

NOTE: This draft Conservation Plan is a partly updated 2010 version that has not been fully reviewed or finalised. It is provided as a guide in relation to the history and importance of this heritage building. Other information (including any information relating to the District Plan, Building Code, Council's Earthquake Prone Buildings Policy and legislative requirements) is out of date and should not be followed.

PART TWO

CONSERVATION POLICIES

4 A FRAMEWORK FOR CONSERVATION POLICIES

FACTORS AFFECTING THE CONSERVATION OF THE ROBERT MCDUGALL GALLERY

The conservation of the Robert McDougall Gallery is constrained and limited by a number of factors that need to be taken into account when formulating conservation policies. Any work to adapt the building will be constrained by the necessity to conserve elements and fabric identified as having cultural heritage significance.

Identified constraints affecting the Robert McDougall Gallery include the following:

- The cultural heritage significance of the building.
- The requirements of the Christchurch City Council City Plan under the Resource Management Act 1991.
- Requirements of the Building Act (fire egress, access for disabled etc.).
- The need to maintain conservation standards.
- The requirements of the building owner and occupants.
- The physical condition of the building.

CONSTRAINTS ARISING FROM THE STATEMENT OF SIGNIFICANCE

From the Statement of Significance, a series of constraints arise that will influence conservation policies as follows:

- No work should be undertaken that reduces the building's architectural value or aesthetic integrity.
- No work should be carried out that conceals or reduces technological evidence such as original construction techniques.
- No work should be carried out that alters or removes fabric that is considered to have high significance unless absolutely necessary. This may occur where deterioration has occurred or where there is no practical alternative if the building's on-going viability is to be ensured. The alteration or removal of fabric that is considered to have moderate or some significance should be carefully considered.
- No work should be carried out that removes or conceals evidence as to how the building may have been used in the past or of events that may have taken place therein.
- No work should be undertaken that removes evidence of the earlier form or layout of the Robert McDougall Gallery.

HERITAGE PROTECTION

Historic Places Act 1993

The Historic Places Act (HPA) is administered by the New Zealand Historic Places Trust Pouhere Taonga (NZHPT) under Section 4 of the HPA that outlines its purpose as being – *'to promote the identification, protection, preservation and conservation of the historical and cultural heritage of New Zealand.'*

The Robert McDougall Gallery is registered under Section 23 of the HPA as a Category I Historic Place, Registration no: 303. Category I, historic places are deemed to be of 'special or outstanding historical or cultural heritage significance or value'.

Under section 27 of the HPA, interim protection is given to places proposed to be entered on the register “...as if interim registration was notice of a requirement for a heritage order.” Apart from this registration the HPA does not give any protection with registration. Registration does not of itself protect these buildings but it assists in protection by notifying property owners and the public of their significance. Additionally, local authorities are required to have regard to entries in the Register.

For the Robert McDougall Gallery, this means any application for resource consent affecting the building must be referred to the Historic Places Trust. If the Historic Places Trust objects to any application, the consent will need to be publicly notified.

The Christchurch City Council’s City Plan

The Christchurch City Plan lists heritage items within the city under Groups 1- 4 as follows:

Group 1 International or national significance

Group 2 National or regional significance

Group 3 Regional or metropolitan significance

Group 4 Metropolitan or local significance

The Robert McDougall Gallery is listed in the Christchurch City Council’s Plan as a Group 1 heritage item. The City Plan states that Group 1 listed heritage items include buildings, places and objects of international or national significance, the protection of which is considered essential.

Group 1 heritage items:

The City Plan notes in Vol. III part 10, 1.2.11 *Non-notification* that an application for:

(c) Within the central city, alterations for the primary purpose of implementing building code upgrades for seismic, fire, or access purposes to Group 1 and 2 items shall not be publically or limited notified. However, the Council shall consult with the NZ Historic Places Trust in respect to any consent required under these clauses.

The City Plan also notes in 1.3.3 for *All protected buildings, places and objects (Listed in Appendix 1 and/or shown on the planning maps) located within the Central City*

(a) Development standards

(i) Any repairs and maintenance shall be permitted.

(ii) Reconstruction resulting from the Canterbury earthquakes shall be permitted.

(iii) Alterations, other than work carried out as repairs and maintenance or reconstruction, necessary for the primary purpose of implementing seismic, fire, or access building code upgrades:

a. to Group 1 and 2 items, shall be a controlled activity, with the matter to which Council has reserved its control being consideration of potential effects on heritage values;

(iv) Any alterations that are not subject to (i), (ii), or (iii) above are:

a. for Group 1 and 2 items, a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s);

(v) The erection of an additional building on the site of a listed heritage item is:

a. for Group 1 and 2 items, a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s);

(vi) The removal of any heritage item is a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s).

(vii) The erection of any new building on a site that adjoins a site containing a listed heritage item is:

a. for Group 1 and 2 items, a restricted discretionary activity, with the exercise of the Council's discretion restricted to the listed Assessment Matter(s);

Except that Rule 1.3.3(vii) shall not apply if the listed heritage item on the adjoining site is a bridge, a statue, or is more than 30m from the proposed new building.

(c) Critical standard

The demolition of any Group 1 or 2 item is a non-complying activity.

The city plan also records the need to supply heritage records in 1.3.5.

The Council will require, in the case of any demolition of a listed building, place or object, the supply of heritage records (photographs or plans) described in Clauses 1.3.5 and 1.3.6. The provisions of Clauses 1.3.5 (a) - (g) and 1.3.6 apply to all Group 1 and 2 heritage features; and the provisions of Clause 1.3.5(a) (b) and (c) to Group 3 and 4 features. Work shall not commence until any information required is supplied to the Council.

1.3.6 Photographic records (Group 1-4 heritage items)

- (a) Photographs are required to cover all unique areas and features of the original heritage environment identified within the Plan or by associated records or identification, in an accurate photographic representation.*
- (b) Photographic views will be required to show both the affected building, setting, place or object and the relationship between objects, buildings and places.*
- (c) Detailed photographs will be required of specific features of particular heritage importance. It will be at the discretion of the Council to determine the subject, and scope of photographs which will be dependant on the heritage value of the environment and the degree of associated loss of heritage fabric and value.*
- (d) Photographs of Group 1 and 2 heritage items will be required to be taken by a professional photographer with recognised experience in the subject field and a professional standard of equipment.*
- (e) Archival quality is required with both the materials used and the processing of such materials.*
- (f) The owner will be required to provide to the Council negatives, proof sheets and selected enlarged prints of the subject.*
- (g) All required heritage records and photographic material shall be provided at the applicant's expense and the Council will retain copyright, ownership and control over the use of all submitted material.*

1.3.6 Plan records (Group 1 and 2 heritage items only)

- (a) *For Group 1 and 2 heritage items, accurate scaled plans are required to clearly record in drawn form, the original state of all heritage fabric, objects, places, sites or other heritage environments which are subject to alteration, removal or loss of heritage value as identified in the Plan and associated records or by further identification.*
- (b) *Plans shall record all areas which will be altered from their original state, in scaled site plans, interior and exterior elevations, floor plans, sections and details as appropriate to provide a full record of the original heritage environment.*
- (c) *All documentation shall be recorded and dimensioned in accurate records by competent draught persons, architectural designers, architects, archaeologists, geologists, ecologists or other appropriately qualified recording specialists.*
- (d) *Documentation details shall include notes on materials, finishes and specific constructional techniques, site identification characteristics, excavation details or other relevant heritage information. Documentation shall be clearly cross-referenced to photographic material.*
- (e) *All material supplied to meet this requirement must be originals and will become the property of the Council, which will have ownership, copyright and control over the use of the material.*
- (f) *All required plan documentation supplied to the Council shall be at the cost of the applicant.*
- (g) *Where a building or landowner has additional written, photographic, plan or other documentary material concerning their property (of heritage significance) the Council would appreciate being advised for the copying or recording of this information so as to be able to make it available to all interested groups.*

Assessment Matters

In considering demolition, removal or alteration of any protected buildings, places or objects, or new buildings on sites containing heritage items, or on sites adjoining sites with heritage items

- *add any additional buildings on a site containing a protected building, place or object listed in Groups 1-4;*
 - *alter or remove any protected building, place or object listed in Groups 1-4, the Council shall, in considering whether or not to grant consent or impose conditions, have regard to the following assessment matters.*
- (a) *Any immediate or cumulative effects of the loss, alteration or removal of the listed building, place or object on the range, number, and quality of heritage features in the vicinity and the city as a whole.*
 - (b) *The relative impact on the city's heritage values of loss, alteration or removal of the listed item, with regard to the reasons for listing (as contained in the criteria in the Statement of Objectives and Policies) and in particular the historic/social, cultural/spiritual, and architectural/artistic criteria; and the registration (if applicable) under the NZ Historic Places Act 1993.*
 - (c) *The extent to which alterations have an irreversible effect on heritage form or heritage features of the building, place or object.*
 - (d) *Whether any irreversible effects of alterations would cause a significant loss of heritage fabric or form.*

- (e) Whether heritage items will be conserved to the fullest extent practicable under options available for alterations of listed items, including the nature of work proposed and the type of materials.*
- (f) Whether alterations proposed will maintain or enhance the integrity of the original heritage items and design.*
- (g) Whether an alteration, if not in sympathy with the heritage items or form, is clearly distinguishable from the original as new work.*
- (h) Whether any proposals are likely to affect matters of cultural or spiritual significance to Tangata Whenua, the adequacy of any consultation undertaken and the response to that consultation.*
- (i) Whether recognised heritage research and conservation advice has been obtained from the New Zealand Historic Places Trust or any other professionally recognised party in heritage conservation; any conservation plan and/or heritage inventory; and the conservation principles contained within the ICOMOS New Zealand Charter for the conservation of places of cultural or heritage value.*
- (j) The ability of the applicant to economically develop the site without demolition, alteration or removal of the protected building, place, object or heritage feature, with regard to opportunities otherwise permitted on the site.*
- (k) Whether the retention of the heritage features or form of the protected building, place or object causes significant additional costs, or reduction in its range of potential uses.*
- (l) The availability and suitability of incentives or other options, including the weight given to development or community standards when considering a resource consent, where the retention of a protected building, place or object would be secured by the applicant's proposal.*
- (m) Within the Central City, the extent to which the protected building, place or object and its associated land has been damaged as a result of the Canterbury earthquakes and the associated impact on the heritage fabric and heritage values of the protected building, place or object.*
- (n) The importance of, and the cost of, upgrading the building to current seismic standards and for adequate fire protection where this is required; and the effect of such work on the heritage fabric of the building.*
- (o) In respect of maintenance, whether:*
 - a plan for conservation, or cyclic maintenance has been promulgated, or specialist advice obtained.*
 - replacement of original features retains the maximum amount of these features as can be realistically expected, and replaced with the same or equivalent material where heritage values are affected.*
 - any proposed cleaning of heritage items, is to be carried out by the least destructive methods appropriate to the circumstances and specialist advice obtained.*
 - the range and use of colours where painting is involved, and colour treatment of details.*

- *the maintenance of original heritage features such as stone, brick, timber, copper or zinc, maintains the original state of these features, or reduces the heritage value by a coating application or removal of heritage patina.*
- (p) *In the case of any additional buildings, whether these would detract from the setting or quality of the listed item, or reduce the visibility of that item from any road or public place. Furthermore, for sites within the Central City, whether the proposed building's siting, design, scale, proportions, and form is compatible with and does not detract from the heritage values of the listed item.*
- (q) *Within the Central City, the extent to which any reconstruction of a heritage item is based on historical evidence and protects remaining heritage values.*
- (r) *Within the Central City, the extent to which any reconstruction of a heritage item restores part of a damaged building or complex by maximising the reuse of retrieved heritage fabric, rather than simply replicating a heritage item that has been demolished.*
- (s) *Within the Central City, the extent to which alterations and additions are subordinate to and compatible with the heritage item, while also being identifiable as new work.*
- (t) *Within the Central City, the extent to which any proposal for alterations and additions to a heritage item as a result of the Canterbury earthquakes, which involves the retention of heritage facades with the erection of new structure or additional buildings behind, is based on:*
 - *the balance of the building needing to be demolished as a result of earthquake damage;*
 - *the integrity of the original façade being maintained, including existing architectural elements being retained or reinstated, and repairs being carried out in appropriate materials;*
 - *the new building work not projecting significantly above the height of the retained façade, or if it does that the higher element is set well back from the façade;*
 - *the size and design of new sections of building being informed by what remains of the retained facade but appearing distinct or separate to it;*
 - *the internal floor plates aligning with window openings in the retained façade;*
 - *materials in the new sections of building not dominating or detracting from the retained facade;*
 - *the retained façade elevation being the predominant elevation that is readily visible from the public realm.*
- (u) *Within the Central City, the extent to which any alteration or addition enables repair, reconstruction, seismic strengthening, building code upgrades, or maintenance of any heritage building, place, or object.*
- (v) *Within the Central City, the extent to which removal of a heritage item will enable ongoing use, adaption and economic viability of listed heritage items or of sites on which listed heritage items are located.*
- (x) *Within the Central City, for new buildings on a site adjoining a site which contains a listed heritage item, whether the proposed building's siting, design, scale, proportions, and form is compatible with the heritage values of the listed item and would not detract*

from the setting of the listed item or reduce the visibility of the item from any road or public place.

As the Robert McDougall Gallery is a Group 1 heritage item under Christchurch City Council's City Plan, Central City section, resource consent will be required for activities including demolition, alteration or removal or the erection of additional buildings on the site. Under the City Plan, resource consent is also required for maintenance activities as it is recognised that a heritage building can be damaged by inappropriate cleaning and restoration techniques.

Repainting, cleaning or washing that does not have a detrimental effect on the heritage fabric of the item is excluded from this requirement.

The City Plan and the Setting of the Robert McDougall Gallery

The Robert McDougall Gallery's setting, the Botanic Gardens, is subject to designation as a Conservation 2 Zone historic and garden city park. Conservation 2 Zone is made up of *a small group of public parks of city wide significance which help provide the city with its unique scenery and character.*

The purpose of this listing is to provide a high level of protection to the heritage and scenic values present while ensuring that anything other than very low impact developments are controlled in terms of their effect on visual, natural, habitat and ecological values. Any activities which require the erection of buildings, tracks, planting, vegetation, or rock removal to a greater extent than provided for by the rules will be subject to a resource consent process.

ICOMOS NZ Charter

The acronym ICOMOS stands for the International Council for Monuments and Sites and is a world – wide body dedicated to the protection of heritage. Various countries have established charters that outline principles to guide conservation including the Italian Venice and Burra Charter. In 1993, ICOMOS New Zealand established its own charter, (revised in 2010) and that continues to be the principle guiding document for heritage conservation in this country. The Christchurch City Council has adopted the ICOMOS Charter as its guiding document for the conservation of historic heritage. A copy of the charter is included as Appendix VII.

LEGISLATION

Resource Management Act 1991 and RMA Amendment Acts 2003 and 2009

Local Authority Scheduling

The purpose of the Resource Management Act 1991 is to promote the sustainable management of natural and physical resources. The RMA Amendment Act 2003 strengthens historic heritage provisions and provides the following definition: historic heritage “means those natural and physical resources that contribute to an understanding and appreciation of New Zealand's history and cultures.”

Section 6 of the RMA refers to Matters of National Importance. Under the Act, the use, development and protection of natural and physical resources are to be managed and certain matters of national importance are to be recognised and provided for. The RMA Amendment Act 2003 added the “protection of historic heritage from inappropriate subdivision, use and development” to the list of matters of national importance.

As the Robert McDougall Art Gallery is protected under the Christchurch City Plan, Central City Section, a resource consent will be required to modify the structure.

The Building Act 2004, Amendment Act 2005 and Review 2009

Alterations to existing buildings

Under Section 112 of the Building Act a building consent for the alteration to an existing building can only be issued by the Christchurch City Council if it is satisfied that after the alteration the church will:

- (a) comply, as nearly as is reasonably practicable, with the provisions of the building code that relate to—
 - (i) means of escape from fire; and
 - (ii) access and facilities for persons with disabilities (if this is a requirement in terms of [section 118](#)); and
- (b) continue to comply with the other provisions of the building code to at least the same extent as before the alteration.

The council may, by written notice to the owner of the building allow the alteration of an existing building or part of an existing building, without the building complying with provisions of the building code specified by the council if the council is satisfied:

- (a) if the building were required to comply with the relevant provisions of the building code, the alteration would not take place; and
- (b) the alteration will result in improvements to attributes of the building that relate to—
 - (i) means of escape from fire; or
 - (ii) access and facilities for persons with disabilities; and
- (c) the improvements referred to in paragraph (b) outweigh any detriment that is likely to arise as a result of the building not complying with the relevant provisions of the building code.

Principles to be applied in performing functions or duties, or exercising powers

Section 4(2) refers to principles that are relevant to the performance of functions or duties imposed, or the exercise of powers conferred on the person (could be the Minister, Chief Executive, or the territorial authority) by this Act.

Section 4 (2)(1) refers to the need to facilitate the preservation of buildings of significant cultural, historical, or heritage value.

Structures to be Safe and Sanitary

The purpose of the Building Act is primarily to ensure that buildings are "safe and sanitary" for users. If major alterations are proposed to an existing structure, Section 46(2) of the Building Act requires the territorial authority to be satisfied on reasonable grounds that, the structure will comply with the provisions of the Building Code, as nearly as possible if it were a new building.

The Building Act allows for waivers or modifications of these provisions with respect to the alteration of any existing building. The Building Industry Authority (BIA) is empowered

under Section 12 of the Building Act to provide for a waiver or modification from all or any of the requirements of Section 25(1) if, having regard to all the circumstances, the BIA determines that it is reasonable to grant the waiver or modification.

Under Section 47(j) of the Building Act, territorial authorities are expected to have due regard to special cultural and historical value. In the case of a building or place registered by the NZ Historic Places Trust, the Building Act also requires that territorial authorities advise the Trust of any PIM or building consent application affecting the structure.

Content of project information memorandum

Under Section 35 of the Act a Project Memorandum must be issued in the prescribed form (if any).

Section 35 (1)(a)(i) states that information likely to be relevant to the proposed building work must identify the heritage status of the building (if any).

Requirements for notice given under section 124

Section 124 refers to the Powers of the territorial authorities in respect of dangerous, earthquake prone, or insanitary buildings. This section 125 states that it is a requirement for a notice to be given under section 124 (1)(c) by:

- (a) fixing it to the building concerned and
- (b) stating whether the owner of the building must obtain building consent in order to carry out the work required by the notice.

A copy of this notice must be given to

- (a) the owner of the building
- (b) any occupier of the building
- (c) every person who has an interest in the land on which the building is situated under a mortgage or other encumbrance registered under the Land Transfer Act 1952, and
- (d) every person claiming an interest in the land that is protected by a caveat lodged and in force under section 137 of the Land Transfer Act 1952, and
- (e) any statutory authority, if the land or building has been classified; and
- (f) the New Zealand Historic Places Trust, if the building is a heritage building.

Fire Protection

A fire report was not required as part of this commission. There are various entrances to the Robert McDougall Gallery. It is likely that the building already complies with section of the Act relating to fire egress. There is an existing sprinkler system in the Robert McDougall Gallery.

2009 Amendments

The Building Act was reviewed in 2009. As a result of the review, certain projects are now exempt from a requirement to obtain a building consent providing structural elements remain unchanged.

Dangerous and Earthquake-prone Buildings

Under Section 121 of the Act, a structure is described as being “dangerous” if, in the ordinary course of events, it is “likely to cause injury or death (whether by collapse or otherwise) to any persons in it or to persons on other property” or “damage to other property”.

In section 122, the Act defines an earthquake-prone structure as one that if “having regard to its condition and to the ground on which it is built, and because of its construction, the building –

- (a) will have its ultimate capacity exceeded in a moderate earthquake; and
- (b) would be likely to collapse causing -
 - (i) injury or death to persons in the building or to persons on another property; or
 - (ii) damage to any other property.

Section 131 of the Act requires territorial authorities to adopt a policy on dangerous, earthquake-prone and insanitary buildings. The policy is also required to state how it will apply to heritage structures.

The Robert McDougall Art Gallery was identified as an earthquake-prone building under Section 122 of the Building Act 2004, prior to the Canterbury Earthquakes, in a separate report prepared by Holmes Consulting. Since the February 2011 earthquake Holmes Consulting Group has completed a Draft Preliminary Damage Review on 10 May 2011. This report is included in the Appendix VI. Holmes Consulting Group is currently undertaking a Detailed Engineering Evaluation.

Disabled Persons Community Welfare Act 1975 and Amendments

Section 25(1) of the Disabled Persons Community Welfare Act 1975 requires that any new building or building undergoing major reconstruction to which the public are to be admitted makes provision for reasonable and adequate access for disabled persons who may be expected to visit or work in that building and carry out normal activities and processes therein. This applies to means of access both to and within the building, parking provisions and sanitary conveniences. The Robert McDougall Gallery has a disabled access ramp to the side of the main entrance portico. This is thought to be an intrusive position as it destroys the original symmetry of the portico. An alternative ramp access may be sought as a result of linking the gallery with the museum.

Under Section 25(2) any provision that is made to meet the requirements of disabled persons is to be in accordance with the code of practice for design for access and use of the building by disabled persons NZS 4121:2001.

Change of Use

Under section 115 of the Building Act 2004, an owner is prevented from changing the use of a building unless the territorial authority gives written notice that it is satisfied, on reasonable grounds, that the building, in its new use, will –

- (i) comply, as nearly as is reasonably practicable with every provision of the building code that relates to either or both of the following matters:
 - (A) means of escape from fire, protection of other property, sanitary facilities, structural performance, and fire-rating performance;
 - (B) access and facilities for persons with disabilities

Buildings of Cultural, Historical or Heritage Value

Section 4 of the Building Act 2004 recognises the need to facilitate the preservation of buildings of significant cultural, historical or heritage value. Under section 39, the territorial authority is required to notify the New Zealand Historic Places Trust of any application for a project information memorandum where the application affects a registered historic place, historic area, wahi tapu or wahi tapu area.

Consents Required

Work to the Robert McDougall Gallery is likely to require a building consent for anything other than maintenance work. Normally, a building consent would not be issued unless the issuing authority was satisfied that the structure would comply with the Building Act once the work had been completed.

DOCUMENTS RELEVANT TO THE BOTANIC GARDENS

Management Plan 2007

As part of the vision and long-term direction for the Botanic Gardens a comprehensive set of goals and objectives have been formulated. Those which have direct bearing on the setting of the Robert McDougall Gallery are:

- **Objective 13** -To develop a circulation network that meets both visitor needs and management requirements.¹
- **Objective 59** – Museum Border – To display a mixed shrub border alongside the Museum / Robert McDougall buildings.²

Hagley Park Botanic Gardens Master Plan 2007

One of the key contributing elements to the vision for the Christchurch Botanic Gardens is *that heritage and cultural values will be protected, where appropriate.*

- **Management Goal A** of the Botanic Gardens is to protect and enhance the gardens existing and historical environmental values, its landscape qualities and its botanical features.

