

Appendices

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Appendix 1

List of submitters

| Full name | Street number and name / PO Box | Town / City | Oppose /Support | Wish to be heard | Joint submission |
|---|--------------------------------------|--------------|-----------------|------------------|------------------|
| Cody Cooper | 21 William Dawson Crescent, Halswell | Christchurch | Support | No | |
| Sophie Morton | 41 Gerald Street | Lincoln | Support | No | |
| Natasha S McIntosh | 3 Taupata St | Christchurch | Support | No | |
| Jocelyn Dodds | 9 Cicada Place | Christchurch | Support | No | |
| Rachel Pettigrew | 6a Millcroft Place, Parklands | Christchurch | Support | No | |
| Sue Hale | 2/13 Aorangi Road | Christchurch | Support | No | |
| Kirsty Farrell | 75 Halswell Road, Hillmorton, | Christchurch | Support | No | |
| Juliana Venning | 2/24 Oxley Avenue | Christchurch | Support | No | |
| Jennifer Isle | 50 Newmark Street | Christchurch | Support | No | |
| William John Dwyer | 36 Conference Street | Christchurch | Support | No | |
| Jean Flannery | 2 Dawe Street, | Christchurch | Support | No | |
| Felicity Price | 37 Clare Road, St Albans | Christchurch | Support | No | |
| David Paul | 27 Cedar Place | Rangiora | Support | No | |
| Michael Brown | 497 Mairehau Road, Parklands | Christchurch | Support | No | |
| Julie Stewart | 11 Major Aitken Drive | Christchurch | Support | No | |
| Hugo Weaver | 7a Albert Terrace Saint Martins | Christchurch | Support | No | |
| Margaret Whittaker | 5/29 Andover Street | Christchurch | Support | No | |
| Susan Pageot | 81 Condell Avenue | Christchurch | Support | No | |
| Mathew Cunningham | 25 burdale street | Christchurch | Support | No | |
| Nikita batchelor | 45 medina crescent | Christchurch | Support | No | |
| Margaret Elizabeth (Peggy) Kelly | 115 Packe Street | Christchurch | Support | Yes | Yes |
| Jessica Elliott | 14 Hounslow Street | Christchurch | Support | No | |
| Sarah Jane Willis | 28a Victors road | Christchurch | Support | No | |
| Angela McNabb | 41 Flemington Ave | Christchurch | Support | No | |
| Julian Dean Vesty | 9/468 Cashel St, Linwood | Christchurch | Support | No | |
| Pat McIntosh | 35b Beachville Road | Christchurch | Support | No | |
| Christ's College Canterbury - Rob McFarlane | Private Bag 4900 | Christchurch | Support | No | |
| Thomas Sykes | 37 Darvel Street | Christchurch | Support | No | |
| Amy bush | 1/78 holly road | Christchurch | Support | No | |
| Michael McEvedy | 13 jacobsens place lincoln | Selwyn | Support | No | |

