Scorpio Books City; Smith's Bookshop, The Tannery; Leslie's Bookshop, Lyttelton; University Bookshop, University of Canterbury; Piccadilly Bookshop, Avonhead Mall – all in Christchurch.

# After the floods ... plan for future disasters

From page 1: In a recent article in *Hawke's Bay Today*, Piripi Smith from the Ātea a Rangi Educational Trust said it was likely Ātea a Rangi survived because it was built on ground higher than the stopbanks. He said there were several important events planned including Matariki in June, which the trust intends going ahead with because it will be good to get back to some sort of normality and for the community to be able to connect again; it will be good for their wairua.



Eskdale War Memorial Church surrounded by silt and slash. Source: Hawke's Bay Today 18 February 2023

Michael Fowler wrote the history of the Eskdale War Memorial Church in an article in *Hawke's Bay Today* on 4 December 2020. The church designed by W P Finch of Napier, has been the centre of the small tightly knit Eskdale community since it was built in 1920 as a memorial to Percy Beattie and those who died in the First World War, especially those from Eskdale. Percy was killed at Le Quesnoy on 4

November 1918. He was the husband of Annie Clark whose father gave the land and money for the church. The roof and tower of the church were damaged in the earthquake of 3 February 1931 and the consultant architects believed it should be demolished, but the trustees employed Fletcher construction to repair the building by inserting metal rods to strengthen the roof and lighten the tower. When the flood on 25 April 1938 devastated the Esk Valley the Church was extensively damaged with a metre of water inside it. Fifty

volunteers came from all over Hawke's Bay and the church was repaired and reopened in September. The church was again damaged with silt, water and slash and again the community has rallied around and cleared the silt from around it and inside it. It will be a long and onerous job to restore the church to its former pristine condition, but it is a wonderful example of the resilience of the community and the dedication they have to caring for their heritage places. The activities also have the effect of strengthening the community and uniting it in a time of great trouble.

It is important to plan for disasters. A risk management **article on page 7** briefly introduces information about further reading to help communities and heritage managers prepare plans for their cultural heritage. A plan must address all the phases of the disaster cycle – before, during and after.

## Left rich legacy to architecture, environment

JEREMY SALMOND QSO FNZIA  
2 January 1944 – 3 January 2023

Renowned conservation architect Jeremy Salmond was part of the country's first generation of professional conservation architects that emerged in the 1980s. He remained a leader in the field for the rest of his career.

His office, initially called Salmond Architect and later Salmond Reed Architects, is the country's largest conservation practice and an important training ground for younger heritage practitioners.

The practice earned numerous architecture and heritage awards. Jeremy himself received the Queen's Service Order in 2007 for his contribution to the preservation of New Zealand's heritage of significant buildings, and the New Zealand Institute of Architects' (NZIA) Gold Medal, 2018 at which time he was



Jeremy Salmond. Elise Manahan, University of Auckland

described as 'a deeply knowledgeable and impressively articulate advocate for New Zealand's heritage; a collegial consultant who collaborated on numerous significant architectural projects; a wise mentor to generations of young architects; and above all, a principled upholder of the best of architecture's values and traditions'. In 2021, he was recognised as a University of Auckland Distinguished Alumnus.

Jeremy was a gentle and generous person, known for his integrity and courtesy, good humour and quick wit.

Born in Dunedin and raised in Gore, Jeremy worked as a Ministry of Works draughtsman in Dunedin before completing his Bachelor of Architecture at the University of Auckland in 1971. That same year, he married Gisborne's Anne Thorpe, now Dame Anne Salmond, the university's Distinguished Professor of Māori Studies and

Anthropology.

Following an interest in their own Devonport villa, he developed his Master of Architecture thesis on old houses into the 1986 bestseller *Old New Zealand Houses, 1800-1940*.

He worked on restoring marae, Sacred Heart Cathedral in Wellington, Pompallier Printing House, Russell; Auckland's Civic Theatre, St Matthew in-the-City, Auckland Art Gallery, former Chief Post Office, the Auckland War Memorial Museum, and the former Auckland Jewish Synagogue. He was heritage architect for the Britomart Precinct. From 2000, the couple developed 120ha near Gisborne as Longbush (later called Waikereru Eco-sanctuary) – regenerating native bush, fostering bird life, planting a 1769 garden featuring plants that grew in Tairāwhiti and were familiar to local Māori at the time of Cook's arrival, and building a new house and support facilities.