One of the projects which has been identified as having an effect on the Botanic Gardens is:

- **Project No.40** – The Redevelopment of the Botanic Gardens/Museum Interface.

The Canterbury Museum has been planning a major redevelopment programme, including the former Robert McDougall Art Gallery building. The former gallery site, which is adjacent to the present Museum building, is at a major entry point into the Botanic Gardens. In the event redevelopment is undertaken, the site should be restored with high botanical planting. Ultimately there should be seamless management across the interface. There are issues with the setting of the museum, the entrance gates to the Gardens and the relationship of these to the William Rolleston Statue on Rolleston Avenue. This area is a prime heritage site.³

¹ Christchurch Botanic Gardens Management Plan (August 2007) p59

² Christchurch Botanic Gardens Management Plan (August 2007) p59

³ <http://resources.cccgovt.nz/files/HagleyGardensMasterPlan2007> Projects Gardens - christchurchbotanicgardens.pdf,p88.

The benefits of this enhancement will improve its appearance and ensure that its is an exciting and anticipatory entrance area to the interior of the Botanic Gardens. This recognises that the exit from the former gallery will itself be a significant entrance point into the Botanic Gardens. There is opportunity to ensure the design and plant collections enhance the heritage value of the former art gallery building as well as relate to the Museum's overall theme.⁴ This is dependent on the Museum revitalisation timetable.

PHYSICAL CONDITION OF THE PLACE

Botanic Gardens

The physical condition of the immediate setting is generally good however the location of some of the vegetation in the garden beds fronting the gallery is of concern. A number of trees in the south-west garden have been planted too close to the building's foundations and the potential exists for their roots to cause structural damage. It is also noted that the scale of these trees is no longer in proportion with the Gallery and their form and appearance is not sympathetic to the building's architectural style and symmetry.

Vegetation on the margin of the north-western garden is impacting on light levels in and around the entrance to the gallery and obscuring views of the portico, although it is understood that much of this planting was intended to mitigate views of the access ramp.

The Christchurch City Council's (2004) *Christchurch Botanic Gardens Tree Collection - Life Expectancy Study*⁵ indicates that tree species in the garden beds immediately foreground the gallery have a predicted life expectancy of between 5 and 25 years with one species, *Aesculus hippocastanum* (Common Horse Chestnut) at 30 years. The health of the five *Chamaecyparis lawsoniana* (Lawson's cypress) is recognised as vulnerable.⁶

It is also noted that some tree species are identified as being vulnerable on the World Conservation Union (IUCN) Red List of threatened species.⁷ The *Laurelia sempervirens* is a near threatened species on the (IUCN) Red List and the tree is noted to be in poor health by Garden's staff.⁸

PHYSICAL CONDITION OF THE ROBERT MCDUGALL GALLERY

A visual inspection of the Robert McDougall Gallery was carried out to determine its material condition following the Christchurch Earthquakes. [A Draft Preliminary Damage Review has been undertaken by Holmes Consulting Group and this is included in the Appendix VI.](#)

[The building has been reasonably well maintained over the years, although some defects were apparent prior to the 2010 and 2011 earthquakes. The damage attributable to the earthquakes is relatively minor.](#)

[The following condition report is compiled from the visual inspection made by Holmes Consulting Group in their Preliminary Damage Review and observations made by Dave Pearson Architects Ltd.](#)

⁴ *ibid*

⁵ As documented in the Christchurch Botanic Gardens Management Plan 2007, p. 112

⁶ Information provided by Jeremy Harkness, Botanical Services Operations Team Manager, May 2010

⁷ The World Conservation Union (IUCN) Red List catalogues and highlights taxa that are facing a higher risk of global extinction.

⁸ Information provided by Jeremy Hawker, Botanical Services Operations Team Manager, May 2010.

Additional detail is contained in Appendix III in a separate Condition Report. Marked up elevations showing the defects are contained in Appendix IV with an accompanying Schedule of Defects in Appendix V.

- **Structure**

The NZ National Society for Earthquake Engineering has developed an initial evaluation procedure as a means of quickly identifying “at risk” buildings. Buildings can be scored as a percentage of their performance compared with a new building of the same size and shape (i.e. %NBS or percentage of New Building Standard).

Holmes Consulting Group has recommended that the gallery be strengthened to 67% of the current code demand.

- **External Surfaces**

Roof

Prior to the earthquake the roof was already in need of attention. Holmes Consulting Group had already suggested that the integrity of the roof beams be checked along with the parapet ties installed as part of the mid 1990’s securing work. They also recommended that the chimney and water tank bracing be checked. The following defects were noted prior to the earthquakes.

The roof is flat area with pyramidal and angled roof lights. An inspection of the roof area revealed sheets of corrugated steel roofing laid over roof lights. A fibreglass membrane laid over the flat roof shows signs of bubbling, buckling and in some areas this has been patched particularly on the eastern side. In some areas water pooling is evident.

Leaves have built up at the top of the drain pipe and the drain is blocked on the northern side. Some glass is cracked in the pyramidal and other roof lights. There is also evidence of dislodgement of the lead flashings to some roof lights. The stays supporting the flagpole are rusting along with the roof ladders. Blistering is evident on the fabric roof of the night entrance.



Damage to parapet with erosion evident (DPAL)
membrane (DPAL)



Evidence of water pooling and patched surface

Wall Surfaces

Again, defects were already visible in the wall surfaces of the Robert McDougall Art Gallery. Holmes Consulting Group has recommended to check the presence of veneer ties in the exterior walls and to provide new ones if they are damaged or missing.

The following advises the defects that were present prior to the earthquakes.

At the Robert McDougall Gallery, Oamaru limestone has been used at parapet level and for some of the detailing elsewhere on the south and west walls. Although much of the limestone remains in good condition, some has weathered, particularly on the parapets and upper sections of the walls. Cracks are also evident in some sections of the parapet and mortar pointing has been lost. The limestone is also eroding and spalling in areas where it is apparently in contact with hard cement mortar.

In other areas, limestone has become heavily soiled with a build-up of moss and lichen. The limestone was apparently last cleaned in 1996 using water and soft brushes. An anti-fungal treatment was then applied. It appears that no further cleaning has occurred since that time.

Christchurch has had high levels of atmospheric pollution and this is possibly the main agent of deterioration of the stone. In polluted areas, sulphur dioxide gas in the atmosphere can react with water and oxygen to produce sulphuric acid. This then attacks limestone producing calcium sulphate and water. The calcium sulphate crystallises as the mineral gypsum which is deposited in the pores of the stone. This can block the pores in the stone and reduce its ability to “breathe”. Dirt deposited on the surface can also block the pores of the stone. The dirt is therefore more than likely to have been a major factor in the deterioration of the stone over the years.

Other mechanisms can cause limestone to deteriorate. These include cycles of wetting and drying and heating and cooling. Sulphates have a different coefficient of expansion to that of the original stone and this variation may cause stresses to build up in the stone. If salts are present, these can be dissolved in water when the stone is wet and then recrystallise within the stone as it dries. These crystals can exert pressure on the pores of the stone and eventually lead to failure of the surface. Salts can be deposited in areas which are not regularly washed by rainwater. Hence areas such as the underside of stringcourses can be susceptible to decay.



Erosion of stonework. Dirt in the pores reduces the ability of the stone to breathe while the deterioration continues below the outer surface (DPAL).

Cracking is evident to the brick facades and plaster string course at the rear of the building (east elevation). On the string course the skim plaster coat is eroding and there is evidence of failure. Settlement cracks through the string course extend down through the brickwork. Loss of mortar is evident in the tapestry brickwork. The chimney to the former boiler room has efflorescence on the surface.



Crack in stringcourse with evidence of loss of mortar in brickwork. (DPAL)



Efflorescence in chimney. Note also erosion of limestone string course (DPAL).



Plaster failure, east elevation (above left) and the movement between capping stones (above right) (DPAL).



Damage as a result of the Canterbury earthquakes includes the opening up of the joints between the parapet stones and the loosening of some stones.

In the brickwork vertical and horizontal cracks along mortar joints, particularly at corners, are evident as a result of the earthquakes.

A substantial crack has appeared in the beam to one of the skylights which appears to be earthquake damage.

Window Joinery

There does not appear to be any damage to the window joinery as a result of the earthquakes. The window joinery is generally in good condition. Prior to the earthquakes it was noted that paint was blistering on some of the sash frames and muntins. The putty is also sagging.



- **Interior Surfaces**

Generally the interior is in good conditions with minor cracking being caused by the earthquakes.

Ceilings

Ceilings generally appear to be in good condition. Minor cracks have been noted in some plasterwork on the ceilings as a result of the earthquakes.

Moderate cracking was observed to the concrete surrounding the steel roof beams.

Internal Wall Surfaces

On the walls of the servery at first floor level above the main entrance, moisture ingress is evident with a crack in the wall and paint lifting. Minor cracking is evident to the concrete basement walls as a result of the earthquake.



Crack and paint lifting in the wall of the upstairs servery.

Floors and Floor Coverings

The terrazzo floors are in reasonable condition although some cracking has occurred as the building has settled differentially. The cork tile floors have worn and various tiles have been replaced throughout the building. The varying sizes and colours of the replacement cork tiles detracts from the appearance of the floor surfaces.

- **Services**

An inspection of the services was not included as part of this commission. A downpipe is leaking in the workshop area at the rear of the building.

5 CONSERVATION POLICIES

THE SETTING OF THE ROBERT McDUGALL GALLERY

The following conservation policies are framed to respect the character defining qualities of the setting and the integrity of its significant heritage fabric.

Policy 1 – Review by Iwi / Hapu

This Conservation Plan should be reviewed by Mahaanui Kurataiao Ltd and any tangible or intangible cultural heritage values that the site might hold for Ngāi Tahu taken into account in the assessment of significance and the formulation of conservation policies.

This policy is in line with New Zealand Historic Places Trust Guidelines which direct that “the assessment and criteria used to determine significance values for any place connected with pre-European activity should be carried out in association with iwi/hapu”.

Policy 2 – On-going Role of the Setting

The use and function of the immediate McDougall Gallery setting should be consistent with its original intended purpose.

The original role of the designed setting was to provide ornamental surroundings for the Robert McDougall Gallery which enhanced both the building and the experience of a visit to the Gallery, while still maintaining a botanic garden emphasis on horticultural education and display. The aesthetic, experiential and educational values of the setting are intimately connected with the site's history.

It is understood that the Gallery's functions may be integrated with the Canterbury Museum and while this is considered appropriate providing the building's heritage values are maintained, the historic and existing use of the gardens and Gallery forecourt is still considered the best means of retaining the heritage values of the setting.

Policy 3 - New Landscape Work

Any new landscape work carried out within the area identified as the Robert McDougall Gallery setting should not diminish or compromise identified heritage values.

Conservation treatment, including non-intervention, as well as any other works carried out within the setting of the Gallery grounds should take account of significant trees, identified historic site fabric and significant views of and from the building.

Policy 4 - Maintaining Heritage Values of the Setting

Fabric having heritage value should be retained as a way of conserving the cultural significance of the setting.

Heritage fabric which has historic, and /or aesthetic values and is not considered to be intrusive or damaging to the heritage values of the gallery should be maintained on the site for as long as is practicable.

Evidential value, historical values and some aesthetic values, especially artistic ones are dependent upon the Gallery setting retaining (to varying degrees) the actual fabric that has been handed down from the past.

- **High Significance**

Fabric having high significance should be respected. This includes the Robert McDougall Gallery forecourt, plinth, garden beds, instructional plant labels promoting landscape engagement, and those trees dating from the 1890s/1900s.

In addition particular views of the Robert McDougall Gallery in its setting have high significance value. These are specifically; views of the west elevation of the Gallery and setting from the eastern edge of the Archery Lawn, view of the south elevation of the Gallery and setting from the upper Armstrong Lawn and views from the Gallery portico to the Archery Lawn.

- **Moderate Significance**

Fabric having moderate significance within the Robert McDougall Gallery setting should be retained unless extraordinary circumstances require its removal. This includes those trees and shrubs dating to the 1950s/1960s which are not considered to be intrusive or have the potential to damage the building.

- **Some Significance**

A greater degree of change may be permitted to fabric considered to have some and no significance. Within the setting, plantings dating to the 1990s are considered to have some to no significance.

- **Intrusive**

Fabric determined to be intrusive or potentially damaging should be removed where possible. This includes some of the 1950s/1960s plantings.

Policy 5 - Records

Conservation works should be photographically documented and a regular photographic record of the setting maintained.

Any conservation works and the introduction of new elements should be photographically documented for future reference. This includes any repairs to any built fabric, for example, the plinth, the removal of any significant vegetation and the introduction of new plantings or other landscape elements.

Recording and documenting the landscape over time is an important ongoing resource for future conservation and management planning. It is particularly important where significant plant material is reaching senescence.

The site should be photographically documented on a five to ten yearly basis corresponding with the conservation plan review and photographs, lodged in secure archives. 'Before' and

‘after’ photographs should be taken and suitably captioned in line with accepted conservation practice.⁹ If possible, these records should be kept in two locations so that in the event of major loss and destruction there are written and photographic records to work from.

THE ROBERT MCDUGALL GALLERY BUILDING

Following on from the assessment and Statement of Significance and taking into account statutory requirements, a series of conservation policies can be formulated to guide any proposed work on the Robert McDougall Gallery.

Policy 6 - Uses for the Building

The Robert McDougall Gallery should have appropriate new use so as not to detract from its heritage values.

Wherever possible, a heritage building should continue to be used for the purpose for which it was built as a way of maintaining its heritage values. However, this is not always possible and a new role needs to be found for it. This is recognised by the ICOMOS NZ Charter which states, *"the conservation of a place is usually facilitated by it serving a socially, culturally or economically viable purpose"*.

The Robert McDougall Gallery was designed as the principal gallery of Christchurch. Over the years, it has undergone various changes in an effort to meet the demands of a modern gallery. With the opening of the new gallery in 2003, the Robert McDougall Gallery lost its status as the Christchurch Gallery and until now its future has remained uncertain.

A new use is required for the gallery for it to remain viable and to preserve it for the future. The new use should be one that is appropriate and one which does not detract from its heritage values. It is currently proposed that its functions be integrated with the Canterbury Museum and this is considered appropriate, providing its heritage values are maintained.

Policy 7 - Maintaining Heritage Values

Fabric having heritage value should be retained as a way of conserving the cultural significance of a historic building.

Much of the fabric of which the Robert McDougall Gallery is comprised is significant or has heritage value. The tapestry brick walls and the Oamaru stone used for detailing are part of the heritage fabric of the gallery along with the plaster work, decorative embellishments, and the Ashlar patterned walls on the front portico. These features along with the classical form of the building with its Palladian portico should be retained as they make an important contribution to the overall significance of the building.

- **High Significance**

Fabric having high significance within the Robert McDougall Gallery should be retained in its present form. This includes original external fabric such as Oamaru limestone detailing, tapestry brickwork and joinery. Internally, the sculpture court, in particular, has high heritage values and these should be respected.

⁹ In the case of vegetation it is of benefit to take colour photographs in addition to the accepted practice of a black and white photographic record to assist with species and cultivar identification

- **Moderate Significance**

Fabric having moderate significance within the Robert McDougall Gallery should be retained unless extraordinary circumstances require its removal. This includes internal plastered ceilings and walls at ground floor level.

- **Some Significance**

Fabric having some significance within the gallery should be retained where possible. A greater degree of change may be permitted to fabric having some significance. Within the Robert McDougall Gallery, much of the fabric in the basement is rated as having some significance.

- **Non-contributory**

Fabric assessed as having non-contributory significance may enable the gallery to function although it has little heritage value. This fabric may be retained, providing fabric of greater significance is not obscured, or removed.

Policy 8 - Recovering Heritage Values

The Robert McDougall Gallery should be returned to a known earlier form where such work would enhance its heritage values.

Work to recover significance remains one of the fundamental aims of building conservation. Such work may involve processes of restoration, reconstruction and the removal of accretions as defined above. It should always be based on physical evidence, as well as documented evidence such as historic photographs

The Robert McDougall Gallery is one of Christchurch's most significant buildings with high heritage values. Over the years, various changes have occurred to enable it to continue to function as a gallery and those changes have not always been sympathetic to the building. Now that it is no longer required to function as the city's gallery and is likely to be integrated with the museum, opportunities arise to recover heritage values. Recovery of significance may involve the following processes:

- **Restoration**

Restoration of a heritage building significance may involve reassembly or reinstatement of items, meaning putting components back in position. It may also involve the removal of accretions, particularly intrusive items that detract from heritage values.

In the case of the Robert McDougall Gallery, consideration should be given to the reinstatement of the Ernest Gillick sculpture, *Ex Tenebris Lux* to the sculpture court of the gallery where it was originally positioned.

Consideration should also be given to removing items that detract from the building's heritage values as a way of recovering its significance. Intrusive items include later services such as air-conditioning ducts and later linings. Consideration should be given to the removal of the Canaday Wing. Although the building is relatively unobtrusive it does not appear to be necessary to the continuing function of the Robert McDougall Gallery.

- **Reconstruction**

Reconstruction involves the use of new material to rebuild an item in its original form. Sufficient physical or documentary evidence should exist to enable the reconstruction to be accurate. New material should generally match the original and date stamping may be a way of indicating to future generations that reconstructive work has taken place.

In the case of the Robert McDougall Gallery, areas where reconstruction may occur include the north side of the portico if the disabled ramp is removed and the skylights.

Policy 9 - Conservation Processes

Work to the Robert McDougall Gallery should seek to preserve significant fabric or elements that make up the building.

Any work that is undertaken at the Robert McDougall Gallery should have due regard to the significance of the item being worked on. Its significance may be compromised if it is subjected to inappropriate activities.

- **Stabilisation**

Stabilisation involves protecting fabric from decay or slowing down processes of decay. Within the gallery, fabric having high or moderate significance that has decayed should be stabilised as a way of ensuring the building's heritage values are preserved.

- **Repairs and Remedial Work**

On-going repairs and remedial work has been carried out at the Robert McDougall Gallery over the years. The building, however, is now at a point where remedial work is required to maintain it in good condition.

The gallery was well constructed and the builders obviously took pride in their work. Repair and remedial work should be of the highest quality as a way of respecting the original building. It should also generally match the original in terms of materials used, detailing and the like.

Repair work should also aim to conserve as much original or significant fabric as possible. Material should only be replaced where it has ceased to function adequately or where, due to deterioration, it is placing other fabric at risk. Material that has weathered but which is still in sound condition should be respected as evidence of the building's history.

- **Structural Upgrade**

Prior to the earthquakes a survey had been undertaken by Holmes Consulting Group regarding the structural upgrade of the building. Currently a Detailed Engineering Evaluation is being undertaken by Holmes Consulting Group. While it will be necessary to structurally upgrade the building, any work undertaken should respect the existing heritage fabric of the gallery.

- **Maintenance**

Once remedial work to the building has been completed, a planned regime of regular maintenance, based on a cyclical maintenance plan, should be undertaken on the Robert

McDougall Gallery and particularly to fabric having high or moderate significance as a way of preventing decay and ensuring the building's heritage values are preserved.

Policy 10 - New Work

Within the Central City, the extent to which alterations and additions are subordinate to and compatible with the heritage item, while also being identifiable as new work.

The use of the former Robert McDougall Gallery is about to change and it is accepted that certain work may be required to enable to fulfil a new role. In particular, new services are likely to be required including air-conditioning and lighting. Work may also be required to enable it to comply with current building codes. This may include facilities for persons with disabilities, fire egress and compliance with earthquake codes.

Any new work should respect and be sympathetic to the architectural qualities of the original building. It should be as unobtrusive as possible and confined to areas having lesser significance. New work should be discernible and not able to be confused as being part of the original building.

Where possible, areas subject to intervention should be able to be returned to their present or an earlier form at a future date. Significant material that needs to be removed should be stored for possible future reinstatement.

Policy 11 - Interpretation

Appropriate interpretative material should be provided in the Robert McDougall Gallery.

Visitors to any heritage building will have their experience enriched if they are able to have access to information regarding its history and significance. The Robert McDougall Gallery's history, its architectural style and the associations the place has with Christchurch City will be of interest to all visitors.

At present, there is good information available about the history of the building on the Christchurch City Libraries and the Christchurch City Gallery web sites. The Christchurch City Council and the Historic Places Trust also hold heritage files on the Robert McDougall Gallery and its environs. The Historic Places Trust also has information on the building's history. It is recommended that suitable interpretive material be made available in some form to visitors to the gallery.

Policy 12 - Conservation Standards

Appropriate standards should be maintained whenever work is carried out at the Robert McDougall Gallery.

Ill-advised work can have a detrimental effect on historic fabric and can compromise the aesthetic qualities of a heritage building. In order to preserve the heritage values of the gallery, all work should conform to principles set out in the New Zealand ICOMOS NZ Charter for the Conservation of Places of Cultural Heritage Value and in accordance with international standards for the conservation of places having cultural significance.

Any proposals for work at the Robert McDougall Gallery involving either the building or the site should be discussed at an early stage with heritage planners at Christchurch City Council

and the NZ Historic Places Trust. This will ensure that the work is generally in accordance with the principles as set down in the conservation plan and with recognised conservation practices.

Consultants directing work at the Robert McDougall Gallery should be suitably qualified conservation professionals. Tradesmen involved should be suitably experienced in work of this nature.

Policy 13 - Recording of Processes

Conservation processes and other activities involving intervention should be recorded.

A record should be made by photographic or other means of the activities to which the Robert McDougall Gallery is subjected and placed in an appropriate archive. This will ensure that a comprehensive account of the place is maintained for future reference.

Recording is particularly important in areas where changes are occurring or where fabric is being removed or modified. Any additional information that is uncovered during the course of work to the building also should be recorded as it may add to an understanding of the cultural significance of the place.

Policy 14 - Review of Conservation Plan

This conservation plan should be reviewed from time to time and amended as necessary.

No conservation plan should ever be considered to be a final or completed document. The conservation plan for the Robert McDougall Gallery and, in particular, the conservation policies, should be reviewed from time to time, for example, every five years. It should also be able to be revised and amended to incorporate new information. The conservation plan should also be available for public inspection.

6 IMPLEMENTATION OF CONSERVATION POLICIES

The following section provides recommendations for implementing the conservation policies outlined in the previous section.

