

BEFORE THE CHRISTCHURCH CITY COUNCIL

IN THE MATTER of the Resource Management Act 1991 ('the Act')

AND

IN THE MATTER Of Resource Consent Application RMA/2020/2852 for the Canterbury Museum Trust Board for a comprehensive redevelopment of the Canterbury Museum complex including the Robert McDougall Art Gallery

BETWEEN **THE CANTERBURY MUSEUM TRUST BOARD**
Applicant

AND **CHRISTCHURCH CITY COUNCIL**
Local Authority

SUMMARY EVIDENCE OF MR JAMES (JIM) GARDNER ON BEHALF OF THE CANTERBURY MUSEUM TRUST BOARD

Dated 9 JUNE 2021

BACKGROUND

These speaking notes have been prepared following the direction of Mr David Caldwell, Independent Hearing Commissioner in Minute 1 dated 18 May 2021, which reads at paragraph 6:

I direct that all experts prepare a summary of their evidence to be read at the hearing. To be of benefit, the summary should focus on the key assumptions, methodology conclusions and the reasons for those conclusions. It would be particularly helpful if areas of disagreement with the Reporting Officers can be identified.

The following speaking notes are provided to satisfy this direction and assist the Commissioner in his consideration of the proposed redevelopment of the Canterbury Museum and Robert McDougall Gallery – RMA/2020/2852. These notes are not intended as a verbatim transcript of my oral evidence, but as an outline summary.

SUMMARY OF EVIDENCE

Introduction

1. My name is James (Jim) Maitland Gardner, I am a Director of Melbourne-based heritage consultancy GJM Heritage.
2. I hold the qualifications of Bachelor of Building Science and an honours degree in Architecture from Victoria University of Wellington, a postgraduate diploma in building conservation from the Architectural Association of London and a graduate certificate in visual arts from Harvard University. I am registered with the Architects' Registration Board of Victoria and am a member of the Australian Institute of Architects, the Victorian Planning & Environmental Law Association and Australia ICOMOS.
3. I have practiced as an architect in New Zealand, including with architect Peter Beaven and Athfield Architects. I subsequently practiced in the United Kingdom and Australia and have specialised in heritage conservation since 1997.
4. I have held senior technical or executive roles at English Heritage, the National Trust of Australia (Victoria), Heritage Victoria and the Victorian State Government, have worked as an independent heritage consultant since 2015, and have given expert evidence on a range of heritage matters before the Victorian Civil and Administrative Tribunal, Planning Panels Victoria and the Heritage Council of Victoria.
5. In relation to the Canterbury Museum, I was part of the consultant team led by Dave Pearson Architects that prepared the 2019 Building Conservation Plan and have provided heritage advice to the design team throughout the consultation and conceptual design stages of the project.

6. Under instruction from Mr Chris Fowler of Adderley Head Lawyers I have prepared the following opinion on whether the proposed redevelopment is consistent with the heritage provisions of the Christchurch District Plan and whether it achieves an acceptable heritage outcome. I have also considered the matters raised by those submitters who objected to, or provide qualified support for, the Resource Consent. I have also considered the Section 42A report of Christchurch City Council and the expert evidence of Ms Ohs, Ms Lutz and Ms Wykes on behalf of Heritage New Zealand.
7. The other material I have relied on is set out in paragraph 12 of my statement of evidence.

Location and Context

8. Canterbury Museum forms a key part of a precinct of Gothic Revival buildings which includes the Arts Centre and Christ's College. Along with the Robert McDougall Art Gallery, the Museum is an important component of Christchurch's major cultural and arts precinct. Together with the buildings that make up what is now the Arts Centre and Christ's College, the nineteenth century Museum buildings form part of a coherent group of Gothic Revival-style buildings of national significance.
9. Canterbury Museum and the Robert McDougall Art Gallery occupy an approximately rectangular site on the eastern edge of the Christchurch Botanic Gardens, located on the axis of Worcester Boulevard. The museum and gallery complex is bounded by Christ's College to the north, Rolleston Avenue to the east, and the Botanic Gardens to the south and west. Canterbury Museum principally addresses Rolleston Avenue and the Robert McDougall Art Gallery addresses the Botanic Gardens to the west.