Jeremy is survived by Dame Anne and their children, Amiria, Steve and Tim. *Abridged – with thanks – from March issue of University of Auckland's UniNews, written by Julia Gatley*

# What is this thing called heritage?

By Robert Young

Our transition from a branch committee of the former Historic Places Trust to the present Heritage Taranaki has been interesting.

The former, like many well-intentioned HP branch committees, served their given purpose in their time to recognise, protect and uphold heritage values. This was until Heritage New Zealand

Pouhere Taonga became a crown entity in 2005. It would be fair to say that locally we were pakeha-centric focusing on popular and colonial sites, events and buildings.

Its rich volcanic ring plain made Taranaki a desirable region for Māori to settle here. The Taranaki taiwhenua (district) is rich in Māori heritage with a wealth of significant archaeological sites dating back to pre-European settlement.

We can reflect on the success of our Taranaki Heritage Month held in October 2022. It has not only raised our consciousness to the wider sphere



Ohawe Beach's Military Cemetery in South Taranaki attracted a great crowd during Heritage Month, October 2022.

of heritage and all that it envelops. Specifically, heritage is based on human values, aspects of cultural significance and includes aesthetic, historic, scientific, and social values.

Perhaps the most profound definition of heritage arose from the Heritage Month Panel Discussion; honour the past and those before you, create a future by borrowing from your past. Remember we live in an ancestral landscape rich in history and stories and that your whakapapa is carried with you.

Heritage has a fabric whether it is an archaeological site, an urupa, a church

or marae or a post-modern exemplar of architecture. It can add richness to our lives or to our stories.

Taranaki, like many regions in Aotearoa, contains a diverse heritage. A wonderful visual, artistic example of this is the Nga Momo whakairo, the art which graces our relatively new, award-winning airport terminal. Expressed in colourful tukutuku panels and carvings, it weaves and articulates its own story of whakapapa, connection to the land, of struggles, growth and flight. This is heritage expressed in co-designed form and challenges us to reconsider our own perspectives of heritage.

## HPA's Member Organisations

- Historic Places Auckland
- Tamaki Makaurau
- Heritage Tairāwhiti
- HP Hawke's Bay
- Heritage Taranaki Inc
- Whanganui Regional Heritage Trust
- HP Manawatu-Horowhenua
- HP Wellington
- HP Canterbury
- HP Mid Canterbury

### Associate Members

- Christchurch Civic Trust
- Civic Trust Auckland
- Remuera Heritage Inc
- Patea Historical Society
- Heritage Wairarapa
- Kinder House Society
- Point Chevalier Social Enterprise Trust
- Sth Canterbury Historical Society
- Timaru Civic Trust

## INTRODUCING

Gillian Creighton

*HPA minutes secretary*

My interest in heritage has evolved over time, particularly as a minutes taker for heritage groups.

I am a member of Historic Places Canterbury and have been recording the minutes of the HPA executive for just over nine years.

As a Friend of Christchurch's historic Theatre Royal, I was involved with the book fairs raising funds towards the upkeep of the theatre (pre earthquake).

I guided tour groups through the building, talked about its history and helped to research material for the centennial history published in 2008.

I'm a keen gardener and enjoyed a stint working in the garden at the Category 1 Ngaio Marsh House on the Cashmere Hills.



Join the growing national network of heritage Blue Plaques – a project of Historic Places Aotearoa.

Further information is on our website [www.blueplaques.nz](http://www.blueplaques.nz)

# OCULUS Hagley Park ongoing concern for Civic Trust

by Christchurch Civic Trust chair Ross Gray

New HPA Associate Member Christchurch Civic Trust (CCT) was formed in 1965 by several concerned, well-informed citizens unhappy with the policies and practices of Christchurch City Council. They were particularly concerned for the built heritage of Christchurch, urban planning, trees and open spaces including the prized cultural green space of Hagley Park.

Significantly, all of these aspects are still at the forefront of CCT's concerns, added to which is now the task of responding to an unceasing deluge of central and local government policies, proposals and programmes. CCT responded, among other things, to the NPS-UD in 2019, the Climate Change Commission Report 2020, the RMA Amendment (Enabling Housing and other Matters) Bill, and in February 2023 the NBE and SP Bills, on which it recently made an oral presentation to the Environment Committee sitting in Christchurch.