THE SETTING OF THE ROBERT MCDUGALL GALLERY

Retention of Heritage Values

The setting of the Robert McDougall Gallery within the Botanic Gardens is an integral part of its significance and every effort should be made to maintain that setting and the designed experiential elements associated with it. As far as possible, the open space in the foreground of the building and above it should be preserved.

Elements which historically reinforced the experience of visiting the Robert McDougall Gallery should be retained. These are specifically paths, the open gallery forecourt, views of the gallery's facade, planted garden beds and labelled plants. Where possible the heritage values of the setting should be recovered and enhanced and planted fabric identified as posing a risk to the building addressed, as outlined below.

Prevention of Potential and Future Damage to Gallery

A number of large trees in the south-west garden have been planted very close to the building's foundations and their roots may potentially cause structural damage to the foundations of the building.

Planning to remove these trees, (as identified in the Recommended Setting Works tabled in the appendices) plus any other vegetation which is determined to pose a threat to the building, should be initiated. Any necessary propagation programme should be scheduled accordingly, taking into account tree health, the IUCN Red List, and a number of plants in the CBG collection.

Recovery of Significant Views

Important views of the gallery have become obscured by the natural growth of trees and shrubs in the beds abutting the building. Further, the selection and placement of some tree species and the unchecked growth of shrubs has compromised the historic balance between built form and planted landscape.

Significant views of the gallery, its architectural detailing and sense of symmetry should be reinstated by removing, pruning and thinning implicated species as detailed in the Recommended Setting Works tabled in Appendix IV

Replacement species should be carefully positioned in the garden beds well away from the building's foundations and should not be allowed to obscure or overwhelm views of the building.

Revitalisation of Garden Beds

Consideration should be given to the revitalisation of the garden beds fronting the Robert McDougall Gallery with a new planting scheme which enhances the gallery setting, including its shared edges. This has been recognized in the Hagley Park Botanic Gardens Master Plan 2007, specifically Plan 40 – Redevelopment of the Botanic Garden / Museum Interface. This

proposes to *enhance the heritage value of the former art gallery building as well as relate to the Museums's overall theme through design and plant collection*. More specific objectives direct the development of a mixed shrub display border alongside the museum and Robert McDougall Gallery.¹⁰

Any new revitalisation scheme, while meeting the objectives and policies of the Botanic Gardens Management Plan 2007, should enhance the building, have regard for the architectural values and heritage fabric of the gallery, respect the building's form, symmetry and ornamental detailing. Views of the buildings façade should not be obscured.

It should also have regard for the historic relationship between the gallery and its setting – and the multiple role of the landscape in experiential, aesthetic and educational terms.

As part of any future works involving the removal of the disabled access ramp¹¹ and the greater redesign of the Botanic Gardens circulation network (Objective 13 of the Botanic Gardens Management Plan 2007.), consideration should be given to the reinscribing of the garden beds abutting the front of the gallery to a form more closely resembling their 1930s shape.

Protection of Significant Trees

The gallery's immediate setting contains representative examples of late nineteenth century ornamental and boundary tree planting fashions in the form of five boundary *Chamaecyparis lawsoniana*, three specimen *Aesculus hippocastanum* and one specimen *Quercus borealis*.

Every effort should be made to maintain these trees for as long as long as they do not pose a threat to the safety of the public or the fabric of the gardens or nearby buildings. Where possible the genetic material from these trees should be retained on site, ideally through the propagation of cuttings for new plantings within the Botanic Gardens. If this is not practicable, the timber from these trees should be used for outdoor seating, seat detailing, outdoor sculpture or similar within the gallery's setting.

Replacement tree species, while meeting the agreed objectives and policies of the Botanic Gardens Management Plan 2007, should respect the original role of the Robert McDougall Gallery's designed setting. This was to provide ornamental surroundings for the gallery which enhanced the building. Also through the botanic emphasis on horticultural education and display, the aim was to enhance the experience of visiting the gallery.

As with all other plantings, consideration should be given to the scale, form and habit of replacement vegetation, and species selected should respect the gallery's strong horizontal form, architectural symmetry and ornamental detailing.

THE ROBERT MCDUGALL GALLERY

New Uses

With the opening of the new Christchurch Art Gallery, the role of the Robert McDougall Gallery as the city gallery ceased. Since that time, it has since been used only on an intermittent basis, although it has recently been the venue of a number of temporary exhibitions.

¹⁰ Objective 59 *Museum Border Botanic Gardens Management Plan*

¹¹ Refer Adaptation for New Uses. Disabled Access section.

Greater certainty regarding its future role is vital to ensure the building's survival. The preferred new use or the gallery will be one that involves the least amount of change and retains the greatest amount of heritage fabric. The current preferred use for the gallery is as an adjunct to the Canterbury Museum and one suggested use is as a venue for "Arts and Decorative Crafts". Such a use will ensure that it remains viable and that it continues to be maintained.

Adaption For New Uses

- **Entry to the Building**

To enable the Robert McDougall Gallery to function as an adjunct to the Canterbury Museum, it has been advocated that a link should be provided through the rear of the gallery through to the museum. However, entering the gallery from the rear is not desirable in heritage terms as it reverses the way the building was originally intended to be entered. The Robert McDougall Gallery was designed to be approached from the Botanic Gardens and this has always been the location of the principal entry.

For this reason, the need to provide a link between the gallery and the museum should be carefully considered as various exhibitions of late have proved that the gallery can function as a "stand-alone" exhibition venue.

If a rear entry is still considered essential to enable the gallery to function in conjunction with the museum, the location of such a link needs to be carefully considered. As the gallery is essentially symmetrical, philosophically, the logical location for a rear entry is through the rear gallery directly opposite the current entry. Such an action would, however, compromise one of the most significant and original spaces in the building. An alternative location for a link may be through one of the secondary galleries adjacent to the rear gallery.

Any link needs to be perceived architecturally as a secondary element. For example, a modern, minimalistic glazed link may be appropriate.

In the event that a link is provided between the gallery and the museum, the gallery should still be able to retain its identity as a separate structure. The front entry should be retained and the building should be able to function on occasions as a separate entity.

- **Disabled Access**

While not desirable in heritage terms, creating a link with the museum may have benefits in that it may be able to resolve some of the current difficulties with the gallery. These include the provision of disabled access.

The present disabled access is through the side of the entry portico. This has resulted in one of the apses having to be removed and destroys the symmetry of the portico. The present ramp has been assessed as an intrusive element. If access for disabled persons can be provided via a link from the museum, the present ramp may be able to be dispensed with. The portico could then be restored to its original form.

It should be noted, however, that the difference in floor levels between the two buildings would require extensive ramping.

Disabled access within Robert McDougall Gallery itself is also problematic as the ground floor has two levels separated by steps. An entry from the museum would bring wheelchair users in at the higher level and that would enable wheelchair users to access

most (but not all) the spaces. If wheelchair users need to be able to negotiate their way around the entire ground floor, internal ramps would still be required and a permanent solution is likely to require modification of historic fabric.

- **Public Toilets**

The gallery currently has no public toilets, disabled or otherwise. The nearest toilets are located to the west of the building in a separate structure and this is not seen as being satisfactory. Linking the gallery to the museum could solve this particular problem.

- **Heating and Ventilation**

The present heating and ventilation system has been installed wherever there was a convenient location. Ducts have been installed within the main gallery spaces with mechanical plant either being within the skylights or on the roof at the eastern end. The ductwork and plant has impacted on heritage fabric and detracts from the gallery's heritage values.

The ventilation system needs to be completely reconsidered and made less intrusive. All mechanical plant should be removed from the roof area. Consideration should be given to relocating plant within the basement.

Retaining Heritage Values

Every effort should be made to maintain the significant fabric of which the Robert McDougall Gallery is comprised.

Original external fabric assessed as having significance including the facades in their entirety, steel window joinery, tapestry brick elements, plaster with ashlar pattern, Oamaru Stone on the front façade, Ionic columns and the front portico with marble floors should be retained.

Internal fabric such as the original coffered ceiling, Corinthian columns and terrazzo floor in the sculpture court should be retained, along with surviving original fabric within the gallery spaces.

Recovering Heritage Values

The Robert McDougall Gallery has been compromised over the years as various additions and alterations have been carried out. As noted in the policies, a return to an earlier form can be a way of recovering the significance of a place and the removal of accretions that detract from heritage values can contribute to this process. Finding a new use for the Robert McDougall Gallery provides an ideal opportunity to remove some of these additions and to return the building to an earlier form.

Additions that detract from the heritage values of the Robert McDougall Gallery include the Canada Wing, the night entrance and the workshops. Other changes that are considered intrusive include the disabled ramp at the front of the building and air-conditioning plant and ductwork that have been installed on the roof and throughout the building. It is recommended that consideration be given to reversing these changes.

The basement has also been extended. The basement extensions, however, provide storage space and as they have had minimal impact on heritage values, the area be retained in its present form.

Areas where the significance of the building could be recovered are described below. Any work to recover heritage values must be soundly based on documentary or physical evidence.

- **Roof Areas**

As part of a programme to re-introduce natural day lighting the roof lights should be reinstated. Work may include removal of galvanized steel sheets and corrugated steel and the removal of air-conditioning plant and ductwork. Any paintwork on the roof lights should also be removed. Other accretions that should be removed as opportunities arise including the air-conditioning plant.

- **Exterior Elevations**

The Canaday Wing was constructed in 1983 to accommodate administrative functions. At the time, efforts were made to reduce its impact on heritage values by designing it as a modern structure and placing it at an angle to the main façade. It is, therefore, reasonably unobtrusive.

Inevitably, however, any addition to one side of a symmetrical structure will compromise its architectural integrity and the Canaday Wing is no exception. If some of functions fulfilled by the Canaday Wing can be accommodated within the museum building, consideration should be given to its removal. The present night entrance and workshop additions should also be removed as opportunities arise.

As noted, if disabled access is available from the museum, the opportunity should arise to remove the current disabled access at the front of the building. This would allow the northern side of the portico to be reconstructed.

Other changes to the external elevations should also be reversed. In particular, the later windows and grilles to the basement should be removed and the openings infilled.

- **Internal Spaces**

The internal spaces have undergone changes over the years as various directors have tried to comply with modern requirements for galleries. Changes have included overlaying original walls with new linings and the painting of the walls within the sculpture court.

As far as possible, the internal spaces should be returned to an earlier form. The sculpture court, in particular, is the singular most significant space and should be restored. Work may include retaining the space in its original colours. Elsewhere in the building, later linings should be removed and original finishes exposed and restored. Original trim should also be restored and new trim to match provided as required.

The temporary ramps within the sculpture court should be removed. Some provision may still have to be made to enable wheelchair users to negotiate their way around the building. The removal of air conditioning ductwork has previously been discussed.

- **Natural Lighting**

At the time the gallery was constructed, Hurst Seager's concept to allow daylight into the interior galleries was an integral part of its design and contributed to its ambience. Although natural lighting is an anathema to modern gallery directors, it is recommended that consideration be given to reinstating the skylights to allow natural light back into at least some of the spaces.

Modern advances in glass should allow the ultra violet light to be filtered out. The day lighting may also be controlled by screens or shades.

Structural Upgrading Work

The Holmes Consulting Group is currently undertaking a Detailed Engineering Evaluation (DEE).

However in their Draft Preliminary Damage Report dated 10 May 2011¹² they recommended the following structural upgrading should be undertaken.

- Check if positive ties from the existing timber floor and roof in the triangular office extension are present.
- Check the presence of veneer ties in the exterior walls and replacing any that may have been damaged or are missing.
- It is recommended that the presence of parapet ties, chimney and water tank bracing be checked. New ties should be installed if existing ones are damaged or missing.
- The structural integrity of the concrete encased roof beams should be checked along with their connection to the main walls. Any weaknesses should be addressed with further strengthening.

The report further recommends that the following work be undertaken to increase seismic resistance to the level required:

Whether or not strengthening is implemented the removal and replacement of the four internal double brick skin walls with light weight timber plywood walls and the provision of supplementary gravity support to the four roof beams is highly recommended..

While the gallery is not earthquake prone if it will be used as an art gallery or space to display culturally significant items we would recommend strengthening to at least 67% of an important level 3 building.¹³

Remedial Work

Some defects were observed and remedial work is now required to maintain the building in good condition. The work required is generally described below with additional detail being provided in the Condition Report in Appendix III.

External Surfaces

- **Stonework to Front Facade**

The limestone has deteriorated over much of the building and there are likely to be a number of factors that have contributed to this situation. As a result, remedial work is also likely to be a complex procedure with various actions being required. At this stage it does not appear that any one stone has got to the point where its integrity is in doubt.

¹² Draft Preliminary Damage Report of Robert McDougall Art Gallery, Holmes Consulting Group Ltd. 10 May 2011

¹³ *The loadings code (AS/NZS 1170) assigns importance levels to buildings based on the consequences of failure. Structures that as a whole may contain people in crowds or contents of high value to the community are considered importance Level .*

The limestone was previously cleaned in 1996 and it is recommended that the limestone be again cleaned to remove soiling and plant growth. One option is the use of a passive washing system. There is, however, some anecdotal evidence that, because New Zealand limestone is relatively soft, excessive moisture may weaken the matrix from which the stone is comprised, leaving it susceptible to more rapid deterioration. Chemical cleaning which involves less water may be the preferred option. [Prior to cleaning the stone, a long acting biocide should be applied.](#)

After cleaning, a comprehensive survey of all the limestone should be carried out. A stone conservation report should be prepared including a map of each face of the building, noting each stone and its condition. A schedule should then be prepared outlining maintenance regimes, along with an estimate of when deteriorating stones may need to be replaced.

Stone should be replaced only where its structural integrity can no longer be assured. Where stone has undergone only minor erosion, its structural strength is likely to be intact and it should be retained, being historic fabric. Weathered stone also provides evidence as to the age of the building.

Remedial work to stone may include poulticing to remove salts and soiling from combustion products. Other remedial work may include removal of deteriorated or crumbling areas of stone and letting in or indenting of new material, rather than replacing complete stones. There may still be instances where complete stones will need to be replaced.

There may also be instances where consolidation of stonework is appropriate. Overseas literature makes reference to stone consolidation techniques using silanes and silicates. The techniques have disadvantages including lack of penetration and irreversibility. There is also a suggestion that silicates are better suited to the consolidation of sandstone where silica is the main ingredient rather than limestone with its main ingredient being calcite.

It is not known whether silanes or silicates have been tried in New Zealand or if the relatively porous New Zealand limestone would react differently to the relatively dense limestone as found in the UK. The other disadvantage will certainly be the cost of both the chemicals and the time involved in their application. Because of the cost involved, such techniques are often better suited to small scale carvings and the like.

Another option may be to apply a limewash as a way of consolidating porous limestone. Although the technique has been widely used in the UK over a long period of time, there is no literature citing New Zealand experience. The material cost will be relatively low, but, again, the technique may be time-consuming.

In the end, it may be that the best technique to preserve the stone and prolong its life will be to regularly clean it to prevent surface accumulation of dirt that blocks the pores and reduces the ability of the stone to breathe.

Although cleaning may slow the process of decay, it cannot prevent it and, eventually, some of the stone may still need to be replaced.

Damage to stone work where the disabled ramp meets the building requires repair work. [Parapet stones also require resetting and joints between stones need repointing.](#)

- **Brickwork**

The bricks used for the building are generally sound although some bricks, particularly those to the chimney at the rear are exhibiting signs of erosion. This may be the result of

cryptoflorescence, whereby salts crystallise within the matrix of the brick. Efflorescence is also evident on the face of the same bricks.

In 1995, the chimney was “secured”. The method of securing the chimney is not known, however, the salts may be a consequence of this work if concreted was involved. Efflorescence can be removed from brickwork by an operation involving brushing and sponging with clean water. Where efflorescence returns, a process of poulticing may be required.

Brickwork should be repointed where mortar is missing or has weathered. The technique used to point the brickwork and the colour and texture of the mortar is an important part of the character of historic brickwork. New mortar should match the original in terms of its colour and texture. The technique used to point the brickwork should also match the original.

Cracks in the brickwork also need to be repaired. Where the crack extends through a mortar line, the mortar can be raked out and the brickwork repointed. If a brick is cracked, it will need to be repaired using coloured mortar as it is unlikely that matching bricks will be able to be obtained.

A more serious defect is the rusting metal ties in the parapets which is causing the brick courses to separate. Remedial work is necessary and will involve removing the brick courses down to the metal ties to replace the ties and then rebuild the brickwork. Neglecting this defect will cause further damage.

- **Plasterwork**

Drummy or otherwise deteriorated plasterwork should be removed and the areas replastered. Care should be taken to ensure new plaster matches the original in terms of texture and colour.

Various cracks should be repaired as soon as possible to exclude moisture.

- **Joinery**

The putty to the steel windows has slumped. The windows should be reputtied and sanded back and repainted in their original colours. An investigation should be carried out into the original colours for the front entry doors described in a newspaper article written at the time the gallery was opened as having “star and fleur-de-lis motifs”.

- **Roof Areas**

The fibreglass membrane to the roof should be inspected for evidence of deterioration, damage or signs of water penetration and repaired as required. A detailed inspection of the roof areas should be undertaken as the membrane roofing may be nearing the end of its life. If this is the case, the roofing membrane may require replacement.

Remedial work should also be carried out to the roof lights as required. This may include repairs or replacement of flashings.

Internal Surfaces

- **Wall Surfaces**

Damaged walls surfaces should be repaired and repainted. Any points of water ingress should be sealed.

The internal walls originally had a timber skirting and a moulded timber dado. Above the daodo mould the walls were lined with “burlap” which is a type of hessian made from jute or sisal fibres.

The original character of the spaces should be maintained as far as possible. This includes retention of the skirtings and dado moulds. Consideration should be given to reinstating the original “burlap” wall linings.

If full height displays are desired, these should be placed on demountable partitions that can be removed when not required.

- **Ceilings**

Damaged ceiling surfaces should be repaired and repainted. Any points of water ingress should be sealed.

- **Floors**

The cork tile floors have been damaged over the years to the point where they are in fair condition only. Various attempts at remedial work have been carried out and the repairs are obvious.

The floors remain a problem due to the softness of the material. Nevertheless, they should be retained for as long as possible. Particular efforts should be made when repairs are carried out to ensure the cork tiles are as close a match the original as possible.

The terrazzo floors have cracked in various places. The cracks should be repaired by specialist tradespersons.

7

BIBLIOGRAPHY**Primary Sources: Unpublished**

C'Ailceta, E. (1996) *Building a Public Robert McDougall Gallery for Christchurch 1863-1932*. Research paper, University of Canterbury.

FRI Forest Mensuration Report No, 22, Historic and Notable Trees of New Zealand: North Canterbury, South Canterbury and Chatham Islands, by S.W. Burstall, Forest Research Institute Rotorua.

New Zealand Historic Places Trust, Registration File: Robert McDougall Gallery

Canterbury Museum Revitalisation project: Application for Resource Consent for the level 3 whare complex

The Robert McDougall Art Gallery Christchurch A Conservation Plan prepared for the Christchurch City Council by Salmond Reed Architects', August 2002

Christchurch Art Gallery

Canterbury Society of Arts Minutes, 1889-1932, Robert McDougall Gallery Archives Collection.

Robert McDougall Gallery Clipping Books, Robert McDougall Gallery Archives Collection.

Robert McDougall Gallery Archives, Part 1, Boxes 1-4, Robert McDougall Gallery Archives Collection.

Christchurch City Council Archives**Minute Books**

CH 380 C/120. No. 7. Committee Minute Book- Baths and Entertainment, 1917-1935

CH 380 C/119 No. 7. Committee Minute Book- Baths and Entertainment, 1936-1950

CH 380 C/122. No. 7. Committee Minute Book – Baths, Entertainment, Library and Robert McDougall Gallery, 1951-1954

CH 380 C/122. No. 7. Committee Minute Book – Baths, Entertainment, Library and Robert McDougall Gallery, 1955-1959

CH 380 C/124a. No. 8. Committee Minute Book- Special, 1927-1934

CH759 Box 1. Robert McDougall Gallery

CH 377, Box 57. Assorted History

Aerials

1946 Christchurch Aerial, New Zealand Aerial Mapping, Christchurch City Council Archives

1955 Christchurch Aerial, New Zealand Aerial Mapping, Christchurch City Council Archives

Christchurch Botanic Gardens Archives

Curators Report to Domains Board – 1915-1919

Curators Report to Domains Board – 1920 -1924

Curators Reports to Domains Board – 1925-1929

Curators Reports to Domains Board - 1930-1934

Christchurch City Council Heritage Files

Robert McDougall Gallery files

Maps and Plans

Helmores & Cotterill, Proposed Design for the Eveleyn Cousins Memorial, dated 1943, Ref: 889, 810,

891, CMDRC

'City of Christchurch 1926', CCL Maps 365579, CCL

'Christchurch, Canterbury compiled from data supplied to the City Council and District Drainage Board '

ATL-Acc3158, ATL

DP6610, LINZ

Secondary Sources: Published

-
- Canterbury Museum (1946) *The Canterbury Museum – a short guide*, Canterbury Museum, Christchurch.

Challenger, S. (1979) The development of Early Canterbury Landscapes, *The Landscape*, March 1979.

Cherry, G. E, et al, Gardens, Civic Art and Town Planning: the work of Thomas H. Mawson (1866-1933),

Planning Perspectives, 8 (1993).

Christchurch Art Gallery (1997) *Public Art in Central Christchurch: a study by the Robert McDougall Art Gallery*.

Christchurch City Council (1963) *A Garden Century*, Pegasus Press, Christchurch.

Christchurch City Council, *Christchurch Botanic Gardens Management Plan 2007*.

Christchurch City Council, *Hagley Park/ Botanic Gardens Master Plan 2007*.

Duff, G. (1981) *Looking Back in Time, The History of the Botanic Gardens and Hagley Park*, Parks and Recreation Department, Christchurch.

Evison, H. (1993) *Te Wai Pounamu: The Greenstone Island: A History of the Southern Maori During the European Colonization of New Zealand*, Aoraki Press, Christchurch.

Evison, H. (1997) *The long dispute: Maori land rights and European Colonization in southern New Zealand*. Canterbury University Press, Christchurch.

Feeney, W. (2008) *Canterbury Society of Arts 1880-1996: Conformity and Dissension revisited*, PHD Thesis, Otago University.

Ginn, F. (2009) Colonial transformations: Nature, progress and science in the Christchurch Botanic Gardens, *The New Zealand Geographical Society Inc*, Vol 65.

Heriott, E. M. (1919). A history of Hagley Park, Christchurch. *Transactions and Proceedings of the New Zealand Institute* Vol 51.

Journal of the New Zealand Institute of Architects, October 1929.