History and Description

Canterbury Museum

10. Built on the land of Ngāi Tahu, Canterbury Museum is one of the oldest purpose-built museums in New Zealand that has remained in continuous use as a museum since it was opened in 1870.
11. Conceived in the earliest days of Canterbury's establishment by Prussian scientist Julius Haast, the first Museum building was constructed in 1870 to a design by Benjamin Mountfort in the Gothic Revival style popular throughout the Victorian period.
12. Lack of space necessitated the construction of an addition, also to Mountfort's design, in 1872. Mountfort designed a further two buildings for the Canterbury Museum, also in a Gothic Revival style, which were completed in 1877 and 1882, as well as a front entry porch that dates from 1878.
13. The Mounfort-designed buildings utilise local Halswell basalt, with dressings of Port Hills stone. The earlier buildings are roofed in corrugated iron and then steel, with the roofs of the 1877 and 1882 buildings clad in Welsh slate.

14. By 1882 an array of sheds and work buildings were located to the north and west of the complex, the most important of which was the whare, then known as the 'Māori House'.
15. The second half of the twentieth century saw a second major phase of development for Canterbury Museum, with the Gothic Revival-inspired Centennial Wing of 1958 constructed by Dunedin architects Miller, White and Dunn. The final design differs substantially from the competition-winning design of nearly decade earlier, probably due to budget constraints. The Rolleston Avenue façade is clad with a veneer of Port Hills basalt, with Oamaru stone dressings. The eastern roof slope is clad in slate. The remainder of the building is a utilitarian rendered concrete structure with regular square openings to its northern elevation.
16. The Roger Duff Wing, named in honour of the Museum's longstanding Director, was completed in 1977 to a Late Modernist design by architect John Hendry. The Roger Duff Wing combines the formality of modular exposed basalt aggregate pre-cast panels and slender steel piloti (columns), with the lower walls clad in Halswell basalt to match the 1872 Mountfort building. While Henry's design envisaged the potential for a five-storey pitched roof addition, the resulting building comprised two floors of exhibition areas and a planetarium on the roof expressed as a hemisphere dome on the southwest corner of the building. The planetarium dome was removed and additional windows added to the elevations of the Roger Duff Wing during the mid-1990s work. It is the least intact of the complex of buildings that makes up Canterbury Museum and has the lowest integrity to its original design.
17. A 10-year program to structurally upgrade and seismically strengthen the nineteenth century buildings commenced in the late 1980s. In 1995 the Garden Court building was constructed within the formerly open central courtyard. Canterbury Museum suffered superficial damage in the September 2010 earthquake and more extensive damage in the February 2011 earthquake. Changes to the Museum buildings in recent years have largely been limited to internal spaces.

Robert McDougall Art Gallery

18. In 1928, Robert McDougall offered to meet the £25,000 cost of a new art gallery. Following a competition, London-based, New Zealand-born architect Edward Armstrong was appointed to implement his Neoclassical design. The Robert McDougall Art Gallery is orientated off the axis of the Four Avenues grid and features a grand arched portico entrance supported on Ionic columns in antis flanked by Doric order engaged piers. The gallery is constructed in red face brick with Oamaru stone dressing, columns and ornamentation and was opened on 16 June 1932.
19. Internally, the Robert McDougall Art Gallery comprises three levels:
 - a substantial storage basement;
 - the ground floor containing exhibition spaces; and
 - an upper level containing a board room centrally located over the entrance.

20. The decorative mouldings and finishes of the principal interior spaces remain substantially intact
21. Modest additions were added to the east (rear) elevation in the early 1960s to provide a night entry and workshop. A new loading dock was added to the night entrance in 1994.
22. By the early 1980s the gallery's lack of space saw the erection of the modestly-scaled Canaday Wing to the north in 1982 to a Modernist design by Neil Carrie of the City Architect's Division of the Christchurch City Council. A comprehensive program to structurally upgrade and seismically strengthen the building was undertaken between 1995 and 1998. The collection ultimately outgrew the gallery and in 2002, the Robert McDougall Art Gallery was closed as the main public gallery for Christchurch.