Major victories over the years include helping to stop the motorway through Hagley Park, helping save the old Canterbury University buildings to form the Arts Centre, the purchase of Mt Vernon Park on the Port Hills, the saving of Mona Vale in the 1960s and most recently, the saving of McLean's Mansion from demolition.

The Mansion, built by Allan McLean in 1899 with a floorspace of over 2100m<sup>2</sup> and 53 rooms, is very likely the nation's biggest wooden residence. Some years after the quakes and threatened with demolition, it was saved by HNZPT and Environment Court decisions and by the determined efforts of a second McLean's Mansion Charitable Trust (consisting principally of three CCT Board members) from 2018 – 2022.

Fundraising and promotion of the restoration was a massive task for CCT Board members and many others with the specialised

restoration work expertly handled by a local firm. Covid-19 several times interrupted planned fundraising events, including open days. Luckily, a successful open day had been held during Christchurch Heritage Festival over Labour Weekend 2019 with 1000 visitors through accessible parts of the mansion.

A new set of trustees is completing the restoration of the building which will function as an arts centre.

The Annual Christchurch Civic Trust Awards has been an important facet of CCT's work since 1977.

Individuals, groups and businesses receive awards (or commendations) in one of four categories. Many notable examples have been recognised, among them a Supreme Award in 2009 for the Cathedral of the Blessed Sacrament, shamefully demolished by the new Catholic Bishop in 2021.

Since the Canterbury earthquakes, with the demolition of a staggering 250 council scheduled/HNZPT listed

buildings, the book *City and Peninsula*, jointly published by Akaroa and Christchurch Civic Trusts, has become the most informative and treasured documentation of the lost heritage buildings and sites.

See also Dr Lynne Lochhead's demolitions website developed for heritage groups' (including CCT and HPCanterbury) Shop 7 in 2013 – [www.canterburyearthquakedemolist.weebly.com](http://www.canterburyearthquakedemolist.weebly.com)

Hagley Park's management remains an ongoing concern for CCT. Efforts to seek the Ombudsman's assistance have been rebuffed and the trust's standing being repeatedly questioned – rather an irony given CCT's 'curatorial' interest in Hagley Park since the 1960s and its presence, at the Christchurch City Council's invitation, on the CCC Hagley Park Reference Group.

Like many heritage/civic groups, CCT is looking for new, younger members to continue and invigorate its traditions, no easy find in this day and age!



McLean's Mansion in Christchurch had 1000 visitors through its accessible rooms during an Open Day in 2019.

# Chateau Tongariro

The sudden closure of the Grand Chateau in Tongariro National Park by leaseholders Kah New Zealand earlier this year caused much consternation, locally and nationally.

**Kerryn Pollock (Heritage New Zealand Pouhere Taonga)** reflects.

A Category 1 historic place, the Chateau is a building with valid claims to icon status, an architectural landmark in the midst of a spectacular natural landscape where Ngāti Hikairo ki Tongariro maintain ahi kā.

The leaseholder decided not to proceed with planned renovations after a seismic assessment, deeming the work required too costly.

The building is Crown-owned and the Department of Conservation (DOC) will resume management. It is to be hoped that DOC or a new leaseholder will undertake the necessary seismic



Chateau guests build a snowman on the golf course after the first snow of the 1971 season, Mount Ruapehu, Tongariro National Park. Photograph by D Nicholson. Archives NZ AAQT 6539 W3537 112/ A97030 (R24802217)

and restoration work so it can again be open to the public.

The American Colonial Revival Grand Chateau was built in 1929, to the design of Herbert Hall, by the Tongariro Park Tourist Company, a private tourism firm that worked in partnership with the government. The first went bust in 1932 and the building was taken over by Tourist and Publicity Department. It was the first of a number of tourist hotels either taken over by the government or purpose-built.

Chateau Tongariro was the government's flagship tourist hotel and catered for the luxury end of the national and international tourism market.

The American Colonial Revival architectural style,

a variant of the Inter-War Georgian Revival style, was reminiscent of mansion-style hotels in Canada and the United States and deliberately designed with icon status in mind. It is the only one of its kind in New Zealand to be built almost entirely of reinforced concrete yet made to resemble a traditional brick Georgian building.