QE II Arts Council, (1975) *New Zealand Painting 1920-1940: Adaptation and Nationalism*, Wellington.

Robert McDougall Art Gallery, (1983) *The Robert McDougall Art Gallery: A Profile of the Art Gallery of the City of Christchurch 1932-1982*, Christchurch.

Shurrock, McDougall Art Gallery, Christchurch, *Art in New Zealand*, Vol. 4-5, December 1932.

Tritenbach, P. (1987) *Botanic Gardens and Parks in New Zealand: An Illustrated Record*, Excellence Press, Auckland.

Wieck, S. (2006) *The Happy Heterotopia: Science and Leisure in the Christchurch Botanic Gardens*, Masters Thesis, University of Canterbury.

Periodicals and Newspapers

Bulletin 15 : The Robert McDougall Art Gallery.

Bulletin 37 : The Robert McDougall Art Gallery.

Friends of the Christchurch Botanic Gardens, No. 75, Summer 2008/09.

Bay of Plenty Herald, 15 January 1898:2.

Christchurch Star 22 February 1969.

Evening Post 18 January 1892.

Lyttelton Times, 15 October 1864; 21 March 1929; 15 May 1928:5; 2 April 1930:8; 12 April 1930:9.

New Zealand Truth 22 March 1928:4.

The Star 15 March 1928.

The Press 12 March 1920:5; 4 August 1923:11; 12 March 1928:8; 30 March 1928; 17 April 1928,

11 July 1928:8; 29 May 1929:9; 16 June 1932:6; 17 June 1932:25; 3 November 1930:6; 24 February 1942; 22 September 1975; 25 November 1975.