Significance

23. The Canterbury Museum and Robert McDougall Art Gallery are two neighbouring heritage places built and used for allied cultural purposes that are located in a precinct with a high proportion of listed heritage items and heritage places. While the heritage significance of the interior and exterior of the Robert McDougall Art Gallery is recognised in a single Heritage Item, only parts of the exterior of Canterbury Museum are included in Council heritage listings.
24. The significance of these places is recognised in three Heritage Items, which are:
 - Canterbury Museum (1870-1882 Buildings) and Setting;
 - the Centennial Wing East Façade and Setting; and
 - the Roger Duff Wing South and West Facades and Setting.

In recognition that these elements form part of a single heritage place these three Heritage Items are grouped together as a single 'Listed Heritage Place' in the Christchurch District Plan. I note this designation is used for other complexes such as the nearby Arts Centre and Christ's College.

25. The exterior of the nineteenth century buildings of the Canterbury Museum are of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological and scientific significance to Christchurch and are categorised as 'Highly Significant' (Group 1) in the Christchurch District Plan.
26. The extent of listing of the Centennial Wing in the Christchurch District Plan is limited to the eastern façade of the structure. This façade is of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological significance to Christchurch and is categorised as 'Significant' (Group 2) in the Christchurch District Plan.
27. The extent of listing of the Roger Duff Wing on the District Plan is limited to the southern and western façades of the structure. The southern and western façades are of historical and social, cultural, architectural and aesthetic, technological and

craftsmanship, contextual, and archaeological significance to Christchurch and are categorised as 'Significant' (Group 2) in the Christchurch District Plan.

28. The Robert McDougall Art Gallery is listed as being 'Highly Significant' (Group 1) in the District Plan. It is of historical and social, cultural, architectural and aesthetic, technological and craftsmanship, contextual, and archaeological and scientific significance to Christchurch. Unlike Canterbury Museum, the listing of the gallery includes scheduled interiors as set out in the Register of Interior Heritage Fabric for Heritage Item 475.
29. The museum and gallery each has its own defined setting. In the case of the Canterbury Museum complex the setting is limited to the service lane to the north, the footpath, and part of the Rolleston Avenue carriageway including the intersection with Worcester Boulevard. The setting of the Robert McDougall Art Gallery is more expansive, extending into the Botanic Gardens to the south, west and east as far as the Peacock Fountain.
30. In addition to the District Plan listings, the Canterbury Museum (19th century portion) and the Robert McDougall Art Gallery are identified by HNZPT as Category 1 Historic Places. Neither the Centennial Wing nor the Roger Duff Wing are listed by HNZPT. Detailed assessments of significance of are also provided within the Conservation Plan prepared for the Robert McDougall Art Gallery in 2013, and the Building Conservation Plan prepared for Canterbury Museum in 2019.

Proposed Development and Assessment of Impacts

31. The conceptual design for the Canterbury Museum and Robert McDougall Art Gallery redevelopment was informed by:
- Policy 9.3.2.2.3(b) of the Christchurch District Plan;
 - the Statements of Significance for each heritage item;
 - the principles of the ICOMOS New Zealand Charter; and
 - the policies of the Conservation Plans.
32. A detailed assessment of the impacts of the works against the heritage provisions of the Christchurch District Plan, the heritage values articulated in the Statements of Significance, policies of the two conservation plans and the New Zealand ICOMOS Charter is provided in the HIS and my written statement of evidence. The key points of this assessment are summarised below.

Demolition

33. The proposed works to the Canterbury Museum include demolition of the following elements:
- Basements under the Roger Duff Wing and part of the Centennial Wing;

- 1995 Garden Court building;
- 1990 infill building;
- 1995 staff facilities and whale skeleton storage;
- 1958 Centennial Wing except for the Rolleston Avenue façade, northern gable end and slate-clad eastern roof slope;
- 1977 Roger Duff Wing north of the projecting corner element;
- Part of the later reinforced concrete floor erected within the 1882 building.