Tourists were not the only inhabitants. In 1942 patients of the Porirua Psychiatric Hospital were accommodated there after the hospital was evacuated following a major earthquake; it later became a rest and recuperation centre for returned Second World War soldiers. In 1955, the Government established the Tourist Hotel Corporation (THC) to manage its portfolio of hotels, including Chateau Tongariro. THC was sold in 1990 but the building remained in Crown ownership as part of the conservation estate.

Kah New Zealand, a Malaysian-owned company, took on the lease that year.

Chateau Tongariro was entered on the New Zealand Heritage List/Rārangī Kōrero as a Category 1 historic place in 1996 for its aesthetic, architectural, historical and social values.

In 2021 a \$65,000 grant from Heritage New Zealand Pouhere Taonga's National Heritage Preservation Incentive Fund was approved for a detailed seismic assessment report. Heritage New Zealand has not received any invoices for this work to date.



Chateau Tongariro, on the terrace. Mt. Ngauruhoe in the background, 1960. Photograph by Mr Clark. Archives NZ: AAQT 6359/A66190

# Risk management needs daily attention

by Elizabeth Pishief and Kate Hooper

In late July 2022 my daughter Kate Hooper and I attended a Disaster Risk Management for Cultural Heritage conference at Flinders University in Adelaide.

We are both members of ICOMOS NZ and Kate is on the Australia/New Zealand Joint Scientific Committee for Risk Preparedness, which organised the conference with Flinders University. This intensive 3-day course focused on the methodologies for assessing and managing risk. These are holistic and take an 'all hazard' approach with an emphasis on shared responsibility and collaboration.

While it's important to understand what a community values as being important, we need to understand that a community's feelings about a place may change when it is under threat. It's also important to realise that what matters to people may actually be different from what is protected. It is important to move from a fixed idea of the social value of a place to a process that is ongoing and embedded in the planning. The main responsibility is to build capacity in the community.

A key document is the Sendai Framework for Disaster Risk Reduction 2015-30, adopted at the Third UN World Conference on Disaster Risk Reduction, in 2015 in Japan.

Disaster Risk Management Planning should be integrated into the daily management of cultural heritage. A disaster risk management plan for cultural heritage must address all the phases of the disaster cycle:  
 Before = Reduction & Readiness  
 During = Response  
 After = Recovery - which includes damage assessment and adaptation.

Vanessa Tanner from Heritage New Zealand Pouhere Taonga (HNZPT) presented on her recent work developing guidelines for HNZPT. There are two documents: a shorter Risk Management of Heritage Places: Guidance for Owners, which sets out basic risk management planning for owners of heritage places and sites of significance to Māori.

A detailed explanation of each of the steps is found in the technical document Guidance for preparing risk management plans for heritage places ('the Guidance'). This should

be read in conjunction with the full Guidance. The risk management methodology involves preparing, consulting, identifying and analysing risks, and developing action plans. It focuses on addressing risk at the stages of Reduction, Readiness, Response, Recovery.

Conference participants came from across Australia and Aotearoa New Zealand. Others invited from the Pacific Islands were unable to attend for various reasons.

One of the most valuable aspects was the contributions from indigenous participants, the stories they shared about threats to their cultural heritage, and how best to manage that risk.

Our third day was spent on a field trip to the State Library of South Australia, and completing a risk assessment for the precinct based on our previous days' learnings.

We visited conservation laboratories where various objects, paintings, ceramic, paper-based and other materials belonging to the state government or private people are conserved. We had excellent, insightful presentations from State Library staff.

## New policy for managing cultural heritage places

Kirsty de Jong Senior Policy Adviser, Heritage Policy, Manatū Taonga Ministry for Culture & Heritage

Our government is the steward of many cultural heritage places on behalf of all New Zealanders. This ranges from heritage buildings in metropolitan areas to sacred and historic sites across the motu. Together, they form an important national collection for current and future generations to enjoy.

The Ministry has recently refreshed its policy for how government departments manage the cultural heritage places in their care. The new Policy for Government Management of Cultural Heritage Places replaces the Policy for Government Departments' Management of Historic Heritage from 2004.

Of the key changes in the revised policy, the most significant is extending its coverage to all state sector agencies, not



just government departments. This increases the number of agencies the Policy applies to from 35 to 235. Considerable work has gone into aligning the revised policy with the property management cycle, making it easier for agencies to implement.

The content of the policy has been updated to reflect international developments in best practice heritage management.

Greater incorporation of Te Ao Māori will ensure advancements in cultural heritage management in Aotearoa are culturally appropriate and respectful of mātauranga Māori.