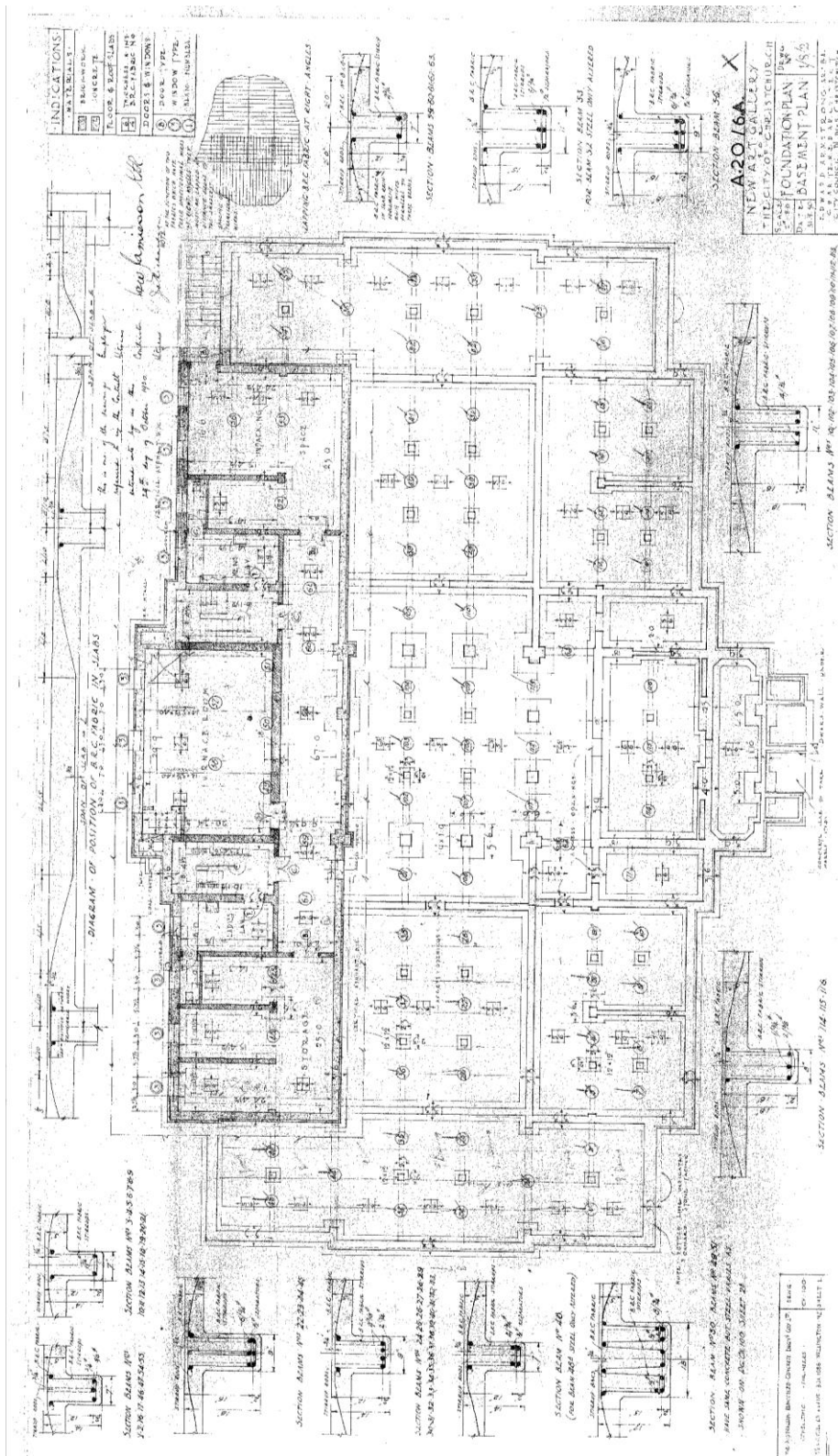
APPENDICES

APPENDIX I

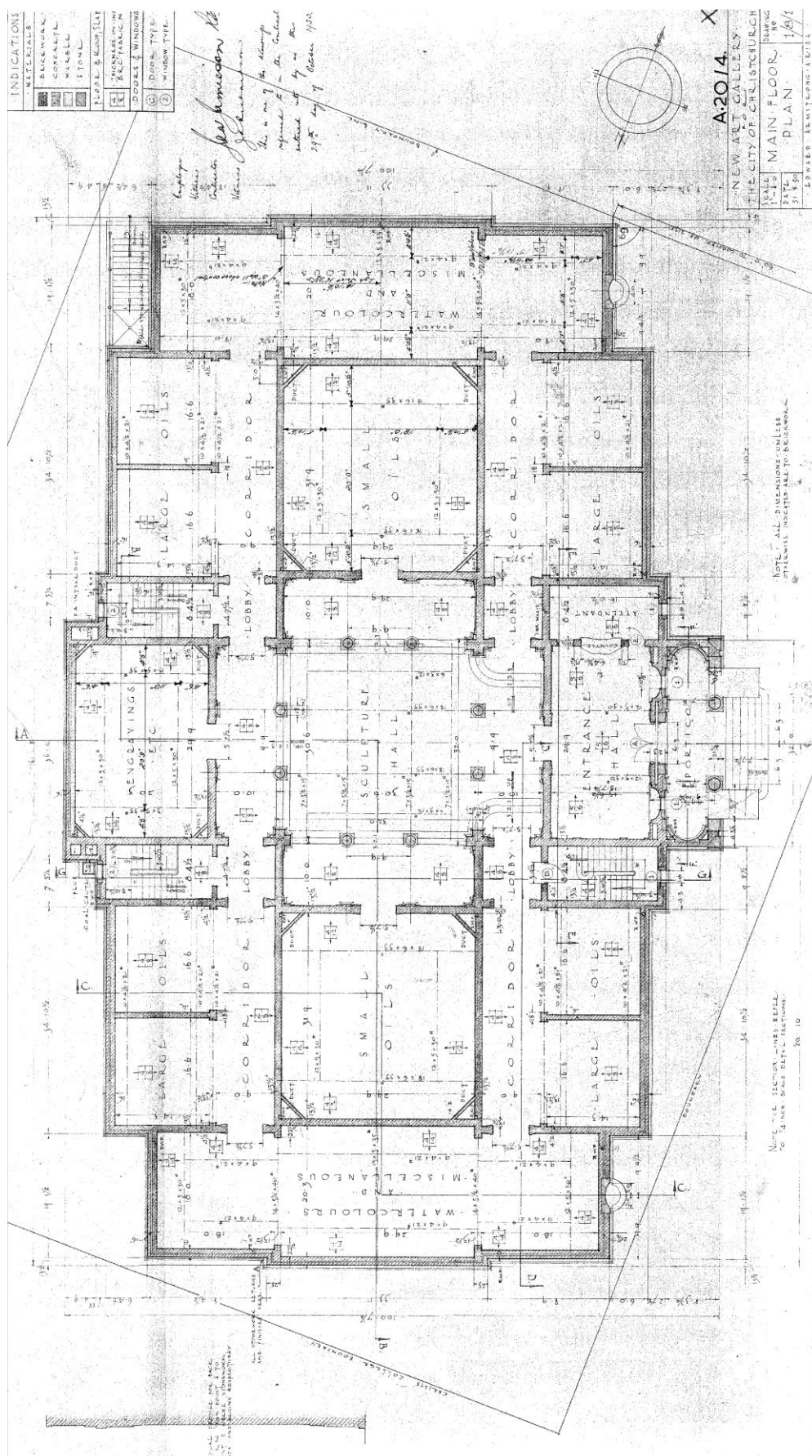
LOCATION PLAN OF THE GALLERY

APPENDIX II

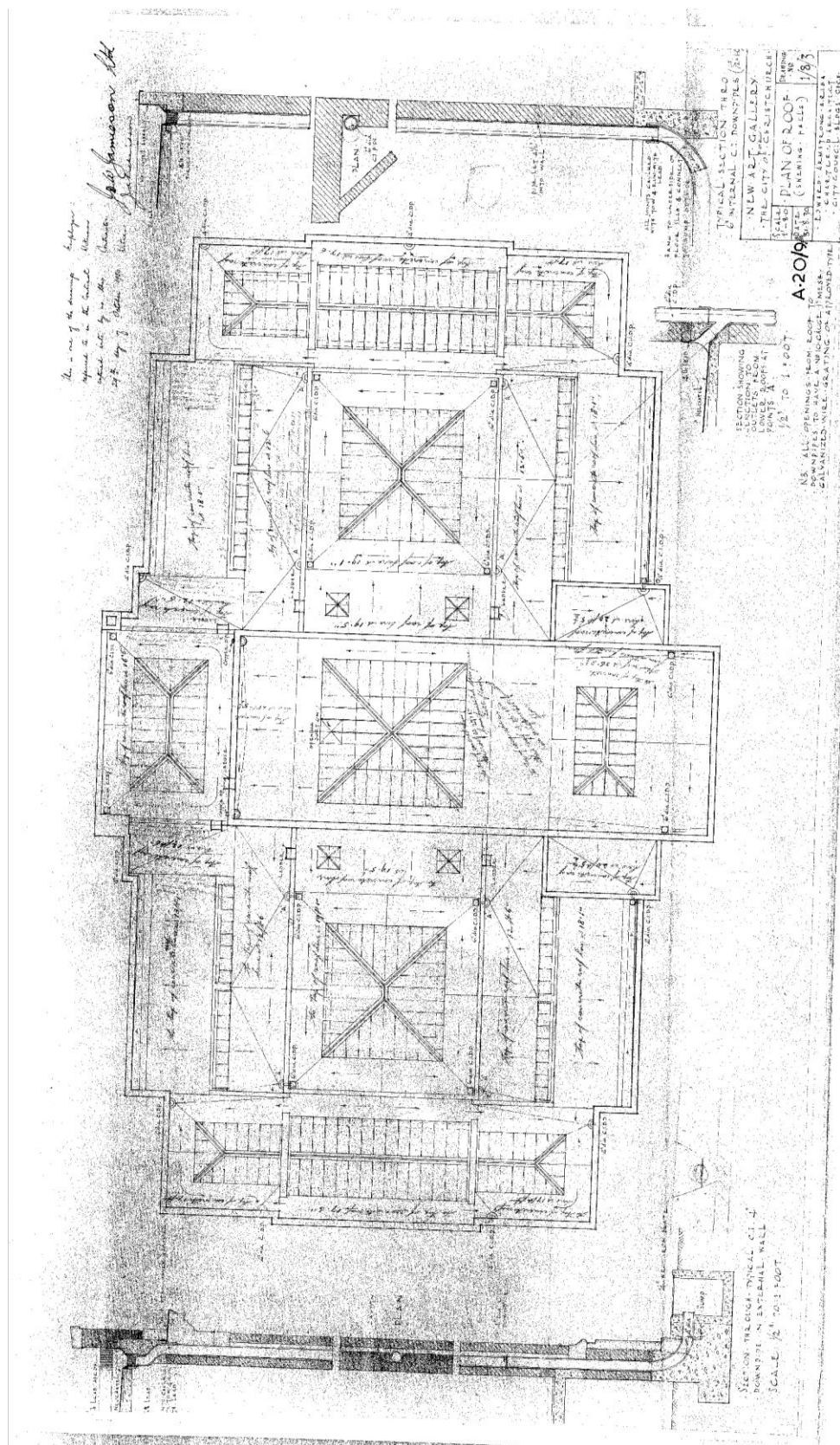
EARLY PLANS AND ELEVATIONS



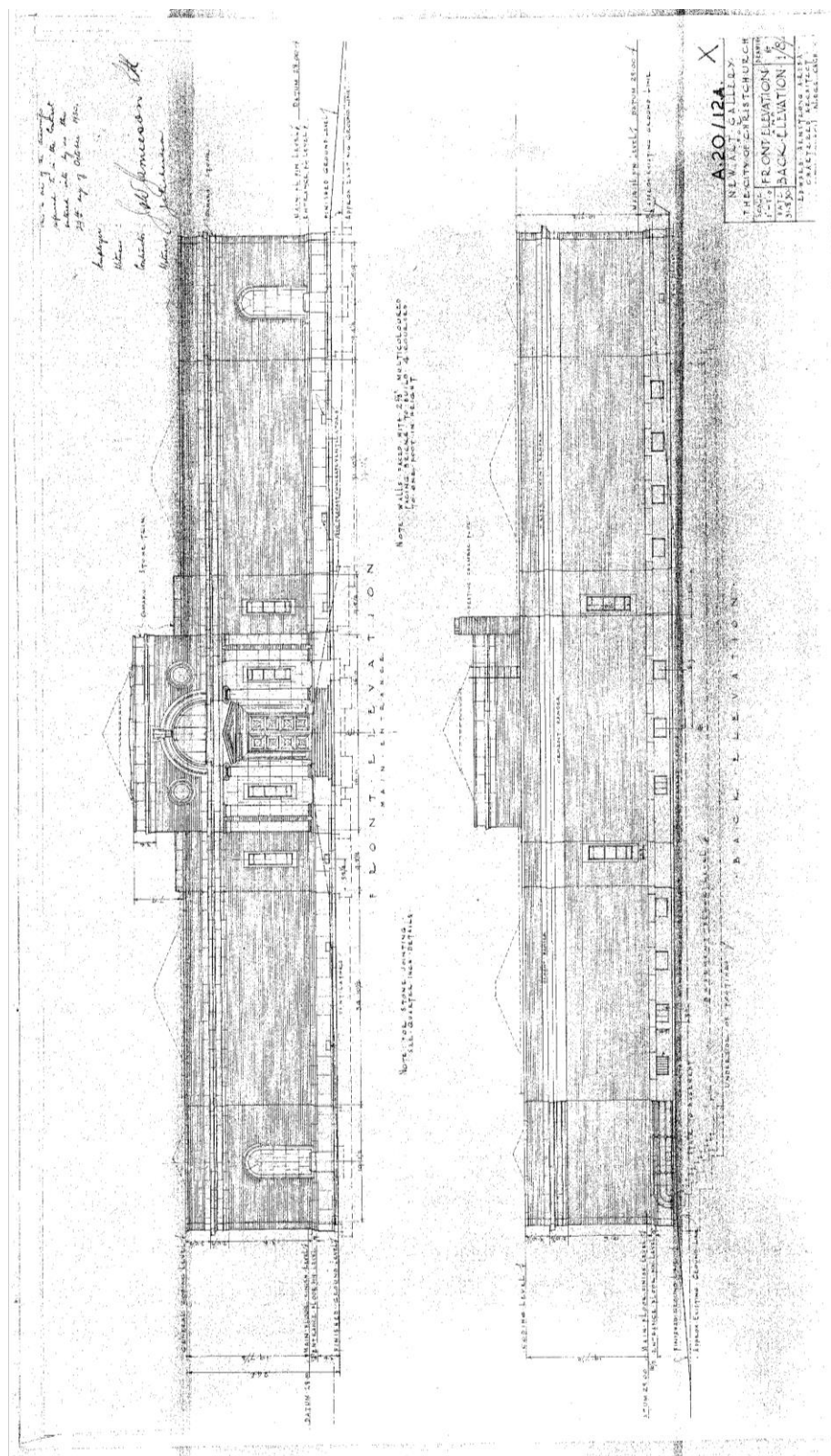
Basement and Foundation Plan 1930



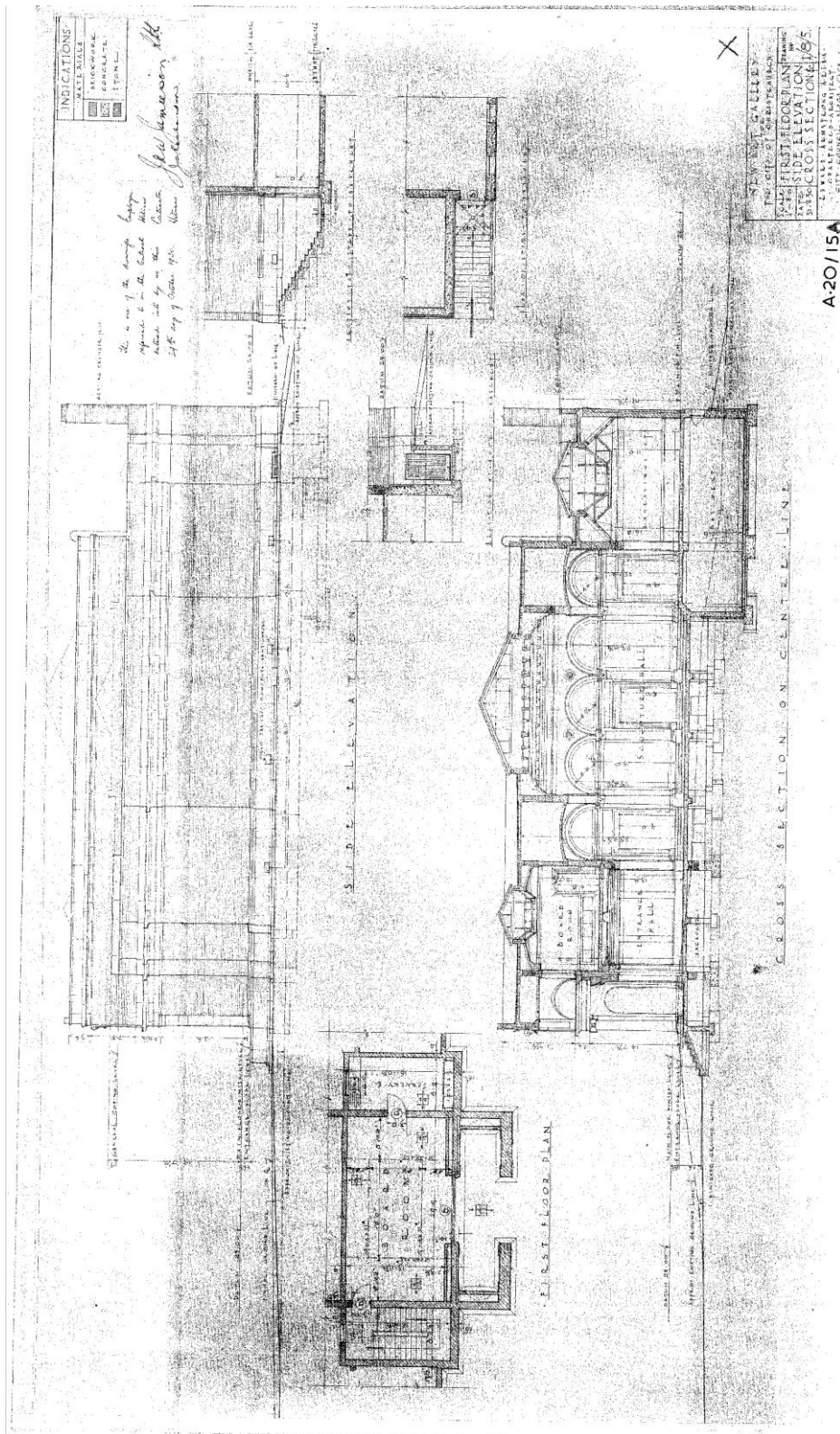
Main Floor Plan 1930

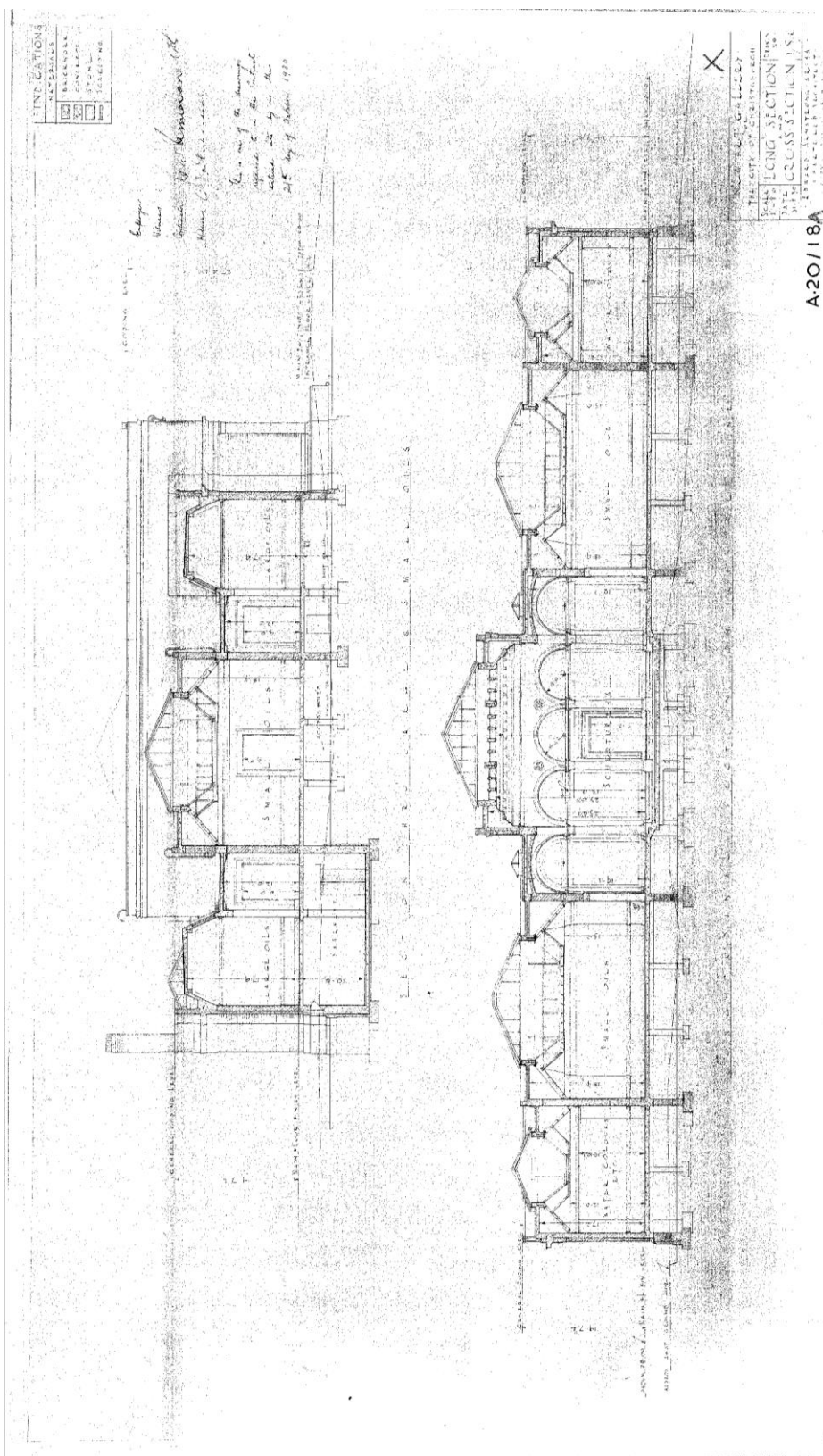


Roof Plan 1930

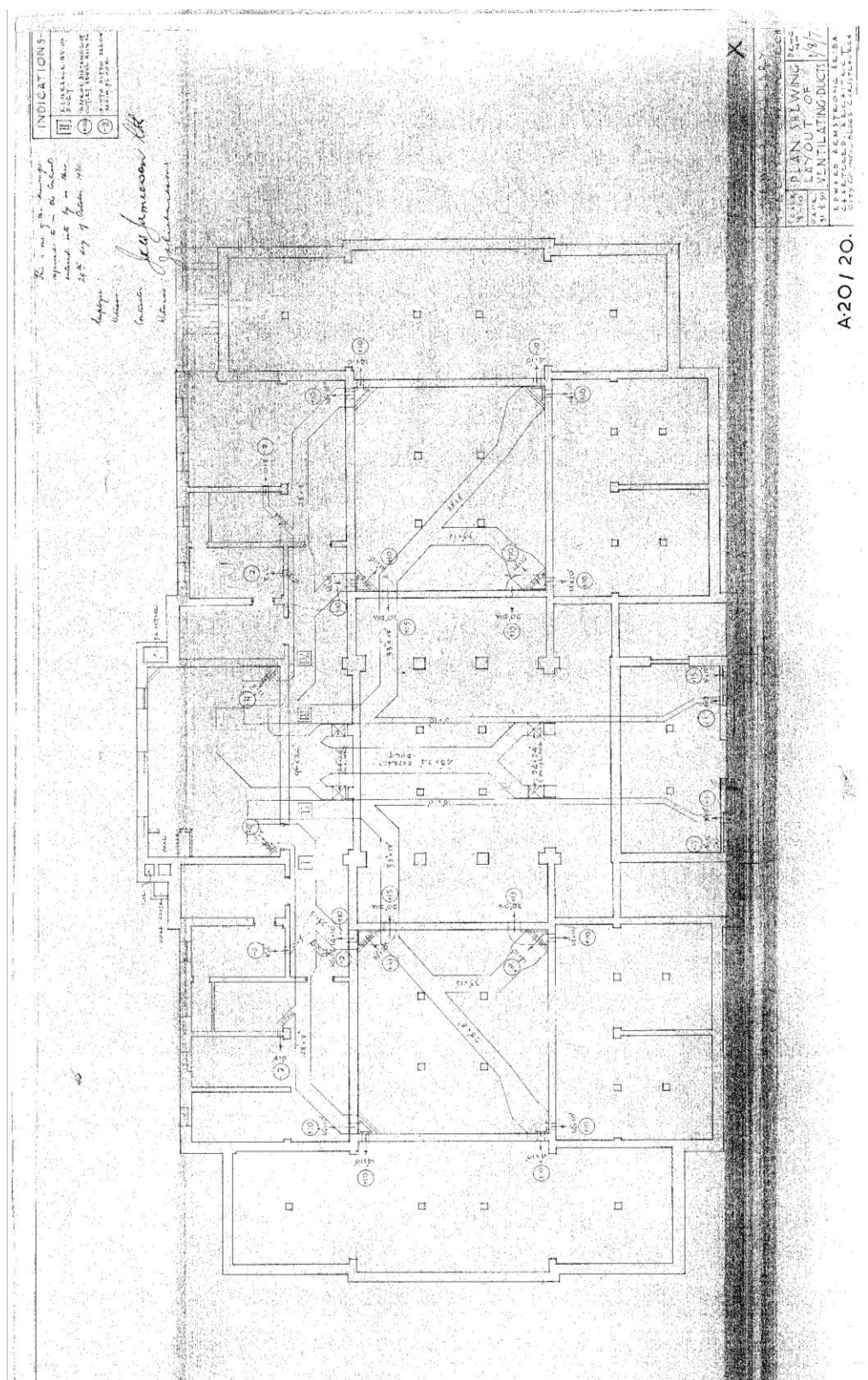


Front and Rear Elevation 1930

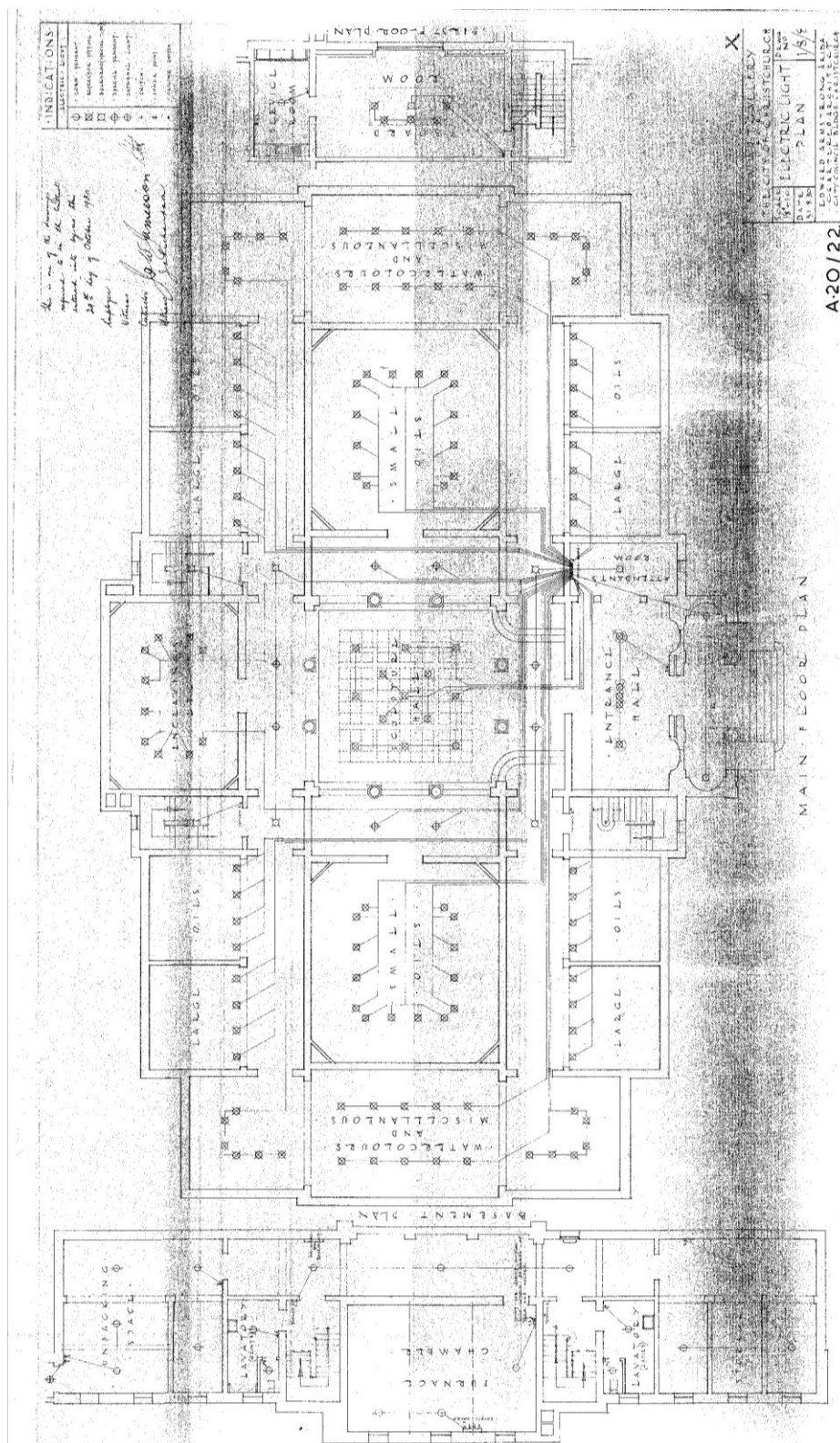




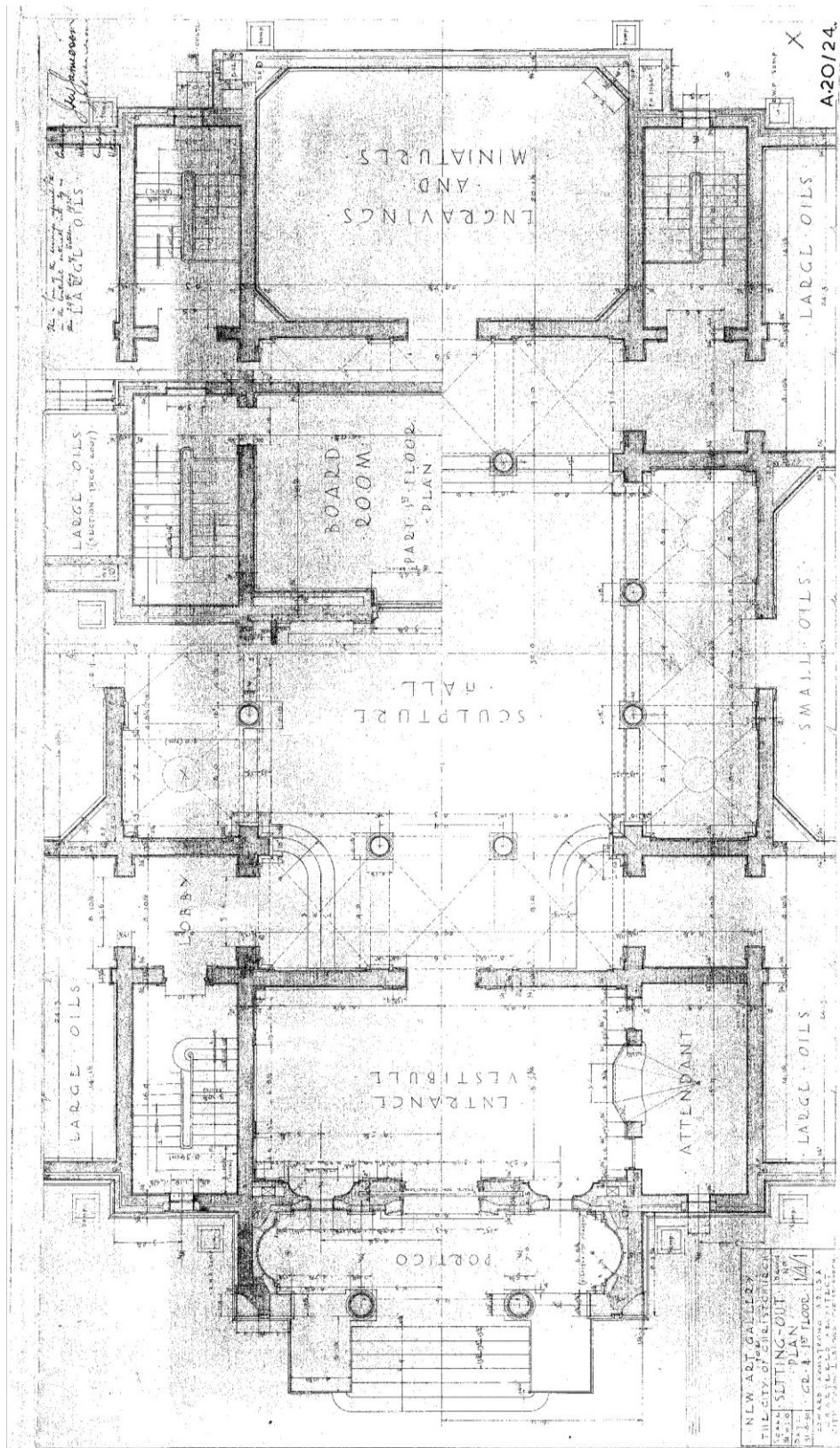
Long Section and cross section 1930



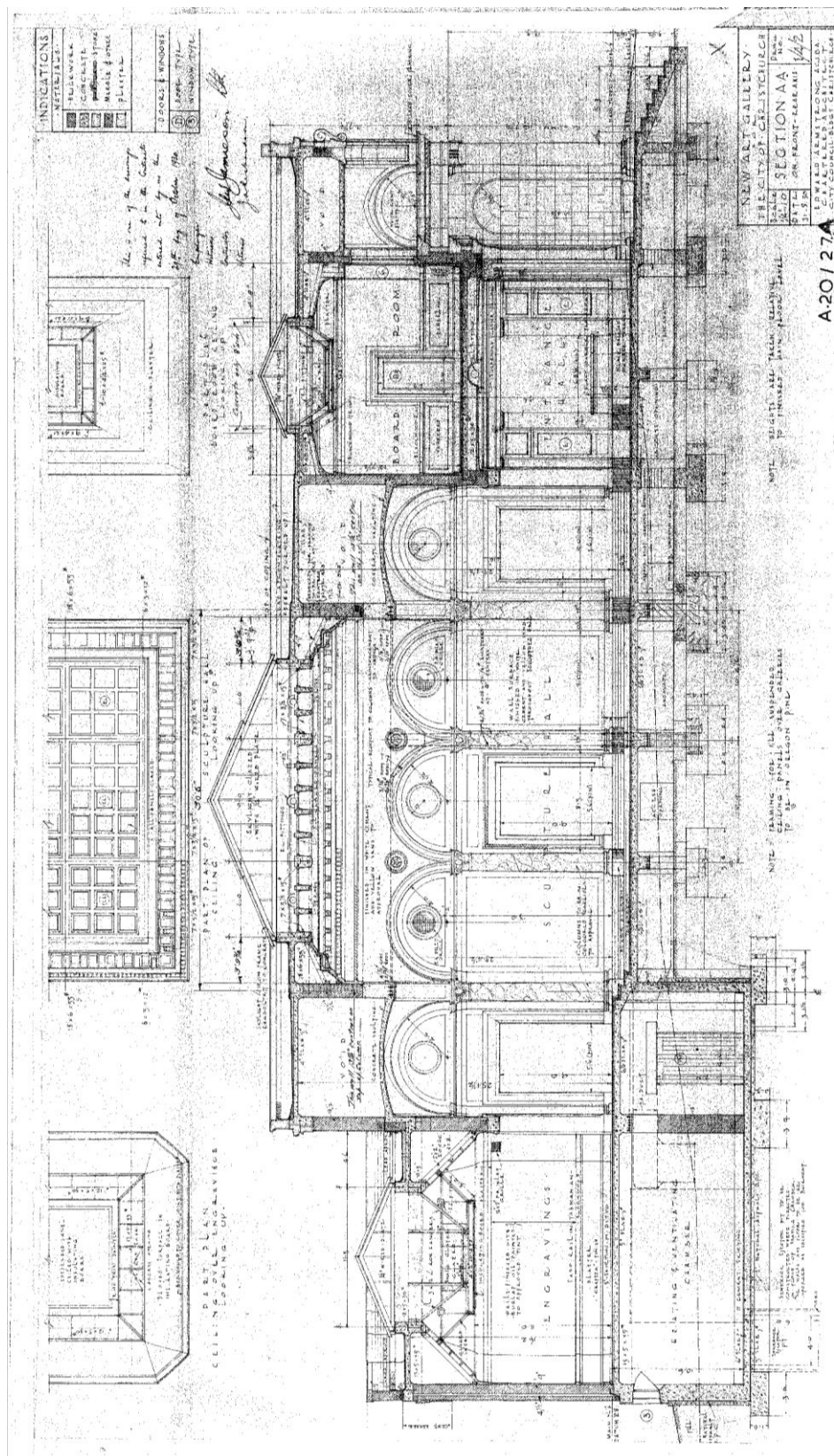
Ventilation Duct Plan 1930



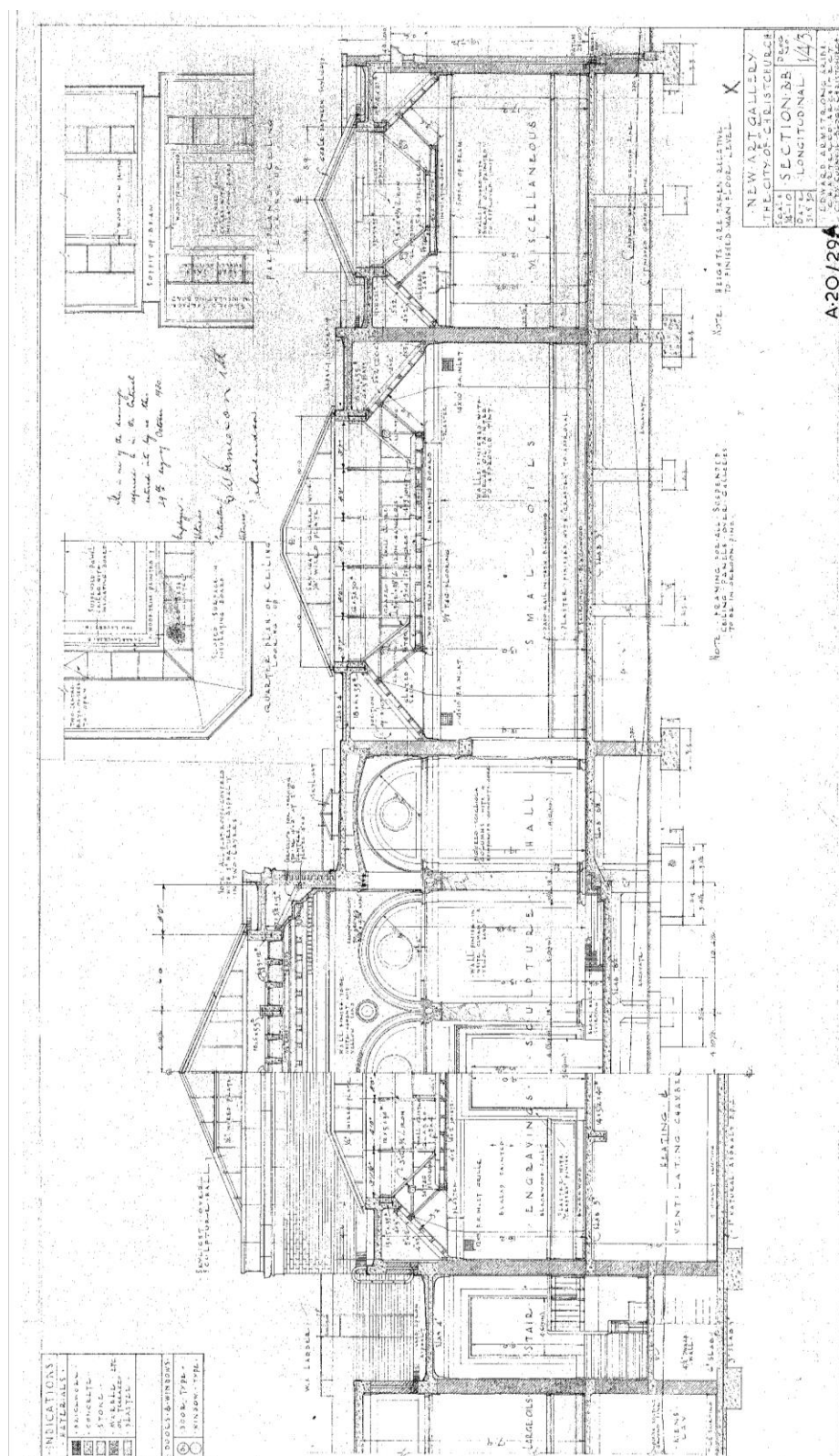
Electrical Plan 1930



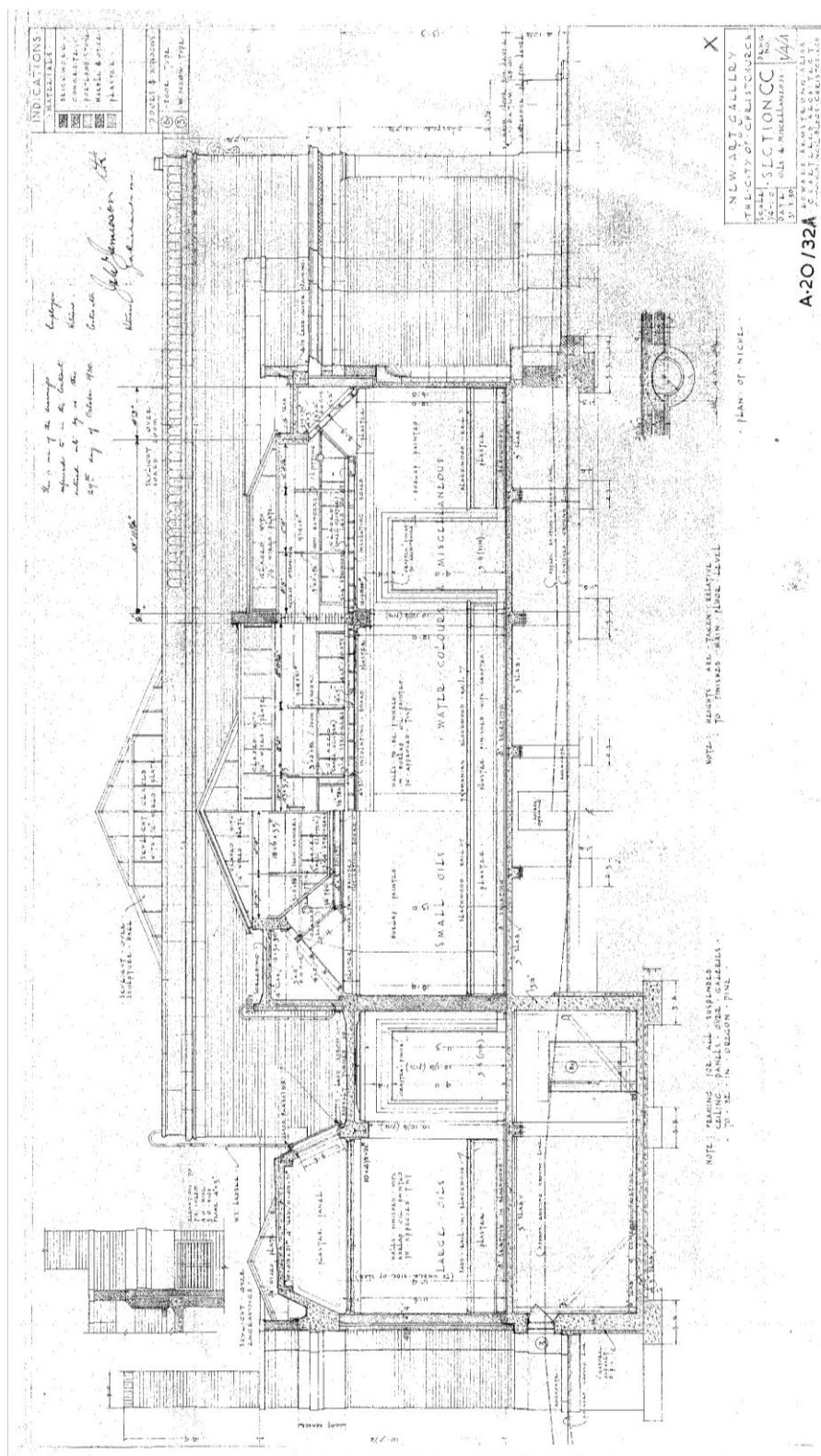
Set Out Plan 1930



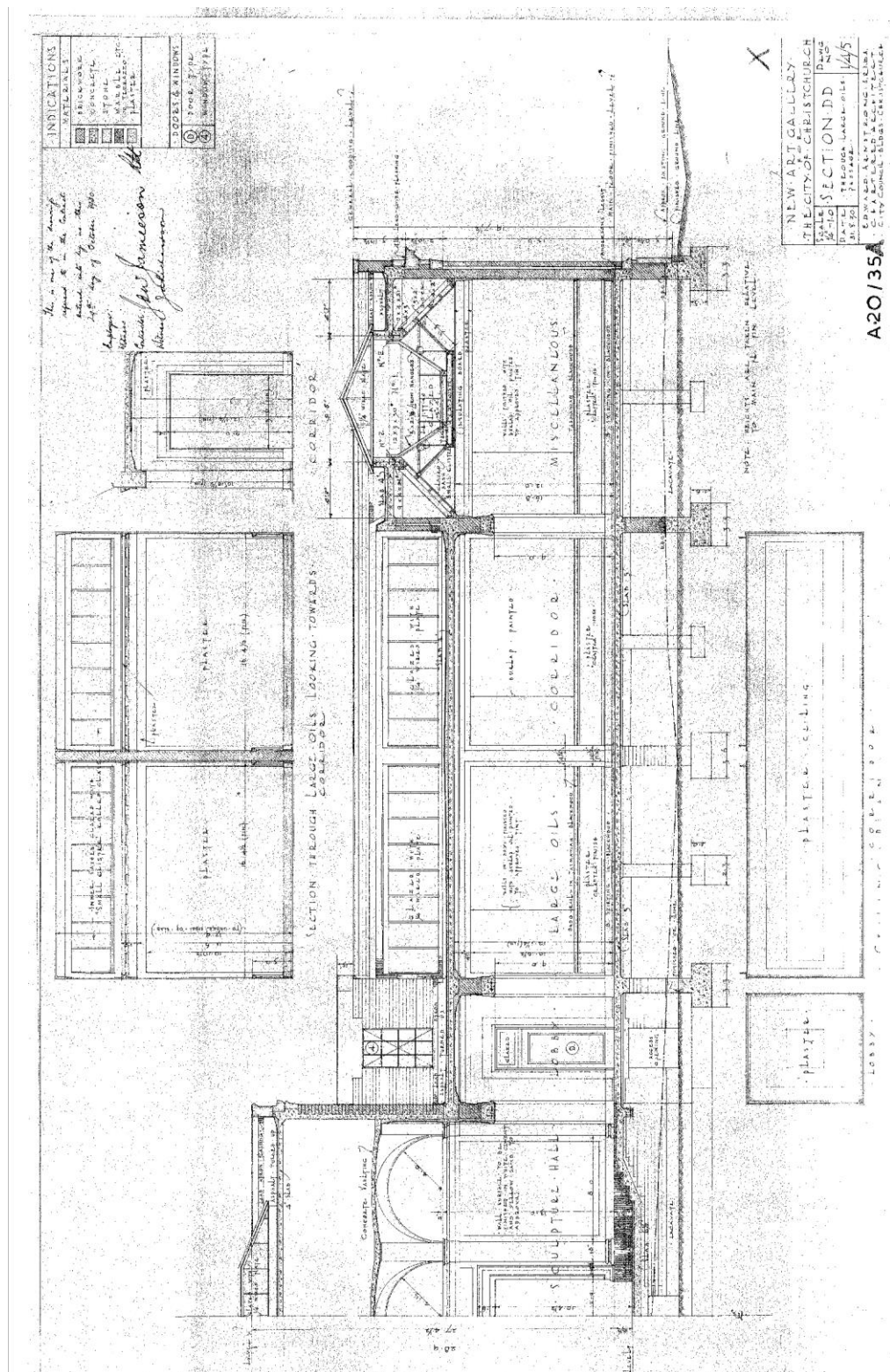
Section AA 1930



Section BB 1930

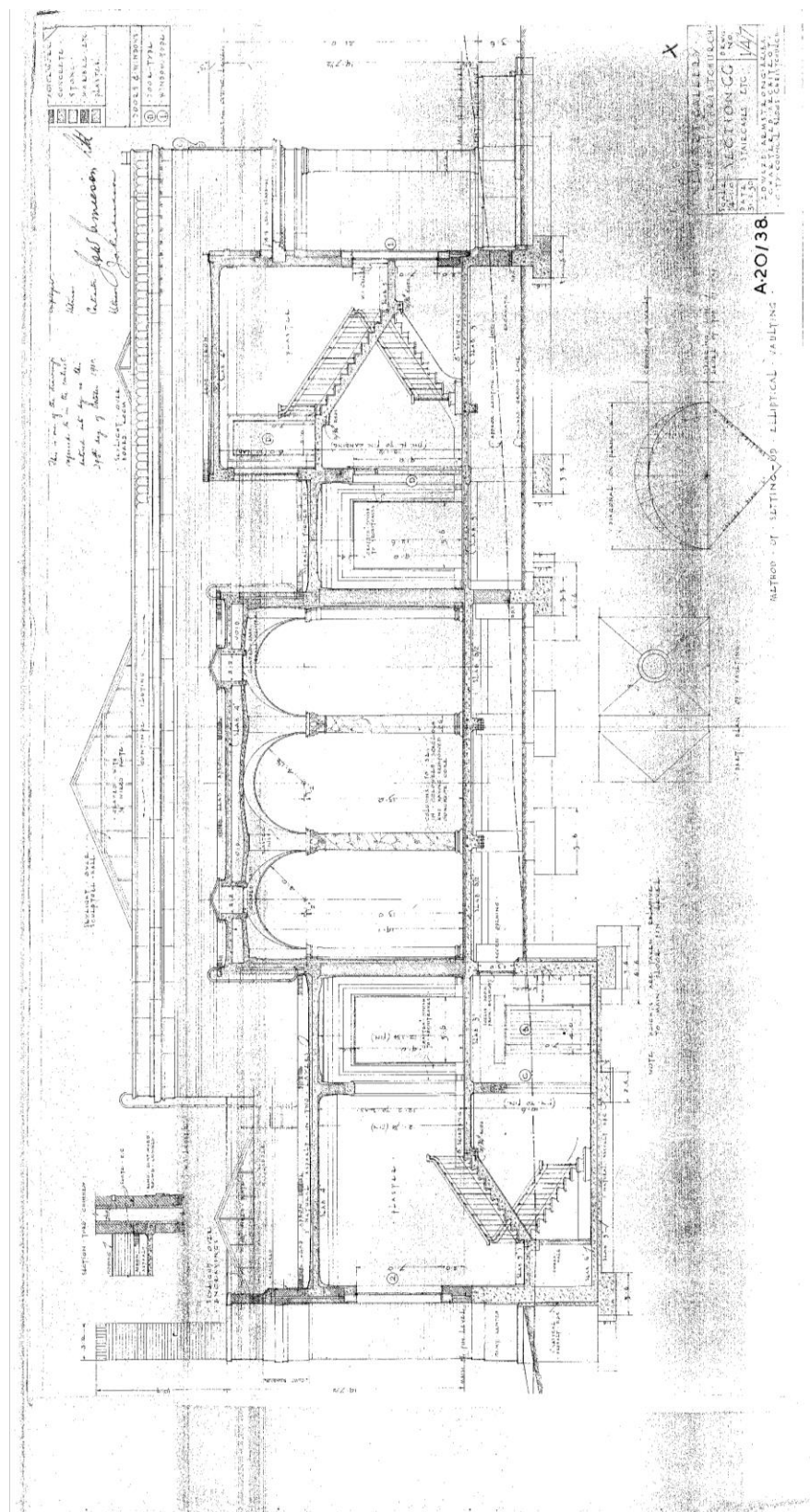


Section CC 1930

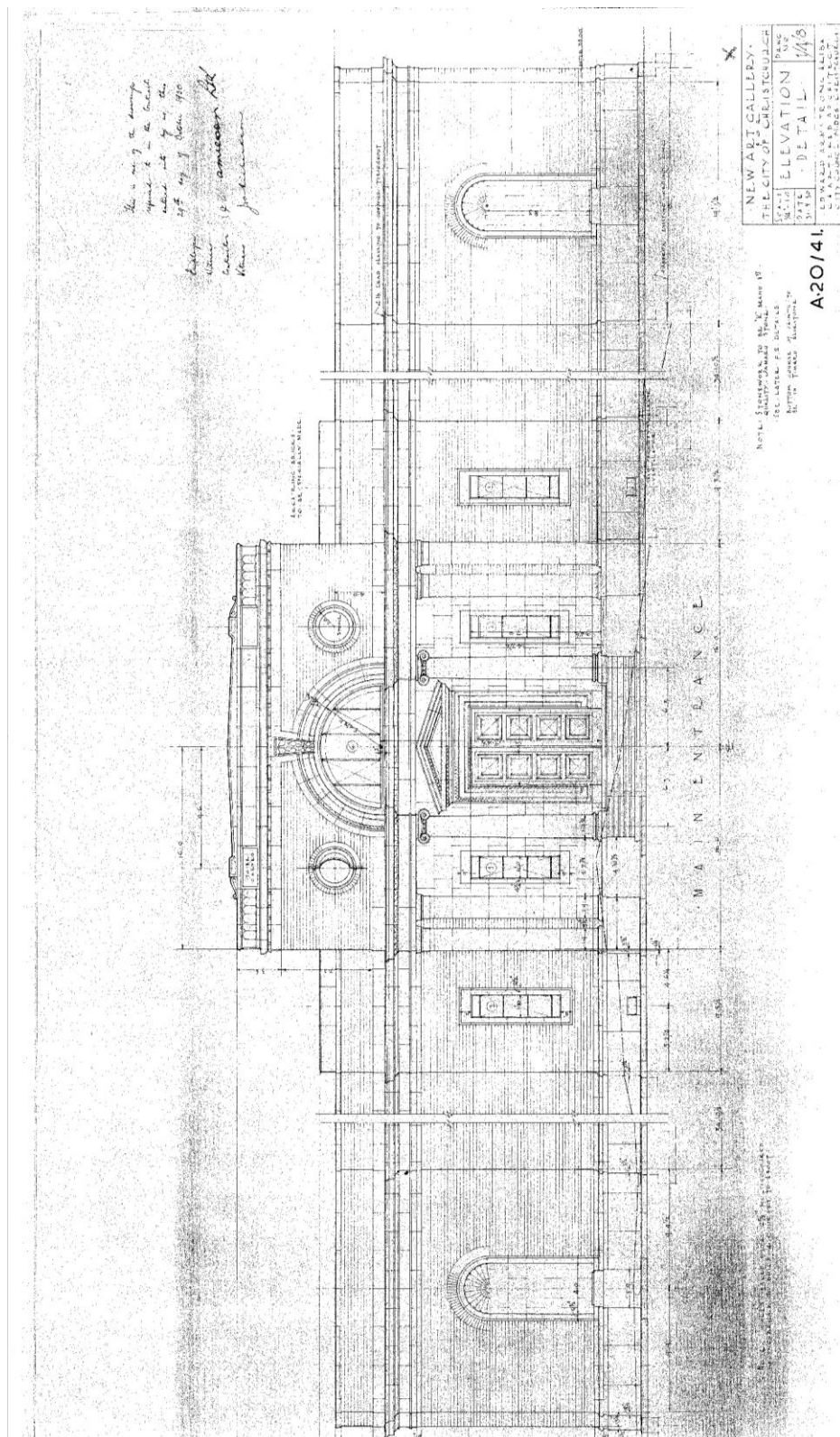


Section DD 1930

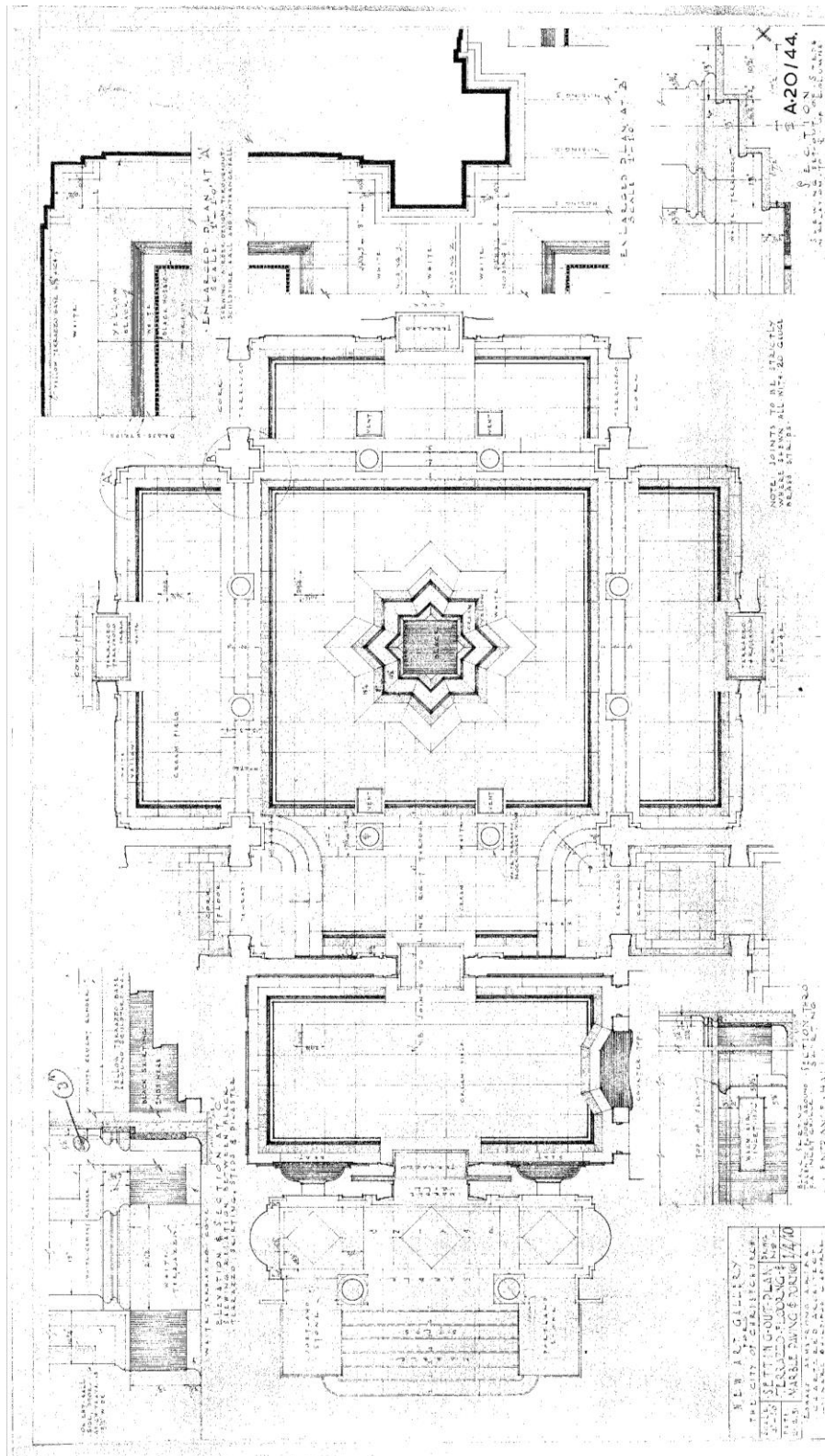




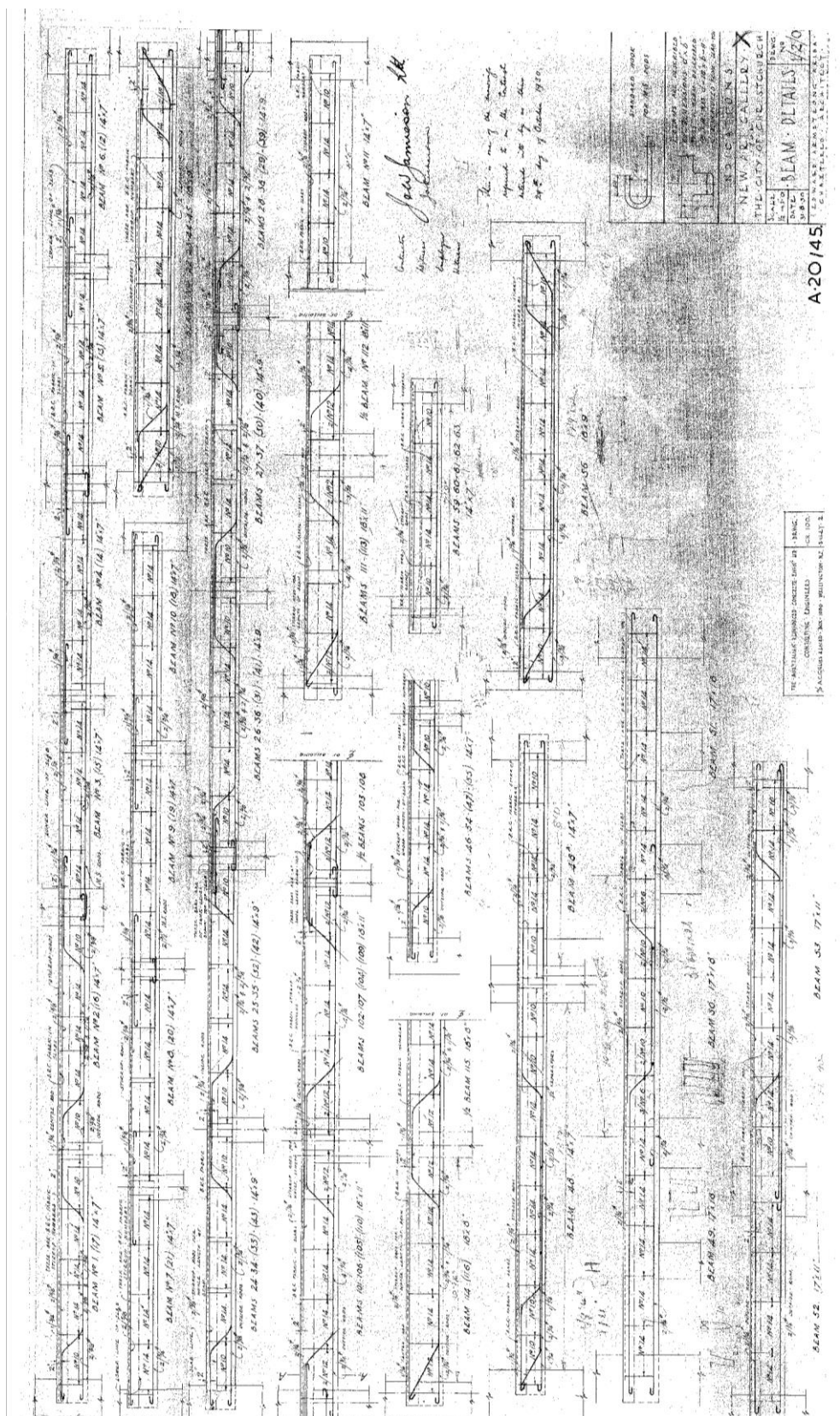
Section GG 1930



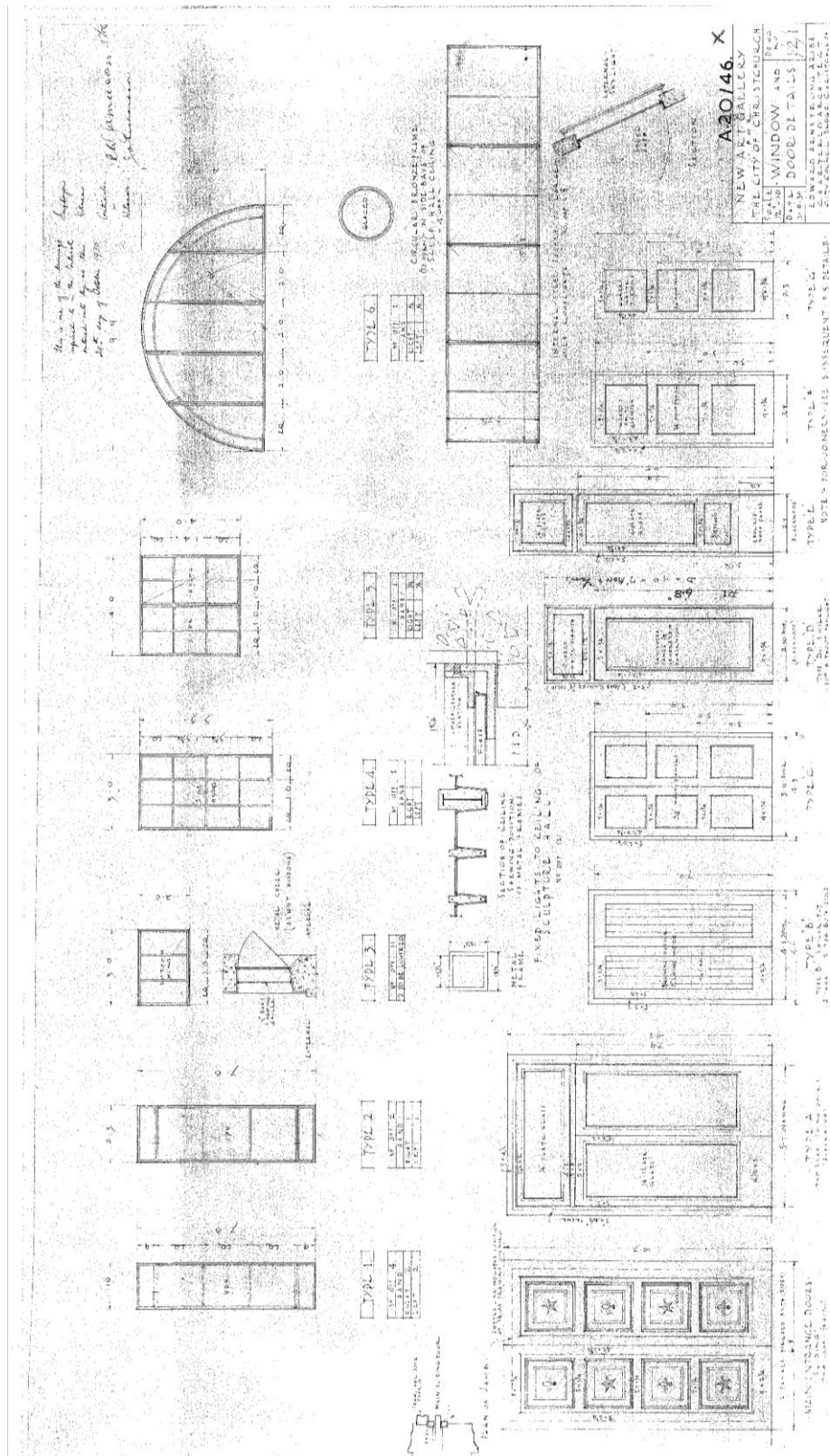
Detailed Front Elevation 1930



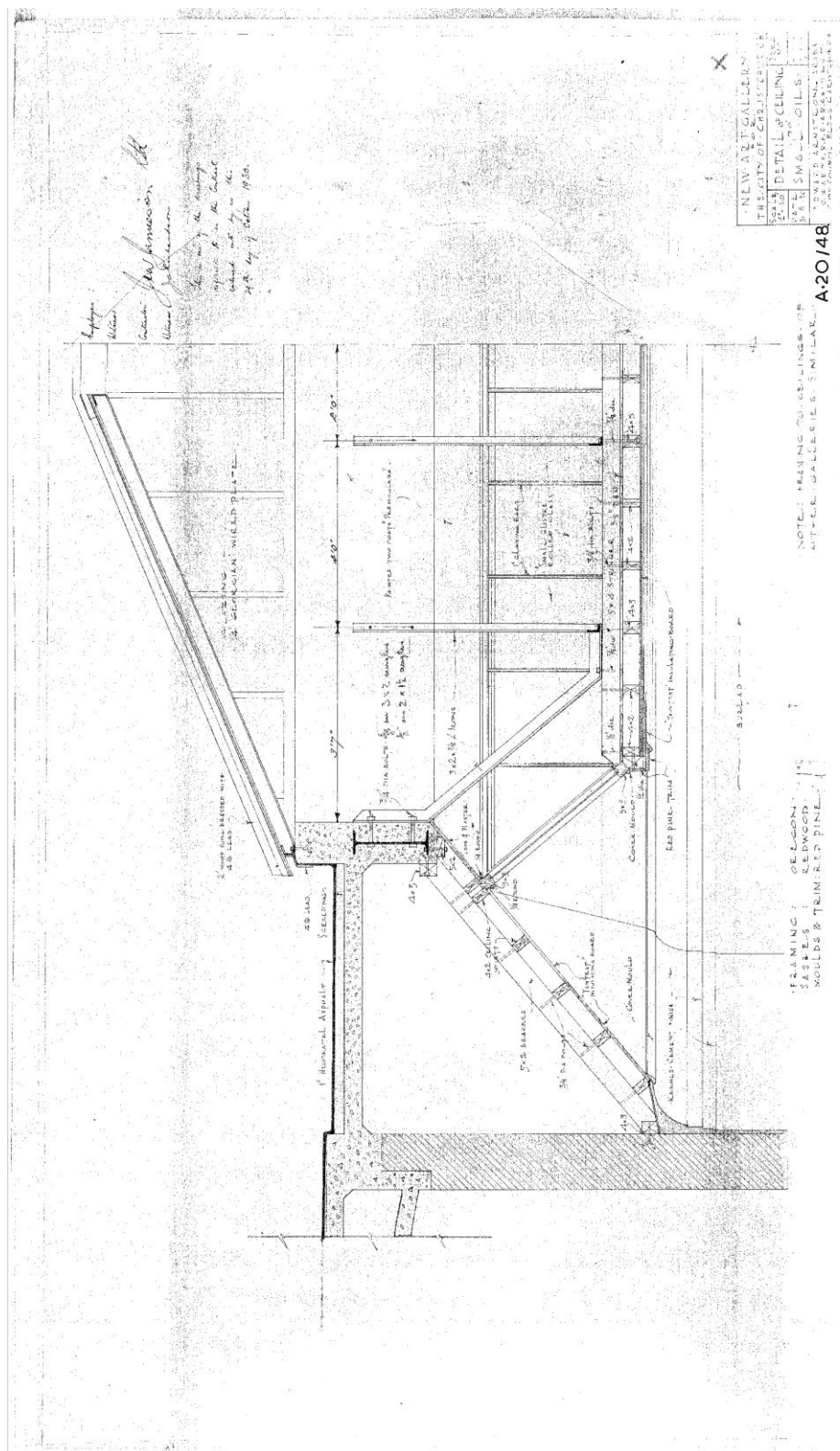
Flooring Setout Plan 1930



Beam Details 1930



Window and Door Details 1930



Small Oil Ceiling Details 1930

APPENDIX III

CONDITION REPORT

APPENDIX IV

CURRENT PLANS AND ELEVATIONS

APPENDIX V**SCHEDULE OF DEFECTS AND PROPOSED REMEDIAL WORK****West Elevation**

1	General all stone work, soiled with staining moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Stone weathered, eroded top of plinth.	Clean stone work piece in stone	P
3	Mechanical damage evidenced by gouging and chipping of stonework.	Plaster repair.	P
4	Evidence of earlier repair	Clean stonework,	P
5	Stone weathering, exfoliating.	Remove loose friable stone and clean.	P
6	Niche plinth-historic crack	Clean stonework to niche and repair crack to specification	P
7	Cornice, stone cracked	Clean Stone work and repair crack to Specification.	E
8	Stone work gouged	Clean Stone work, plaster repair gouges.	P
9	Brickwork stained	Clean brickwork using approved biocide.	P
10	Damage at the base of column, fractured	Piece in new stone.	P
11	Lead capping on cornice ledge damaged and cracked.	Remove and salvage existing lead capping and replace with new to specification.	P
12	Previous repair base of column	Clean and check repair, and replace if required.	P
13	Mortar missing.	Rake out residual mortar to expose solid stone, repack mortar and repoint.	P
14	Later addition fittings rusting.	Remove fittings and repair stonework.	P
15	Cracks in the vault ceiling	Clean cracks and grout to specification.	E
16	Mechanical damage, holes in column.	Fill holes and finish to match existing.	P
	Weathering/pitting at base of columns	Clean weathered areas removing loose and friable material. Apply plaster repair.	P
17	Main entrance steps, historic repairs where hand rail has been removed.	Clean stone work, and replace failing repairs to match original stonework.	P
18	Stair grip tread damaged or missing.	Remove all existing grip tread and replace with new.	P
19	Fire alarm gong detracts	Relocate gong to a less conspicuous location.	P
20	Conduit detracts	Remove conduit.	P
21	Penetration with pipe and conduit detracts	Remove pipe work and conduit, and make good.	P
22	Mortar failing at DPC between bottom brick course and plinth,	Rake out loose and damage mortar and replace with new, repoint to complete.	P
23	Sprinkler pipework, detracts	Remove sprinkler pipework and make good.	P
24	Capping stone movement apparent.	Remove capping stone, remove mortar and reset capping stone.	E

East Elevation

1	General all stone work, soiled with staining moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Plinth, render painted, showing, historic exfoliation evident	Remove paint, loose, drummy render. Re-render using in lime render.	P
3	Later additions of plant, piping, conduit etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
4	Base of capping stone weathered and friable.	Replace capping stones	P
5	Mortar failing at DPC between bottom brick course and plinth,	Remove loose drummy mortar& pointing and re-mortar/re-point	P
6	Stone at top of plinth on corner weathered	Piece in new stone	P
7	Capping stone fractured, historic damage.	Replace capping stone.	P
8	Cracked and damaged render	Remove paint, loose, drummy render. Re-render using in lime render	E
9	Movement apparent in capping stone.	Remove capping stone clean old mortar. Reset and pin capping stone, repoint.	E
10	Inside face of parapet, brickwork showing minor weathering and evidence of movement.	Rake out old and loose mortar/ pointing, pack new mortar, and repoint	E
11	Previous repair, stainless steel brace bolted to top of parapet.	Check for water ingress into masonry at fixing points, repair as required and clean to remove spot rusting.	P
12	Stonework cracked.	Grout crack to specification	E
13	Capping stones, mortar weathered and/or missing.	Rake out residual mortar, flush mortar bed and repack mortar to specification	P
14	Brickwork on south face of chimney stained and evidence of previous repairs.	Clean brick work, check previous repair work and remedy as needed	P
15	Stone adjacent to chimney at corner weathered	Piece in new stone	P
16	Conduit chased into face of brick work.	Remove conduit and repair chase, pointing etc.	P
17	Crack historic repair using incorrect materials.	Remove silicone sealant and grout in to specification.	P
18	Capping stone previous plaster repair, weathering at edge.	Clean and replaster	P
19	String course below parapet render painted, showing, historic exfoliation evident	Remove paint, loose, drummy render. Re-render using in lime render.	P

South Elevation

1	General all stone work, soiled with staining moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Stonework cracked.	Grout crack to specification	E
2	Later additions of piping, conduit etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
4	Coving to capping stone weathered and eroding.	Replace capping stones where erosion is significant and restore stones that show minor weathering.	P
4	Mortar failing at DPC between bottom brick course and plinth,	Remove loose drummy mortar& pointing and re-mortar/re-point	P
5	Stone weathering, pitting, exfoliating.	Clean stone work to expose solid stone and apply	P