34. None of these demolition works will have any adverse impact on the heritage values of the property. The partial removal of the reinforced concrete floor within the 1882 building have a positive impact that will reveal the original proportions of the interior volume, and the arched timber roof trusses. Likewise, the removal of the Garden Court and bulk of the Centennial Wing buildings will reveal the previously hidden historic fabric of the walls and roof forms of the 1870, 1872, 1877 and 1882 buildings.

35. The works to the Robert McDougall Art Gallery include demolition of the following elements:

- The basement (generally comprising fabric identified as Non-contributory or of Some Significance);
- The 1961 loading dock extension and night entrance;
- The 1962 workshop; and
- The 1973 Canaday Wing.

36. These works will have minor impacts, with these mitigated by the retention or reconstruction of basement stairs identified as being interior fabric of higher significance.

Nineteenth Century Museum Buildings

37. Minimal alterations are proposed to Highly Significant fabric, being the Mountfort-designed nineteenth century buildings. Alterations are limited to:

- Removal of non-significant display and exhibition fittings and installation of new exhibition, retail and visitor facilities, and a lecture hall;
- Removal of the non-significant stairs and wind lobby at the Rolleston Avenue entrance; and
- Re-opening of blacked-out windows to Rolleston Avenue.

38. These works either affect unlisted heritage fabric or, such as the refurbishment of the Rolleston Avenue windows, will enhance the legibility and presentation of the Museum.

39. Those works that have a minor impact on heritage fabric include:

- the creation of a new opening in the ground floor of the north wall of the 1877 (Rolleston Avenue) building;
- the infilling of a later non-original first floor opening on the same wall; and
- the creation of new openings at the upper level of the 1882 building to provide access to the new circulation route.

40. The two matters where there are differences of opinion between Ms Ohs and Ms Lutz and myself are in relation to the acceptability of the proposed works to the Centennial and Roger Duff wings. I will address each of these in turn.

Centennial Wing

41. The Rolleston Avenue façades of the 1877 building and the 1958 Centennial Wing comprise the principal public face of Canterbury Museum. It has been demonstrated that the 1878 porch and entrance are inadequate for current and projected (1 million plus) visitor numbers. An additional entrance is therefore required to rationalise internal circulation.

42. Alterations to the fabric of Significant elements of the Centennial Wing include:

- the creation of an open 'slice' between it and the north wall of the 1877 building, and the introduction of a new opening; and
- alteration of two existing window and door openings to create an additional public entrance from Rolleston Avenue.

43. While outside the extent of the listed Heritage Item, the proposed design for the new entry retains the eastern roof slope and full form of the northern gable end wall of the Centennial Wing.

44. The removal of the later door at the southern end of the façade and the stone infill to the lower part of the arched window at the centre of the Centennial Wing will, while involving a modest loss of fabric, have no adverse effect on the heritage values of the Heritage Item. Likewise, the reglazing of the paired windows flanking the former lecture theatre entrance will have no adverse impact on the legibility of the significance of the Centennial Wing.

45. The junction of the 1877 building and the Centennial Wing, despite reflecting the contemporary approach of the day, is visually awkward and resulted in the truncation of the Halswell stone quatrefoil and central buttress. The faithful historicism of Miller, White and Dunn's design also diminishes the reading of this building as a mid-twentieth century addition. The separation of these forms with an open gap will enable the full

extent of the northern wall of the 'Highly Significant' 1877 building to be revealed, including stone dressings and the remnants of the central buttress, and will enhance the buildings' legibility.