For the first time, agencies will need to report on their compliance with the policy and provide reasons for non-compliance. This information will be made available on

the Ministry's website.

Reporting will be on a two-yearly cycle starting in 2024, allowing time for Manatū Taonga to work with agencies to design an approach that works.

A major focus for the Manatū Taonga Heritage Policy team right now is ensuring agencies are supported to implement the policy and begin the reporting cycle next year. In February, the Ministry published a guidance booklet of best practice guidance and examples from New Zealand for each step of the policy. We will run a webinar series on key aspects in the middle of the year, with sufficient demand. Webinars will be targeted at property managers responsible for implementing the policy, but are open to all interested.

If you would like to attend, please register by 17 March below:

1. *How heritage values apply to Crown agencies:* Includes practical tips on creating heritage inventories and completing significance assessments
2. *Understanding the legislative framework for protecting heritage*
3. *Conservation planning: cheaper and easier than you think*
4. *Managing change* Includes advice on adaptive reuse, additions and alterations, and disposal.

For more information, contact Kirsty de Jong

# Joint submission supports need for reform

by Elizabeth Pishief

Historic Places Aotearoa, ICOMOS NZ and NZAA made a joint submission to the select committee considering the government's proposed reform of the resource management legislation and provided feedback on the Natural and Built Environment Bill and the Spatial Planning Bill.

We agreed the Resource Management Act 1991 (RMA) is not fit-for-purpose from an environmental standpoint, having allowed the natural environment to be degraded over the past 30 years.

We supported the need for reform, and the need to replace the current RMA with legislation that takes a spatial planning approach to environmental management. But we did not support the Bill in its current form as we found it to be more complex and more confusing than the Act it is intended to replace and streamline.

We supported the Te Tiriti O Waitangi clause, because it's a significant improvement on the one in the RMA. We supported the definition for 'cultural heritage', although this is merely a

relabelling of the definition of 'historic heritage', albeit with one other category 'cultural landscape' included.

We supported the apparent increased protection of some cultural heritage, particularly 'specified cultural heritage' (meaning Category 1 places on HNZPT's List), and places of national importance. But we have grave concerns about how locally significant heritage is to be managed under the proposed Act.

We don't understand what is intended for the many places already protected on District Plan Schedules. We definitely do not want to lose the proposed extra protection for 'specified cultural heritage'. Neither do we want to lose heritage places and areas important to local communities and their social and cultural well-being.

Associated with this is concern about archaeological sites and their protection. Currently, policies and rules in district plans provide protection for places listed in council schedules, but archaeological sites are excluded and instead managed under the HNZPT Act 2014 by HNZPT.

This inconsistency leads to confusion,

further costs and often damage to archaeological sites, many of which are significant to iwi and hapu. This is a major heritage problem that needs to be addressed.

We opposed clause 31 of schedule 6, of the NBE Bill that states: *the first national planning framework must be prepared on the basis of the RMA national direction* as there is no RMA national direction about cultural heritage.

We recommended the Bill state that the initial national planning frameworks must include the conservation of cultural heritage. Government departments and ministries must be consulted when preparing plans but Crown entities such as HNZPT have been omitted. This needs rectifying.

Given the proposed legislation is unwieldy and perplexing, we consider that – in the wake of the devastation across swathes of the North Island – it would be appropriate to put the reform on hold until the findings from investigations into the disasters are completed and affected communities are capable of responding in a timely way.

## Battle on to save Building One's south wings

Point Chevalier Social Enterprise Trust (PCSET) is hoping for a legal decision within weeks as it continues to challenge Auckland Council's approved consent to partly demolish Carrington Building One's south wings (1900-05) for a road.

Trust chair Chris Casey says PCSET has petitioned Ministry of Housing and Urban Development (MHUD) and filed for a Judicial Review in the High Court to challenge the consent. A case management conference will be held on 15 March and a hearing date may be scheduled.

"We have always tried to show that an alternative road design, around Building One, does not impede the development, and still allows an east-west access road," Chris said.

You can sign the petition to halt the planned demolition, or give a little to help legal costs through [pcset.org.nz](http://pcset.org.nz)

Initiated in late 2014, PCSET began helping Auckland Council run community design public consultations, such as the new Pt Chev Library Town



Building One's south wings, Carrington, Auckland.

Square. This morphed into a social impact group, running markets, school projects, street art and festivals.