6	Lead capping to cornice generally in poor condition suffering cracking and tree damage.	Remove all existing lead capping and apply new	P
7	Inside face of parapet, brick work, mortar at bottom of 2 nd course spalling due to rusting ties	Deconstruct parapet, remove rusting ties and replace with SS ties, reconstruct parapet.	P
8	Vent blocked with concrete	Render concrete to match adjacent stonework.	P
9	Brickwork on south face of chimney stained and evidence of previous repairs.	Clean brick work, check previous repair work and remedy as needed	P

Sculpture Gallery - East Elevation

1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Stone course below cornice weathered and friable.	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
3	Sections of stone course and rolled moulding below cornice significantly weathered , crust delaminating, pitting and erosion.	Clean stone work, replace significantly damaged stone work remove loose and friable material, carry out plaster repairs to less damaged areas.	P
4	Later additions of piping, conduit etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
5	Arcading – soiled, crust defoliating in areas	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
6	Cornice significantly weathered , crust delaminating, pitting and erosion	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas	P
7	Sections of original lead flashing have been replaced with copper flashing, mortar holding flashing in chase failing.	Remove all flashing and replace with new lead to specification.	P
8	Metal ladder rusting	Treat for rust and repaint ladder	P
9	Paint splashed on bricks	Remove paint, clean brickwork.	P
10	Mortar missing between stones	Rake out residual mortar and replace mortar to specification.	P
11	Capping stone loose.	Remove capping stone and clean mortar bed, replace and fix original capping stone to specification.	E

Sculpture Gallery – North Elevation

1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Later addition stainless steel bracing plate at cap stone	Check for water ingress into masonry at fixing points, repair as required and clean to remove spot rusting.	P
3	Crack to brickwork below cap stone on inside of parapet	Deconstruct brickwork and replace cracked bricks.	E
4	Sections of original lead flashing have been replaced with copper flashing	Remove all flashing and replace with new lead to specification.	P
5	Trace remains of original white cement render only remains in isolated spots.	Apply new white cement render.	P
6	Steel ladder, rusting	Treat rust and repaint.	P
8	Later additions of piping, conduit, fire sprinkler pipe work, air conditioning equipment etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
9	Crack in brickwork	Deconstruct brickwork and replace cracked bricks.	E
10	Later addition galvanised steel plate and brace to chimney	Check for water ingress into masonry at fixing points, repair as required and clean to remove spot rusting.	P
11	Brick work below hatch stained	Clean staining from brickwork.	P
12	Base of stone course below cornice weathered and friable.	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas	
13	Arcading – soiled, crust defoliating in areas	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
14	Sections of stone course and rolled moulding below cornice significantly weathered , crust delaminating, pitting and erosion.	Clean stone work, replace significantly damaged stone work remove loose and friable material, carry out plaster repairs to less damaged areas.	P
15	Stone work significantly weathered , crust delaminating, pitting and erosion	Replace stone work with new stone.	P
16	Isolated section of stonework badly weathered and eroding	Replace stone work with new stone.	P
17	Cement render significantly spalled lime render has eroded.	Remove damaged, loose and spalled render. Treat source of spalling. Apply new render and complete with application of white cement render.	E
18	Later addition, corrugated steel roofing hides skylight and vaulted structure	Remove colour steel roofing and repair/restore vault to specification.	P

Sculpture Gallery - South Elevation

1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
2	Base of stone course below cornice weathered and friable.	Piece in new stone.	P
3	Arcading – soiled, crust defoliating in areas	Clean stone work, remove loose and friable material, carry out plaster repairs to damaged areas.	P
4	Sections of stone course and rolled moulding below cornice significantly weathered , crust delaminating, pitting and erosion.	Clean stone work, replace significantly damaged stone work remove loose and friable material, carry out plaster repairs to less damaged areas.	P
5	Stone work significantly weathered , crust delaminating, pitting and erosion	Replace stone work with new stone.	P
6	Sections of original lead flashing have been replaced with copper flashing	Remove all flashing and replace with new lead to specification.	P
7	Trace remains of original white lime render only remains in isolated spots.	Re render using white cement render as per the specification.	P
8	Later additions of piping, conduit, fire sprinkler pipe work, air conditioning equipment etc. Detracts	Remove all later additions, make good where fixings have been removed.	P
9	Later addition timber steps. Non compliant and detract.	Remove stairs, and replace with stairs to current code	P
10	Steel ladder, rusting	Treat for rust and re-paint.	P
12	Cracking on beam.	Grout repair crack, render beam using white cement render.	E
13	Vegetation growing in gaps where mortar missing	Remove vegetation, apply approved biocide, rake out loose and friable mortar, re-mortar and point to specification.	P

Roof Plan

Note that this section does not include the condition of the individual roof lights/ lanterns.

G=General comment. P=Pre existing to 2010/2011 earthquakes. E = Earthquake damage.

N=Notation for information only

G1	General all stone work, soiled, includes staining, moss, lichen and mould growth.	Remove growth using an approved biocide and remove staining using poultices.	P
G2	Areas shaded on plan are a grey cement render that originally had a top coat white cement render. The white cement render has eroded leaving the grey cement render. These areas also exhibit cracking and fracturing and some historic repairs.	Remove any loose drummy render, Grout cracks, reapply cement render and apply an new top coat of white cement render.	P