46. In addition to introducing visual separation to indicate the different development phases and construction methods of the two buildings, this design response avoids the requirement for a sliding flashing-type seismic junction which would require further intervention to the historic fabric of the north wall of the 1877 building.
47. The loss of fabric required by the 'slice' design solution is minimal. When compared to the extent of listed fabric of the east façade of the Centennial Wing; this equates to 2.6% of the listed fabric. While noting Ms Ohs' opinion to the contrary, it remains my view - consistent with the policies within the Building Conservation Plan - that revealing the most significant heritage fabric within the Canterbury Museum complex represents a highly desirable outcome that more than offsets any adverse impacts on the less significant fabric of the Centennial Wing.
48. The second intervention to the east elevation of the Centennial Wing is the introduction of a third arched opening to create a second principal entrance to the Canterbury Museum from Rolleston Avenue. The proposal before you follows a number of options considered over the past 20+ years for the introduction of a second entry within the façade of the Centennial Wing. These ranged from free-standing canopies to projecting glazed elements and substantial new openings. The proposed solution included within the Resource Consent Application is a well-considered and more subtle response than those previously proposed. In my view, the proposed design strikes an appropriate balance between providing necessary access improvements and respecting the architectural language and design intent of both the 1877 building and the Centennial Wing.
49. The proposed solution of a third trefoil-headed window draws directly on the competition-winning scheme for the Centennial Wing prepared by Miller, White and Dunn in 1949. The location of the proposed new window continues the rhythm established by the fenestration on the eastern façade of the 1877 building. I do not consider this a conjectural 'fixing' of a past mistake but rather a solution that reveals the original design intent of the architects.
50. Noting the evidence of both Ms Ohs and Ms Wykes of HNZPT I agree that it is appropriate for subtle date stamping and/or another architectural devices be used to differentiate the new opening from the existing two openings.
51. In relation to Ms Wykes' evidence, I note that the documentation before you is at a concept design phase, which does not include fully resolved details such as the junction of the glazed ground floor link or the entry water feature. These can be appropriately dealt with by conditions of consent and the submission of detailed documentation.

52. While the interventions to the Centennial Wing require the removal of some historic fabric these are justified as they create a more appropriate junction between the two buildings, reveal more significant historic fabric and provide a necessary additional entrance to the Canterbury Museum to meet current and future visitor needs.

Roger Duff Wing

53. The second matter of disagreement between myself and the other heritage experts is the proposed works to the south and west façades of the Roger Duff Wing.

54. Of the building fabric readily visible from the public realm (Rolleston Avenue and the Botanic Gardens) the exterior of the Roger Duff Wing has undergone the most substantial level of alteration over its life. As a result of these alterations, the Roger Duff Wing has a lower level of authenticity (intactness) to its original form than the other listed Heritage Items that comprise the Canterbury Museum and Robert McDougall Art Gallery. This element is also identified as being of lesser significance in the Christchurch District Plan than the other buildings addressing the Botanic Gardens, that is the Robert McDougall Art Gallery, the 1872 Mountfort building and the southern wing of the 1877 Mountfort building.

55. The Roger Duff Wing also bears the least resemblance to the architect's original vision, either as built or as proposed in the 1970 drawings with the substantial multi-storey addition shown. These factors all informed the decision to place much-needed exhibition, visitor and staff facilities and back of house functions in this location by adapting the existing heritage fabric.

56. Proposed works to the heritage fabric of the Roger Duff Wing include:

- removal of the basement access;
- replacement of the existing door and window to the stairway with a glazed link;
- dismantling and reconfiguring of the existing exposed aggregate cladding panels;
- the addition of one additional level; and
- installation of new glazing on a projecting element to replace previously altered glazing and pre-cast panels.

The proposed works retain the southern portion of the structure and floor plates of this building and involve changes to retained unlisted internal fabric.

57. Part of the south and west elevations of the Roger Duff Wing are proposed to be dismantled but the precast panels will be reused to complete the alterations to the remaining elevations. The proportion of the Christchurch District Plan-listed facades

that will be demolished (and not reinstated) equates to approximately 15% of the historic fabric.

58. Similar to the junction of the Centennial Wing with the 1877 building, the interface between the Roger Duff Wing and the 1872 building reflects its period of construction, resulting in a less than well-resolved junction between the 1977 building and the gable end of the nineteenth century building. A visually lighter-weight interface to the 1872 building, as is proposed, will rectify this detail and provide a clear differentiation at ground floor level. This element will reveal the form of the western gable end of the 1872 building and accommodate the seismic separation required in this location. The Building Conservation Plan identifies that the most appropriate location for seismic separation is within the Roger Duff Wing, to minimise the impact on the more significant nineteenth century heritage fabric.