PCSET was involved in a community liaison group in 2015/16 when Unitec created development arm, Wairaka Land Company intent on high-density urban renewal on its land.

The Category 1, 1865 Building One was a psychiatric hospital (1865-1992) then Unitec's Architecture and Design School (1994-2021). PCSET and others tried to stop up to 30 percent demolition. The incoming

2017 Coalition Government bought the land off Unitec, shut down the land company, and MHUD started a development project on site involving Kiwibuild.

In 2020, PCSET was commissioned by MHUD to write a feasibility study on proposed interim use of the now empty building. The aim was to activate the 8500 sqm building as a Creative Arts and Wellbeing community hub with about 300 studio spaces. A survey catchment of 120,000 people saw locals embrace it as a potential community asset. The study gathered dust for two years.

Meanwhile, PCSET led the funding and ongoing retrofit of the 1908 Māori Hall in Newton, Auckland, owned by the Pacific Islanders' Presbyterian Church and designed by architect Arthur Daw.

"We are at resource consent stage, with a project company ready to start once council signs off the building consent. We aim to reopen a fully consented community space by mid to late 2024, and will co-manage it as a community asset with the church. We've applied to Heritage NZ for Category 2 listing."



# OCULUS Coke breeze walls a feature of Anderson House

**Chessa Stevens** – Principal Conservation Architect & National Built Heritage Lead at WSP – **picks up the story.**

**From page 1:** The land was sold to the McDougal family, divided into 300 acre blocks (120 ha) and put up for sale in 1910. Robert and Elizabeth Anderson bought a block, attracted by its 50 acres of native bush.

Anderson had previously bought farms, brought them to full production and sold them for a profit. At this new property, he set about fencing, draining swampy areas and removing gorse so sheep could be farmed. A small house was built for his young family to spend weekends and holidays there, laying out and developing the gardens.

Cecil Wood was commissioned in the early 1920s to design a homestead within the grounds. The 1925 house sits at the northern edge of the property, with bush around the east, south and west.

The L-shaped, two-storeyed building, with attic rooms, faces north-northeast. The secondary or 'service' wing extends from the southeast corner and features smaller proportions and two chimneys.

The large house only had three main bedrooms, as only one child remained by the time it was built. Live-in staff had rooms in the service wing.

The exterior walls of the house were constructed using two reinforced concrete skins with an air gap between, while the internal walls were coke breeze. The roof was timber frame finished with Welsh slates. Sound control felt was integrated between the first and second floors; a coal fired



Anderson House nearing completion, 1925. Sourced from Anderson Park Art Gallery

boiler system provided heat through radiators in every room; and all of the plumbing was indoors including wash hand basins in the bedrooms.

Anderson House was one of several Cecil Wood designs included in the Royal Institute of British Architects Exhibition of Dominion and Colonial Architecture in 1926.

Robert Anderson, a patron of the Plunket Society, Southland Museum, the Ōtākaro Park children's playground and the Southland Museum, was knighted in 1934 for his services to the community. In 1951, after Elizabeth's death, the house and grounds, and some of their extensive art collection, was donated to the Invercargill City Council for a public park and art gallery as the couple wished.

About 40 interested citizens and council representatives formed the Invercargill Public Art Gallery Society,

and assumed control of the building under an agreement with council. In 2014, the city council closed Anderson House after it was identified as an earthquake risk. A new venue was found for the art gallery.

In 2018, the council approved plans to earthquake strengthen and improve Anderson House, including upgrading toilets and fire safety systems, and installing a lift, with a view to repurposing the house. And then, nothing happened ...

## WSP engaged

In 2020, the Council engaged WSP to update the structural assessment. Based on updated findings, a strengthening and safety upgrade was proposed to improve its seismic rating to 67% (+) of the New Building Standard and enable it to be returned to use as an art gallery or similar. A conservation architect was engaged to review the proposed structural solutions and their impact on the building's historic fabric, and to provide direction on methodology, repairs and mitigation measures to ensure heritage values were preserved.

When WSP's Built Heritage Team surveyed the building after the 2020 Covid lockdown, the building had significantly deteriorated. And it was freezing! WSP's Built Heritage and Structural teams evaluated our combined findings, and put a recommended scope of works forward to the city council to ensure the building would be safe and weathertight for any new tenant.