G3	Flat roofed areas were originally waterproofed using Neuchatel asphalt. Historic repairs have been undertaken and the Neuchatel either removed and a membrane applied. The membrane has evidence of extensive failure showing delamination	Remove later addition membrane, remove original Neuchatel (recycle) and apply new Neuchatel.	P
G4	Original waterproofing system employed a lead apron at the base of each wall forming a flashing over the Neuchatel. Later repair have replaced the lead with copper or colorsteel aprons.	Remove the later addition aprons and restore the lead aprons.	P
G5	Later addition pipe work, electrical wiring etc.	Remove all later addition pipe work, electrical wiring etc.	P
G6	Later addition air conditioning plant and ducting.	Remove all plant and associated ducting. Pipe work and cabling.	P
N1	Stainless steel strengthening added to top of parapet.	Temporarily remove to allow remedial work to surrounding fabric.	
N2	Galvanised plate bolted through waterproofing to structure below.	Temporarily remove to allow remedial work to surrounding fabric.	
N3	Tie rod to chimney.	Temporarily remove to allow remedial work to surrounding fabric.	
1	Parapet clad with butynol	???	
2	Later addition water tank, detracts	Remove tank and associated pipe work, make good	P
3	Later addition metal gutter covering original Neuchatel waterproofing and lead flashing	Remove metal gutter and restore Neuchatel roof and lead gutter.	P
4	Pointing and mortar eroded from brickwork, possible damage.	Rake out damaged and soiled pointing and mortar, replace to specification	P
5	Vaulted structure and skylight obscured by later addition colorsteel tray deck and corrugated steel.	Remove colorsteel, restore glazing, lead flashings and Neuchatel waterproofing.	P
6	Mortar loss between capping stones.	Rake out damaged and soiled pointing and mortar, replace to specification	P
7	Lead flashing to base of skylight has collapsed.	Remove lead flashing and replace with new.	P
8	Cracks in entry stairs.	Clean out cracks and grout to Specification.	E
9	Evidence of hand rail being removed, make good not undertaken.	Make good damage.	P
10	Capping stone fractured.	Replace capping stone or piece in new section.	P
11	Inside face of parapet, brick work, mortar at bottom of 2 nd course spalling due to	Deconstruct parapet, remove rusting ties and replace with Stainless Steel ties, reconstruct	P

	rusting ties	parapet.	
12	Evidence of movement to capping stones.	Remove capping stone, clean bed, remove any loose friable material, replace capping stone to engineers specification.	P
13	Inside of parapet, evidence of erosion and movement.	Rake out damaged and soiled pointing and mortar, replace to specification	E
14	Crack in beam.	Grout crack to specification	E

APPENDIX VI

DRAFT PRELIMINARY DAMAGE REVIEW PREPARED BY HOLMES CONSULTING GROUP

APPENDIX VII

RECOMMENDED SETTING WORKS ASSOCIATED WITH GALLERY CONSERVATION

APPENDIX VIII

SCHEDULE OF TREES WITHIN THE ENVIRONS OF THE ROBERT McDUGALL GALLERY

Botanical Name	Common Name	Map reference
1890s / 1900s (Predates Gallery)		
<i>Aesculus hippocastanum</i>	Common Horse Chestnut	103
<i>Quercus borealis</i> ¹⁴	Northern Red Oak	104
<i>Chamaecyparis lawsoniana</i>	Lawson's Cypress	105
<i>Chamaecyparis lawsoniana</i>	Lawson's Cypress	106
<i>Chamaecyparis lawsoniana</i>	Lawson's Cypress	107
<i>Chamaecyparis lawsoniana</i>	Lawson's Cypress	108
<i>Chamaecyparis lawsoniana</i>	Lawson's Cypress	109
<i>Aesculus hippocastanum</i>	Common horse Chestnut	110
<i>Aesculus hippocastanum</i>	Common horse Chestnut	111
1950s / 60s		
<i>Picea pungens</i>	Blue Spruce	94
<i>Laurelia sempervirens</i> (this is labeled <i>L. serrata</i> in garden)	Chilean Laurel	95
<i>Hibiscus syriacus</i> 'Celestial Blue'	Hibiscus	C
<i>Chimonanthus praecox</i>	Winter Sweet	D
<i>Macropiper excelsum</i> var <i>majus</i>	Macropiper	E
<i>Acer palmatum</i>	Smooth Japanese Maple	102
1957 (Post Gallery)		
<i>Betula pendula</i> 'purpurea'	Purple Leafed Birch	97
1958		
<i>Euonymus europaeus</i> 'Hanleys seedling'	Spindle Tree	A
Age not determined		
<i>Acer palmatum</i>	Downey Japanese Maple	112*

¹⁴ Quercis borealis is not suitable for outdoor use.

<i>Corylus avellana</i> 'Butler'	Common Hazelnut	B*
<i>Osmanthus heterophyllus</i>	False Holly	113*
<i>Ilex x altaclarensis</i> (scheduled for removal)	Highclere Holly	114*
<i>Viburnum rhytidophyllum</i>	Leatherleaf Viburnum	F*
<i>Camellia</i> sp.	Camellia	G*
* requires more research to determine planting date		



Location of trees refer above table for species / common name and estimated planting period. (Google Maps, 2010)

APPENDIX IX

CERTIFICATE OF TITLE

COMPUTER FREEHOLD REGISTER
UNDER LAND TRANSFER ACT 1952

Search Copy



Identifier CB24A/544
Land Registration District Canterbury
Date Issued 06 October 1982

Prior References
CB471/211

Estate	Fee Simple
Area	2216 square metres more or less
Legal Description	Lot 1 Deposited Plan 45580
Purpose	Public Art Gallery

Proprietors
The Christchurch City Council

Interests

Appurtenant hereto is a right of way at certain times and drain rights over part Reserve 25 (471/210) (marked R.O.W. on diagram hereon) also being in favour of The Christchurch City Council created by Section 8 Reserves and Other Lands Disposal Act 1932 and subject to the provisions of that Section
Subject to the Christchurch City Council (Robert McDougall Gallery) Land Act 2003

Identifier

CB24A/544[illegible]

Transaction Id	29164738
Client Reference	lhubmann001

Search Copy Dated 12/10/10 4:44 pm, Page 2 of 2
Register Only

APPENDIX X

THE ICOMOS NEW ZEALAND CHARTER FOR THE CONSERVATION OF HISTORIC PLACES

ICOMOS New Zealand Charter

for the Conservation of Places of Cultural Heritage Value

Revised 2010

Preamble

New Zealand retains a unique assemblage of **places of cultural heritage value** relating to its indigenous and more recent peoples. These areas, **cultural landscapes** and features, buildings and **structures**, gardens, archaeological sites, traditional sites, monuments, and sacred **places** are treasures of distinctive value that have accrued meanings over time. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage **places** for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage **places**.