59. The proposed works limit the permanent loss of the listed south and west façade fabric and maintain the following heritage values of the Roger Duff Wing through:

- the use, siting and location of the façades;
- the use of Modernist language including:
 - massing and flat roofed form;
 - use of projecting and recessing planes;
 - repetitive precast cladding; and
 - use of slender undecorated piloti.

60. The design retains:

- the cruciform reinforced concrete structural frame which includes memorialisation of Dr Duff in the incised lettering; and
- the contextual architectural devices employed by architect John Hendry including:
 - vertical proportion of precast panels and fenestration;
 - rhythm and module of the precast panels;
 - use of Halswell stone rubble to the lower level; and
 - use of Halswell stone in the exposed aggregate finish to the precast panels.

61. The proposed works retain the heritage fabric and form that make the Roger Duff Wing significant. On this basis it is my view that the proposed works fall within the Christchurch District Plan's definitions of 'Alteration' and 'Partial Demolition'. The extent of the works cannot in my opinion be reasonably considered to result in the *"...permanent destruction, in whole or of a substantial part, which results in the complete or significant loss of the heritage fabric and form,"* as 'Demolition' is defined.
62. If I was to consider the proposed works to the already altered façades of the Roger Duff Wing a Discretionary Activity (rather than a Restricted Discretionary Activity) I would remain of the view that the proposed impacts on the Heritage Item would be acceptable.
63. While listed as a discrete Heritage Item, the Roger Duff Wing - like the Centennial Wing - does not exist in isolation of the broader Canterbury Museum complex and the impacts when assessed as part of the Listed Heritage Place as a whole are minor. Having said that, even if considered as a discrete Heritage Item, I remain of the view that the identified heritage values of the south and west façades of the Roger Duff Wing will be maintained and the proposed alterations represent an acceptable heritage outcome that complies with the requirements of Chapter 9.3 of the Christchurch District Plan.

Robert McDougall Art Gallery

64. The Robert McDougall Art Gallery has been unused for nearly 20 years, does not have access to contemporary gallery standard services or facilities, and does not provide compliant universal access.
65. The works to the Robert McDougall Art Gallery reflect a 'light touch' to reinstate the building's historic function as a gallery for the display of art works consistent with the heritage-listed interior spaces.
66. Alterations to the exterior are limited to the creation of a new opening in the east wall on the building's east-west axis. This opening will provide a physical connection for the public from Canterbury Museum and provide universal access. The section of wall to be removed has been obscured by the workshop structure since that addition's construction in 1962 and its removal will have no significant impact on the significance of the Heritage Item. Impacts to ground floor room G11 are limited to the removal of a small section (2.7m wide by 3.3m high) of the plastered masonry wall, timber skirting and dado rail. The historic brick will be recovered and stored for reuse in repair work. The impact on the scheduled interiors is minor and all internal spaces identified in the Scheduled Interior Heritage Fabric will remain legible.
67. As noted in Ms Wykes statement of evidence the design of the new link structure is at a conceptual stage. However, the documentation shows a recessive and modestly-scaled intervention that will be fully detailed through the documentation process.

68. The Canaday Wing is a modest single-storey addition occupying interstitial space between the Gallery and the southern boundary of Christ's College. It is identified as being of Some Significance in the 2013 Conservation Plan however its removal will have no adverse effect on the presentation or legibility of architect Edward Armstrong's Neoclassical design of the gallery itself. The proposed replacement building, which will provide visitor and back-of-house facilities necessary for the operation of the Art Gallery, is intended to be an equally restrained curtain-glazed building.