Robert Anderson in front of Anderson House, 1920s. Sourced from Anderson Park Art Gallery

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# Lightweight chimney replicas best option

From page 9:

## Removal and Replacement of Walls

One of the coke breeze concrete walls on the first floor rested directly on timber floorboards, with no supporting wall or beam to carry the load below. The imposed loading on the floor had resulted in a 15mm deflection. Strengthening the floor system would have required new beams below the walls. This would have had a significant impact on the ceiling of rooms below, particularly the former library where primary and secondary beams (faced with timber) are visible. The proposed solution was to remove the concrete dividing walls and replace them in lightweight timber frame walls with plasterboard lining. While this was not ideal, it was thought better than intervening into the Kirkby Gallery ceiling below as the result was imperceptible. The existing timber doorset, skirting boards and architraves, and brass switch plates were all carefully removed, retained, and reinstated onto the new timber-frame walls once they had been plastered with a textured finish to match the historic walls. The plaster corncicing proved too fragile to remove, and was replaced with new corncicing to match.

## Strengthening Floor to Wall Connections

The 2020 investigations showed that timber beams and joists supporting the first floor required strengthening at the building perimeter. This was done by installing steel brackets at the end of the beams fixed (through blocking) to the concrete wall with bolts epoxied into the concrete. Multi brace straps were installed for extra wall strengthening along the front elevation.

Work to install the brackets and multi brace straps required access to the inter-floor space. This was done from above as tongue and groove floors were easily removed and reinstated with minimal damage. Only whole boards were lifted, except where they had previously been cut, and reinstated in their original locations. The solution was ultimately invisible.

## Strengthening Roof to Wall Connections

During the 2020 investigations, it was not possible to observe adequate connection between the roof structure and external concrete walls. This meant the external walls would not be restrained by the roof in an earthquake,



Chimneys were replicated in lightweight materials to reduce the risk of chimney collapse damage.

and the roof load was unable to be transferred down the structure.

Strengthening the connection between the trusses and the walls involved installing a fabricated steel bracket at the end of each timber roof truss along the perimeter of the building to provide a lateral connection to the concrete walls. These were concealed above the first floor ceiling.

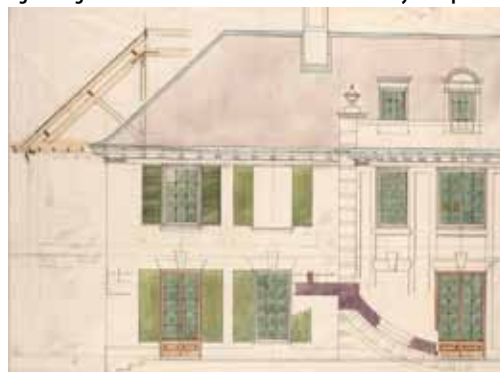
## Removal and Replication of Chimneys

The four chimneys, built in brick and rendered to match the exterior, are a significant element of the original building design, particularly the two front chimneys.

On inspection in 2020, the chimneys were found to be structurally sound below first floor ceiling level. But, the large mass of bricks above this ceiling posed a fall hazard. Should either or both of these chimneys have collapsed in an earthquake, enormous damage to other heritage fabric would result.

Strengthening the chimneys would have been expensive and may still have failed. Instead, the chimneys were removed down to the level of the first floor ceiling and replaced with lightweight replicas. This practice is a compromise that addresses the risks of chimney collapse in historic buildings and is widely practised throughout New Zealand.

Architecturally significant, the chimneys were measured in detail



One of two Cecil Wood's partial elevation drawings. No original floor plans remain.

before dismantling, and the lightweight replacements were carefully detailed to match in size, height and shape, indentations and capping. The originals were carefully

deconstructed. Whole bricks were salvaged for recycling; and render samples sent for analysis to inform future conservation works.

New structural frames for the two front chimneys used timber framing encased in plywood and steel for the rear chimneys, due to the front chimneys having ample roof space and rear chimneys having little.

The frames were clad above roof level in steel-reinforced autoclaved aerated concrete with a rendered finish. This was preferable in durability and more in keeping with original construction materials.

## Column and Beam for Former Kitchen

Significant cracking seen in first floor walls between the main house and servant's wing was attributed, in part, to a leak to a flat-roofed area above the transition. Structural engineers confirmed there was another unsupported coke breeze wall on the first floor.

A new steel beam and supporting column was installed below the wall, in the former kitchen, to avoid removing and reconstructing another wall on the first floor.