Following the spirit of the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), this charter sets out principles to guide the **conservation of places of cultural heritage value** in New Zealand. It is a statement of professional principles for members of ICOMOS New Zealand.

This charter is also intended to guide all those involved in the various aspects of **conservation** work, including owners, guardians, managers, developers, planners, architects, engineers, craftspeople and those in the construction trades, heritage practitioners and advisors, and local and central government authorities. It offers guidance for communities, organisations, and individuals involved with the **conservation** and management of cultural heritage **places**.

This charter should be made an integral part of statutory or regulatory heritage management policies or plans, and should provide support for decision makers in statutory or regulatory processes.

Each article of this charter must be read in the light of all the others. Words in bold in the text are defined in the definitions section of this charter.

This revised charter was adopted by the New Zealand National Committee of the International Council on Monuments and Sites at its meeting on 4 September 2010.

Purpose of conservation

1. The purpose of conservation

The purpose of **conservation** is to care for **places of cultural heritage value**.

In general, such **places**:

- (i) have lasting values and can be appreciated in their own right;
- (ii) inform us about the past and the cultures of those who came before us;
- (iii) provide tangible evidence of the continuity between past, present, and future;
- (iv) underpin and reinforce community identity and relationships to ancestors and the land; and
- (v) provide a measure against which the achievements of the present can be compared.

It is the purpose of **conservation** to retain and reveal such values, and to support the ongoing meanings and functions of **places of cultural heritage value**, in the interests of present and future generations.

Conservation principles

2. Understanding cultural heritage value

Conservation of a **place** should be based on an understanding and appreciation of all aspects of its **cultural heritage value**, both **tangible** and **intangible**. All available forms of knowledge and evidence provide the means of understanding a **place** and its **cultural heritage value** and **cultural heritage significance**. **Cultural heritage value** should be understood through consultation with **connected people**, systematic documentary and oral research, physical investigation and **recording** of the **place**, and other relevant methods.

All relevant **cultural heritage values** should be recognised, respected, and, where appropriate, revealed, including values which differ, conflict, or compete.

The policy for managing all aspects of a **place**, including its **conservation** and its **use**, and the implementation of the policy, must be based on an understanding of its **cultural heritage value**.

3. Indigenous cultural heritage

The indigenous cultural heritage of **tangata whenua** relates to **whanau**, **hapu**, and **iwi** groups. It shapes identity and enhances well-being, and it has particular cultural meanings and values for the present, and associations with those who have gone before. Indigenous cultural heritage brings with it responsibilities of guardianship and the practical application and passing on of associated knowledge, traditional skills, and practices.

The Treaty of Waitangi is the founding document of our nation. Article 2 of the Treaty recognises and guarantees the protection of **tino rangatiratanga**, and so empowers **kaitiakitanga** as customary trusteeship to be exercised by **tangata whenua**. This customary trusteeship is exercised over their **taonga**, such as sacred and traditional **places**, built heritage, traditional practices, and other cultural heritage resources. This obligation extends beyond current legal ownership wherever such cultural heritage exists.

Particular **matauranga**, or knowledge of cultural heritage meaning, value, and practice, is associated with **places**. **Matauranga** is sustained and transmitted through oral, written, and physical forms determined by **tangata whenua**. The **conservation** of such **places** is therefore conditional on decisions made in associated **tangata whenua** communities, and should proceed only in this context. In particular, protocols of access, authority, ritual, and practice are determined at a local level and should be respected.

4. Planning for conservation

Conservation should be subject to prior documented assessment and planning.

All **conservation** work should be based on a **conservation plan** which identifies the **cultural heritage value** and **cultural heritage significance** of the **place**, the **conservation** policies, and the extent of the recommended works.

The **conservation plan** should give the highest priority to the **authenticity** and **integrity** of the **place**.

Other guiding documents such as, but not limited to, management plans, cyclical **maintenance** plans, specifications for **conservation** work, interpretation plans, risk mitigation plans, or emergency plans should be guided by a **conservation plan**.

5. Respect for surviving evidence and knowledge

Conservation maintains and reveals the **authenticity** and **integrity** of a **place**, and involves the least possible loss of **fabric** or evidence of **cultural heritage value**. Respect for all forms of knowledge and existing evidence, of both **tangible** and **intangible values**, is essential to the **authenticity** and **integrity** of the **place**.

Conservation recognises the evidence of time and the contributions of all periods. The **conservation** of a **place** should identify and respect all aspects of its **cultural heritage value** without unwarranted emphasis on any one value at the expense of others.

The removal or obscuring of any physical evidence of any period or activity should be minimised, and should be explicitly justified where it does occur. The **fabric** of a particular period or activity may be obscured or removed if assessment shows that its removal would not diminish the **cultural heritage value** of the **place**.

In **conservation**, evidence of the functions and intangible meanings of **places** of **cultural heritage value** should be respected.

6. Minimum intervention

Work undertaken at a **place** of **cultural heritage value** should involve the least degree of **intervention** consistent with **conservation** and the principles of this charter.

Intervention should be the minimum necessary to ensure the retention of **tangible** and **intangible values** and the continuation of **uses** integral to those values. The removal of **fabric** or the alteration of features and spaces that have **cultural heritage value** should be avoided.

7. Physical investigation

Physical investigation of a **place** provides primary evidence that cannot be gained from any other source. Physical investigation should be carried out according to currently accepted professional standards, and should be documented through systematic **recording**.

Invasive investigation of **fabric** of any period should be carried out only where knowledge may be significantly extended, or where it is necessary to establish the existence of **fabric** of **cultural heritage value**, or where it is necessary for **conservation** work, or where such **fabric** is about to be damaged or destroyed or made inaccessible. The extent of invasive investigation should minimise the disturbance of significant **fabric**.

8. Use

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose.

Where the **use** of a **place** is integral to its **cultural heritage value**, that **use** should be retained.

Where a change of **use** is proposed, the new **use** should be compatible with the **cultural heritage value** of the **place**, and should have little or no adverse effect on the **cultural heritage value**.

9. Setting

Where the **setting** of a **place** is integral to its **cultural heritage value**, that **setting** should be conserved with the **place** itself. If the **setting** no longer contributes to the **cultural heritage value** of the **place**, and if **reconstruction** of the **setting** can be justified, any **reconstruction** of the **setting** should be based on an understanding of all aspects of the **cultural heritage value** of the **place**.

10. Relocation

The on-going association of a **structure** or feature of **cultural heritage value** with its location, site, curtilage, and **setting** is essential to its **authenticity** and **integrity**. Therefore, a **structure** or feature of **cultural heritage value** should remain on its original site.

Relocation of a **structure** or feature of **cultural heritage value**, where its removal is required in order to clear its site for a different purpose or construction, or where its removal is required to enable its **use** on a different site, is not a desirable outcome and is not a **conservation** process.

In exceptional circumstances, a **structure** of **cultural heritage value** may be relocated if its current site is in imminent danger, and if all other means of retaining the **structure** in its current location have been exhausted. In this event, the new location should provide a **setting** compatible with the **cultural heritage value** of the **structure**.

11. Documentation and archiving

The **cultural heritage value** and **cultural heritage significance** of a **place**, and all aspects of its **conservation**, should be fully documented to ensure that this information is available to present and future generations.

Documentation includes information about all changes to the **place** and any decisions made during the **conservation** process.

Documentation should be carried out to archival standards to maximise the longevity of the record, and should be placed in an appropriate archival repository.

Documentation should be made available to **connected people** and other interested parties. Where reasons for confidentiality exist, such as security, privacy, or cultural appropriateness, some information may not always be publicly accessible.

12. Recording

Evidence provided by the **fabric** of a **place** should be identified and understood through systematic research, **recording**, and analysis.

Recording is an essential part of the physical investigation of a **place**. It informs and guides the **conservation** process and its planning. Systematic **recording** should occur prior to, during, and following any **intervention**. It should include the **recording** of new evidence revealed, and any **fabric** obscured or removed.

Recording of the changes to a **place** should continue throughout its life.

13. Fixtures, fittings, and contents

Fixtures, fittings, and **contents** that are integral to the **cultural heritage value** of a **place** should be retained and conserved with the **place**. Such fixtures, fittings, and **contents** may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings.

Conservation of any such material should involve specialist **conservation** expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

Conservation processes and practice

14. Conservation plans

A **conservation plan**, based on the principles of this charter, should:

- (i) be based on a comprehensive understanding of the **cultural heritage value** of the **place** and assessment of its **cultural heritage significance**;
- (ii) include an assessment of the **fabric** of the **place**, and its condition;
- (iii) give the highest priority to the **authenticity** and **integrity** of the **place**;
- (iv) include the entirety of the **place**, including the **setting**;
- (v) be prepared by objective professionals in appropriate disciplines;
- (vi) consider the needs, abilities, and resources of **connected people**;
- (vii) not be influenced by prior expectations of change or development;
- (viii) specify **conservation** policies to guide decision making and to guide any work to be undertaken;
- (ix) make recommendations for the **conservation** of the **place**; and
- (x) be regularly revised and kept up to date.

15. Conservation projects

Conservation projects should include the following:

- (i) consultation with interested parties and **connected people**, continuing throughout the project;
- (ii) opportunities for interested parties and **connected people** to contribute to and participate in the project;
- (iii) research into documentary and oral history, using all relevant sources and repositories of knowledge;
- (iv) physical investigation of the **place** as appropriate;
- (v) use of all appropriate methods of **recording**, such as written, drawn, and photographic;
- (vi) the preparation of a **conservation plan** which meets the principles of this charter;
- (vii) guidance on appropriate **use** of the **place**;
- (viii) the implementation of any planned **conservation** work;
- (ix) the **documentation** of the **conservation** work as it proceeds; and
- (x) where appropriate, the deposit of all records in an archival repository.

A **conservation** project must not be commenced until any required statutory authorisation has been granted.

16. Professional, trade, and craft skills

All aspects of **conservation** work should be planned, directed, supervised, and undertaken by people with appropriate **conservation** training and experience directly relevant to the project.

All **conservation** disciplines, arts, crafts, trades, and traditional skills and practices that are relevant to the project should be applied and promoted.

17. Degrees of intervention for conservation purposes

Following research, **recording**, assessment, and planning, **intervention** for **conservation** purposes may include, in increasing degrees of **intervention**:

- (i) **preservation**, through **stabilisation**, **maintenance**, or **repair**;
- (ii) **restoration**, through **reassembly**, **reinstatement**, or removal;
- (iii) **reconstruction**; and
- (iv) **adaptation**.

In many **conservation** projects a range of processes may be utilised. Where appropriate, **conservation** processes may be applied to individual parts or components of a **place** of **cultural heritage value**.

The extent of any **intervention** for **conservation** purposes should be guided by the **cultural heritage value** of a **place** and the policies for its management as identified in a **conservation plan**. Any **intervention** which would reduce or compromise **cultural heritage value** is undesirable and should not occur.

Preference should be given to the least degree of **intervention**, consistent with this charter.

Re-creation, meaning the conjectural **reconstruction** of a **structure** or **place**; replication, meaning to make a copy of an existing or former **structure** or **place**; or the construction of generalised representations of typical features or **structures**, are not **conservation** processes and are outside the scope of this charter.

18. Preservation

Preservation of a **place** involves as little **intervention** as possible, to ensure its long-term survival and the continuation of its **cultural heritage value**.

Preservation processes should not obscure or remove the patina of age, particularly where it contributes to the **authenticity** and **integrity** of the **place**, or where it contributes to the structural stability of materials.

i. Stabilisation

Processes of decay should be slowed by providing treatment or support.

ii. Maintenance

A **place** of **cultural heritage value** should be maintained regularly. **Maintenance** should be carried out according to a plan or work programme.

iii. Repair

Repair of a **place** of **cultural heritage value** should utilise matching or similar materials. Where it is necessary to employ new materials, they should be distinguishable by experts, and should be documented.

Traditional methods and materials should be given preference in **conservation** work.

Repair of a technically higher standard than that achieved with the existing materials or construction practices may be justified only where the stability or life expectancy of the site or material is increased, where the new material is compatible with the old, and where the **cultural heritage value** is not diminished.

19. Restoration

The process of **restoration** typically involves **reassembly** and **reinstatement**, and may involve the removal of accretions that detract from the **cultural heritage value** of a **place**.

Restoration is based on respect for existing **fabric**, and on the identification and analysis of all available evidence, so that the **cultural heritage value** of a **place** is recovered or revealed. **Restoration** should be carried out only if the **cultural heritage value** of the **place** is recovered or revealed by the process.

Restoration does not involve conjecture.

i. Reassembly and reinstatement

Reassembly uses existing material and, through the process of **reinstatement**, returns it to its former position. **Reassembly** is more likely to involve work on part of a **place** rather than the whole **place**.

ii. Removal

Occasionally, existing **fabric** may need to be permanently removed from a **place**. This may be for reasons of advanced decay, or loss of structural **integrity**, or because particular **fabric** has been identified in a **conservation plan** as detracting from the **cultural heritage value** of the **place**.

The **fabric** removed should be systematically **recorded** before and during its removal. In some cases it may be appropriate to store, on a long-term basis, material of evidential value that has been removed.

20. Reconstruction

Reconstruction is distinguished from **restoration** by the introduction of new material to replace material that has been lost.

Reconstruction is appropriate if it is essential to the function, **integrity**, **intangible value**, or understanding of a **place**, if sufficient physical and documentary evidence exists to minimise conjecture, and if surviving **cultural heritage value** is preserved.

Reconstructed elements should not usually constitute the majority of a **place** or **structure**.

21. Adaptation

The **conservation** of a **place** of **cultural heritage value** is usually facilitated by the **place** serving a useful purpose. Proposals for **adaptation** of a **place** may arise from maintaining its continuing **use**, or from a proposed change of **use**.

Alterations and additions may be acceptable where they are necessary for a **compatible use** of the **place**. Any change should be the minimum necessary, should be substantially reversible, and should have little or no adverse effect on the **cultural heritage value** of the **place**.

Any alterations or additions should be compatible with the original form and **fabric** of the **place**, and should avoid inappropriate or incompatible contrasts of form, scale, mass, colour, and material.

Adaptation should not dominate or substantially obscure the original form and **fabric**, and should not adversely affect the **setting** of a **place** of **cultural heritage value**. New work should complement the original form and **fabric**.

22. Non-intervention

In some circumstances, assessment of the **cultural heritage value** of a **place** may show that it is not desirable to undertake any **conservation intervention** at that time. This approach may be appropriate where undisturbed constancy of **intangible values**, such as the spiritual associations of a sacred **place**, may be more important than its physical attributes.

23. Interpretation

Interpretation actively enhances public understanding of all aspects of **places** of **cultural heritage value** and their **conservation**. Relevant cultural protocols are integral to that understanding, and should be identified and observed.

Where appropriate, interpretation should assist the understanding of **tangible** and **intangible values** of a **place** which may not be readily perceived, such as the sequence of construction and change, and the meanings and associations of the **place** for **connected people**.

Any interpretation should respect the **cultural heritage value** of a **place**. Interpretation methods should be appropriate to the **place**. Physical **interventions** for interpretation purposes should not detract from the experience of the **place**, and should not have an adverse effect on its **tangible** or **intangible values**.

24. Risk mitigation

Places of **cultural heritage value** may be vulnerable to natural disasters such as flood, storm, or earthquake; or to humanly induced threats and risks such as those arising from earthworks, subdivision and development, buildings works, or wilful damage or neglect. In order to safeguard **cultural heritage value**, planning for risk mitigation and emergency management is necessary.

Potential risks to any **place** of **cultural heritage value** should be assessed. Where appropriate, a risk mitigation plan, an emergency plan, and/or a protection plan should be prepared, and implemented as far as possible, with reference to a conservation plan.

Definitions

For the purposes of this charter:

Adaptation means the process(es) of modifying a **place** for a **compatible use** while retaining its **cultural heritage value**. **Adaptation** processes include alteration and addition.

Authenticity means the credibility or truthfulness of the surviving evidence and knowledge of the **cultural heritage value** of a **place**. Relevant evidence includes form and design, substance and **fabric**, technology and craftsmanship, location and surroundings, context and **setting**, **use** and function, traditions, spiritual essence, and sense of place, and includes **tangible** and **intangible values**. Assessment of **authenticity** is based on identification and analysis of relevant evidence and knowledge, and respect for its cultural context.

Compatible use means a **use** which is consistent with the **cultural heritage value** of a **place**, and which has little or no adverse impact on its **authenticity** and **integrity**.

Connected people means any groups, organisations, or individuals having a sense of association with or responsibility for a **place** of **cultural heritage value**.

Conservation means all the processes of understanding and caring for a **place** so as to safeguard its **cultural heritage value**. **Conservation** is based on respect for the existing **fabric**, associations, meanings, and **use** of the **place**. It requires a cautious approach of doing as much work as necessary but as little as possible, and retaining **authenticity** and **integrity**, to ensure that the **place** and its values are passed on to future generations.

Conservation plan means an objective report which documents the history, **fabric**, and **cultural heritage value** of a **place**, assesses its **cultural heritage significance**, describes the condition of the **place**, outlines **conservation** policies for managing the **place**, and makes recommendations for the **conservation** of the **place**.

Contents means moveable objects, collections, chattels, documents, works of art, and ephemera that are not fixed or fitted to a **place**, and which have been assessed as being integral to its **cultural heritage value**.

Cultural heritage significance means the **cultural heritage value** of a **place** relative to other similar or comparable **places**, recognising the particular cultural context of the **place**.

Cultural heritage value/s means possessing aesthetic, archaeological, architectural, commemorative, functional, historical, landscape, monumental, scientific, social, spiritual, symbolic, technological, traditional, or other **tangible** or **intangible values**, associated with human activity.

Cultural landscapes means an area possessing **cultural heritage value** arising from the relationships between people and the environment. **Cultural landscapes** may have been designed, such as gardens, or may have evolved from human settlement and land use over time, resulting in a diversity of distinctive landscapes in different areas. Associative **cultural landscapes**, such as sacred mountains, may lack **tangible** cultural elements but may have strong **intangible** cultural or spiritual associations.

Documentation means collecting, **recording**, keeping, and managing information about a **place** and its **cultural heritage value**, including information about its history, **fabric**, and meaning; information about decisions taken; and information about physical changes and **interventions** made to the **place**.

Fabric means all the physical material of a **place**, including subsurface material, **structures**, and interior and exterior surfaces including the patina of age; and including fixtures and fittings, and gardens and plantings.

Hapu means a section of a large tribe of the **tangata whenua**.

Intangible value means the abstract **cultural heritage value** of the meanings or associations of a **place**, including commemorative, historical, social, spiritual, symbolic, or traditional values.

Integrity means the wholeness or intactness of a **place**, including its meaning and sense of **place**, and all the **tangible** and **intangible** attributes and elements necessary to express its **cultural heritage value**.

Intervention means any activity that causes disturbance of or alteration to a **place** or its **fabric**. **Intervention** includes archaeological excavation, invasive investigation of built **structures**, and any **intervention** for **conservation** purposes.

Iwi means a tribe of the **tangata whenua**.

Kaitiakitanga means the duty of customary trusteeship, stewardship, guardianship, and protection of land, resources, or **taonga**.

Maintenance means regular and on-going protective care of a **place** to prevent deterioration and to retain its **cultural heritage value**.

Matauranga means traditional or cultural knowledge of the **tangata whenua**.

Non-intervention means to choose not to undertake any activity that causes disturbance of or alteration to a **place** or its **fabric**.

Place means any land having **cultural heritage value** in New Zealand, including areas; **cultural landscapes**; buildings, **structures**, and monuments; groups of buildings, **structures**, or monuments; gardens and plantings; archaeological sites and features; traditional sites; sacred **places**; townscapes and streetscapes; and settlements. **Place** may also include land covered by water, and any body of water. **Place** includes the **setting** of any such **place**.

Preservation means to maintain a **place** with as little change as possible.

Reassembly means to put existing but disarticulated parts of a **structure** back together.

Reconstruction means to build again as closely as possible to a documented earlier form, using new materials.

Recording means the process of capturing information and creating an archival record of the **fabric** and **setting** of a **place**, including its configuration, condition, **use**, and change over time.

Reinstatement means to put material components of a **place**, including the products of **reassembly**, back in position.

Repair means to make good decayed or damaged **fabric** using identical, closely similar, or otherwise appropriate material.

Restoration means to return a **place** to a known earlier form, by **reassembly** and **reinstatement**, and/or by removal of elements that detract from its **cultural heritage value**.

Setting means the area around and/or adjacent to a **place** of **cultural heritage value** that is integral to its function, meaning, and relationships. **Setting** includes the **structures**, outbuildings, features, gardens, curtilage, airspace, and accessways forming the spatial context of the **place** or used

in association with the **place**. **Setting** also includes **cultural landscapes**, townscapes, and streetscapes; perspectives, views, and viewshafts to and from a **place**; and relationships with other **places** which contribute to the **cultural heritage value** of the **place**. **Setting** may extend beyond the area defined by legal title, and may include a buffer zone necessary for the long-term protection of the **cultural heritage value** of the **place**.

Stabilisation means the arrest or slowing of the processes of decay.

Structure means any building, standing remains, equipment, device, or other facility made by people and which is fixed to the land.

Tangata whenua means generally the original indigenous inhabitants of the land; and means specifically the people exercising **kaitiakitanga** over particular land, resources, or **taonga**.

Tangible value means the physically observable **cultural heritage value** of a **place**, including archaeological, architectural, landscape, monumental, scientific, or technological values.

Taonga means anything highly prized for its cultural, economic, historical, spiritual, or traditional value, including land and natural and cultural resources.

Tino rangatiratanga means the exercise of full chieftainship, authority, and responsibility.

Use means the functions of a **place**, and the activities and practices that may occur at the **place**. The functions, activities, and practices may in themselves be of **cultural heritage value**.

Whanau means an extended family which is part of a **hapu** or **iwi**.

ISBN 978-0-473-17116-2 (PDF)

English language text first published 1993
Bilingual text first published 1995

Revised text Copyright © 2010 ICOMOS New Zealand (Inc.) / Te Mana O Nga Pouwhenua O Te Ao – The New Zealand National Committee of the International Council on Monuments and Sites.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted by any other means without the prior permission of the copyright holder.

This revised text replaces the 1993 and 1995 versions and should be referenced as the *ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value* (ICOMOS New Zealand Charter 2010).

This revision incorporates changes in conservation philosophy and best practice since 1993 and is the only version of the ICOMOS New Zealand Charter approved by ICOMOS New Zealand (Inc.) for use.

Copies of this charter may be obtained from

ICOMOS NZ (Inc.)
P O Box 90 851
Victoria Street West,
Auckland 1142,
New Zealand.