New Structures

69. The proposed new structures appropriately balance the programme and requirements of Canterbury Museum while providing a sensitive connection to the newly revealed heritage fabric. The use of atria will enable the three-dimensional forms of the Mountford-designed buildings to be readily understood for the first time in more than 60 years, as well as allowing for the display of collection items and taonga, such as the whare and the blue whale skeleton.
70. These works and the partial enclosing of the nineteenth century buildings with glazed atria is appropriate and will conserve the historic fabric by rectifying longstanding roof drainage and rainwater ingress issues. In relation to the proposed roof repairs, junctions with the new atria and any seismic joints, I concur with Ms Ohs' opinion that detailed design documentation should be prepared as a condition of consent.
71. The new structures have been designed to minimise their visual impact on the setting of the Canterbury Museum, Robert McDougall Art Gallery and neighbouring heritage places including Christ's College, the Rolleston Statue and the Arts Centre.
72. The simple form of the new building to its northern elevation comprises a two-storey mass cantilevering part-way over the service lane. The ground floor is clad in mid-grey precast panels with faceted lighter-coloured panels to the two-storey form that visually 'floats' above the darker base.
73. The module of the panels responds to the rhythm of the Gothic Revival architecture, and the restrained material choices and muted colours reflect the natural stone of the Rolleston Avenue façades and retained rendered concrete of the north gable end of the Centennial Wing.
74. The proposed roof form of the new structure has been designed to achieve the internal space requirements for Canterbury Museum's back-of-house, conservation and staff requirements while minimising any intrusion above the 15m height plane.
75. The folded roof form helps reduce the apparent bulk of the new building and subtly references the pitched roof forms of Canterbury Museum and its context, and I note Ms Ohs' support for this design response.
76. The minor incursion beyond the 15m height limit has no impact on key public realm views of the complex and the roof is substantially obscured from key viewpoints by the nineteenth century fabric of the Museum. The impact on views from within the Christ's

College Quadrangle is minor and the folded roof form subtly references the pitched roof forms, gable end and dormer vents of the college's nineteenth century buildings.

Base isolation

77. The whole of the existing footprint of the Canterbury Museum complex, the Robert McDougall Art Gallery and the land between these building will be base isolated to create a basement for collection storage and services. The seismic strengthening work will protect significant heritage fabric and collections as well as the staff and visitors occupying the Canterbury Museum and Robert McDougall Art Gallery.
78. The use of base isolation minimises the structural works required for seismic performance above the ground floor plane which otherwise would be more invasive. These base isolation works are necessary to ensure satisfactory structural performance in the event of an earthquake, which more than offsets any associated loss of heritage fabric, noting that the main and northeast basement stairs will be retained or reconstructed.

Conservation works

79. The redevelopment of Canterbury Museum and the Robert McDougall Art Gallery will involve a suite of beneficial conservation works which will enhance the seismic resistance, physical condition, ongoing maintenance and legibility of the heritage fabric.
80. These works include:
- Reconstruction of the flèche and paired stone chimneys to the roof of the 1877 building;
 - Revealing Highly Significant fabric including:
 - the northern gable end, the west façade and roof of the 1870 building;
 - part of the north elevation and roof of the 1872 building;
 - the northern gable end of the 1877 building; and
 - the end (north) elevation and gablet roof form of the 1882 building.
 - Revealing the interior volume and roof trusses of the 1882 building;
 - Repair of extant heritage fabric;
 - Rectification of poorly performing roof and wall junctions;
 - Removal of Non-contributory and Intrusive additions to the east of the Robert McDougall Art Gallery;

- Removal of roof-top building services and plant revealing the roof form (fifth elevation) of the Robert McDougall Art Gallery;
- Repair of the lanterns to the Robert McDougall Art Gallery;
- Preservation of retained heritage fabric; and
- Removal of the reproduction buttress added to the western end of the 1877 wing at the time of construction of the Roger Duff Wing.

81. The reconstruction of key architectural features will greatly enhance the presentation of Canterbury Museum to Rolleston Avenue and enhance its contextual value.

82. The revealing of previously hidden historic nineteenth century fabric will have a substantial positive impact on the presentation and understanding of the Canterbury Museum and Robert McDougall Art Gallery.

83. Likewise, the removal of elements that reduce the legibility of the heritage buildings, such as the buttress at the western end of the 1872 building, is a positive outcome.

Use

84. Canterbury Museum is constrained due to all its public-realm facing elevations being heritage listed and the 15m height limit that applies to the land.

85. To retain its social and other use-based values into the future a degree of adaptation is required. Ideally, such changes should occur to fabric of no heritage significance. However, in the instance where change to fabric of heritage significance is unavoidable, this should predominantly be limited to fabric that is categorised as being of lesser significance in the Christchurch District Plan in order to preserve and reveal fabric categorised as 'Highly Significant'.

86. The proposed development will enable the continued use of Canterbury Museum as a major cultural institution with projected visitor numbers expected to exceed 1 million per annum. The upgraded and new collections storage, management and exhibition spaces will meet current museology standards and enable Canterbury Museum to continue as a single-site institution for a further 50-100 years, thereby maintaining its cultural significance.

87. Likewise, the upgrade and reinstatement of the Robert McDougall Art Gallery for the display of art after an absence of 20 years will reinstate the heritage place's culturally significant use. The continuation and restoration of the original use of the two sites will help retain and reveal the historical, social and cultural significance of both the Canterbury Museum and Robert McDougall Art Gallery.

Proposed Consent Conditions

88. Christchurch City Council identify a suite of proposed conditions in relation to detailed design, temporary protection measures and deconstruction methodologies amongst

other matters. I have reviewed the proposed conditions and consider these to be reasonable, prudent and commensurate with the scope of the project.

Conclusion

89. The majority of demolition affects elements that do not form part of, nor contribute to, an understanding of those parts of the Canterbury Museum and Robert McDougall Art Gallery recognised within the Christchurch District Plan. The loss of historic fabric associated with the creation of a new Rolleston Avenue entry; the 'slice' between the 1877 Mountfort building and the Centennial Wing; the new link between the Canterbury Museum and the Robert McDougall Art Gallery and the reconfigured Duff Wing is modest in the scale of the heritage places as a whole and is acceptable in the context of this development proposal.
90. The proposed base isolation will protect the heritage significance of the Canterbury Museum and the Robert McDougall Art Gallery and their associated collections through enhanced seismic performance.
91. The proposed changes to the junction of the 1877 Mountfort building and the Centennial Wing, and the 1872 Mountfort building and the Duff Wing will reveal historic nineteenth century fabric of greater significance and improve the legibility of the Mountfort-designed buildings. The introduction of a new entry to the Rolleston Ave elevation of the Centennial Wing assists in revealing the architect's original design intent and provides a necessary additional public entry. The proposed works to the Duff Wing reorders the majority of the existing fabric using the existing Late Modernist architectural language of this element while providing required visitor, staff and exhibition spaces.
92. The project will substantially improve the physical condition and legibility of the heritage fabric through repair and restoration work and the reinstatement of lost elements including the fleche and chimneys to the Mountfort-designed Gothic Revival buildings. These actions will further enhance the setting of Canterbury Museum within the nineteenth century context of the Arts Centre and Christ's College.
93. The new Museum buildings represent a carefully considered contextual design approach that utilises contemporary architectural language and materials. The siting, massing and form of these new structures will ensure they have no adverse impact on the setting of the listed heritage items.
94. Having considered the submissions received in response to public notifications, the reports of Council officers, and the expert statements prepared by Ms Ohs and Ms Lutz on behalf of Council, I remain of the opinion that the proposal as a whole represents an acceptable heritage outcome under the Operative Christchurch District Plan, and takes adequate and appropriate account of the relevant Statements of Significance, the Principles of the ICOMOS New Zealand Charter and the policies of the relevant Conservation Plans.

95. The redevelopment of the Canterbury Museum complex and the Robert McDougall Art Gallery as a whole will provide Christchurch with a world-class museum that combines nationally important heritage buildings with twenty-first century exhibition spaces, environmental control, collection management and visitor facilities.

Thank you for the opportunity to present my evidence.

A handwritten signature in blue ink, appearing to read 'Jim Gardner', with a long horizontal flourish extending to the right.

Jim Gardner

Director | GJM Heritage

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