| | | | | | |
|---|---------------------------------|--------------|---------|-----|-----|
| Marina Chester | 79a Cashmere Road | Christchurch | Support | No | |
| Claire King | 2 woodend road | woodend | Support | No | |
| Holly-lee Waller | 5 Matangi street | Christchurch | Support | No | Yes |
| Stephen John Harding | 101 Bay Crescent | Swanage | Support | No | |
| Sally Provan | 335 Eastern Terrace, Sydenham | Christchurch | Support | No | |
| Chelsea Perkins | 9 Runswick Lane, Huntsbury | Christchurch | Support | No | |
| Chelsea Halliwell | 24 Soleares Ave | Mt Pleasant | Support | No | |
| Charlotte Kelly | 85 Rocking Horse Rd | Christchurch | Support | No | |
| Emma Smith | 4 horizon height | Christchurch | Support | No | |
| Joanne Nikolaou | 50 Fairview Street | Christchurch | Support | No | |
| Aaron Sim | 3 Lakeview Place | Christchurch | Support | Yes | Yes |
| Christchurch International Airport / Felicity Blackmore | PO Box 14001 | Christchurch | Support | No | |
| Adam Henderson | 5 tapper street | Christchurch | Support | No | |
| Jordan Michael McCormick | 94 Selwyn Street somerfield | Christchurch | Support | No | |
| Annette Mauer | 15 Bowenvale Ave | Christchurch | Oppose | No | |
| Daniel Mattingley | 9 Dave Jamieson Lane | Christchurch | Support | No | |
| Elliot Payne | 119 Neville Street, Spreydon | Christchurch | Support | No | |
| Anne Strathie | 31 Princes Road | Cheltenham | Support | No | |
| Mary Rosanna McCully McEvedy | 318A Sawyers Arms Road | Christchurch | Support | No | No |
| Michelle Rogan-Finnemore | 64 Mt Pleasant Road | Christchurch | Support | No | |
| Ian John Payton | 11 Elwyn Place | Christchurch | Support | Yes | |
| Alison Griffith-Collins | 26 Ashbourne Street | Christchurch | Support | | Yes |
| Philip Aldridge | 39 Bengal Drive, Cashmere | Christchurch | Support | No | |
| Valentina Joyce | 65 Purchas Street | Christchurch | Support | No | |
| The Christchurch Arts Centre / Philip Aldridge | PO Box 845 | Christchurch | Support | No | |
| Leeann Watson | 57 Kilmore Street | Christchurch | Support | No | |
| James Durcan | 62, 868 Colombo Street | Christchurch | Support | No | |
| Maria Chen | 132 Southampton St | Christchurch | Support | No | |
| Barry O'Sullivan | 23 Belmont Street | Christchurch | Support | No | |
| Victoria Hay | 69 Northwood Boulevard | Christchurch | Support | No | |
| John Gilbert | 241 Pages Road Timaru7910 | Timaru | Support | No | |
| Wairewa Rununga Inc - Robin Mautai Wybrow | 19 fraser street | Westcoast | Support | Yes | Yes |
| Susanne Trim | 1/ 26 Leander Street, Northcote | Christchurch | Support | No | |

| | | | | | |
|---|---|--------------|-----------------|-----|-----|
| Emiritus Professor Dr Geoffrey Rice, ONZM | 73 Halton Street | Christchurch | Support | Yes | |
| Andrea Iris King | 233/488 Prestons Road | Christchurch | Support | No | |
| Judy Rosina Pethig | 75A Farquhars Road | Christchurch | Support | No | |
| Stephen Philip Petrie | 54 O'Neil Avenue | Christchurch | Support | No | |
| Capt Dr Graham Wragg | 85a Paparoa St, Papanui, Christchurch | Christchurch | Support | Yes | Yes |
| Linda Pike | 34, Halliwell Ave | Christchurch | Support | No | |
| Tim Stanton | 83 Mansfield ave | Christchurch | Support | No | Yes |
| Brigid Buckenham | 53 Harakeke St | Christchurch | Support | No | |
| Samuel John Davis | 15 Aikmans Rd | Christchurch | Support | No | |
| Jonathon Deaker | 30 Glovers Rd | Christchurch | Support | No | |
| Henare Edwards | 26 Kowhai Terrace | Christchurch | Support | No | |
| City Gallery Wellington | 101 Wakefield Street or PO Box 893 | Wellington | Support | No | |
| Sherryn Arthur | 104 Ironside Rd | Wellington | Support | No | |
| Kimberley Evans | 353 Linwood ave, Linwood | Christchurch | Support | Yes | Yes |
| Marion Sallis | 37 Rodney Street, New Brighton | Christchurch | Support | No | |
| Vaselije Rakovic | 24 Sovereign Gardens | Christchurch | Support | No | |
| Andrea Esther Charlotte Baker | 65 Acacia Avenue | Christchurch | Support | No | |
| Chris Adam | 25 Mulberry Street | Rangiora | Support | No | |
| Cabbage Tree B&B - Eva Huismans | 2 Pentire Parade | Lincoln | Support | No | |
| Stephanie van Beynen | 16 Portman Street | Christchurch | Support | No | |
| Emily Winter | | Christchurch | Support | No | |
| Phillip Skilton | 1/78 Birdwood Avenue, Beckenham | Christchurch | Support | No | |
| Deborah Maree Paterson | 26 Ferry Rd | Edendale | Support | No | |
| Gina Coatsworth | 7 Clifton Street, RD1, Little River | Litter River | Support | No | |
| Jasmin Ngawai | 62 Kearneys Road | Christchurch | Support | No | |
| ChristchurchNZ / Joanna Norris | BNZ Centre, Level 3 (West), 101 Cashel St | Christchurch | Support | Yes | |
| Brendan Belcher | 2/172 Grimseys Road | Christchurch | Support | No | |
| University of Canterbury | c/- Caroline Hutchison - Private Bag 4800 | Christchurch | Support | Yes | |
| Christchurch Civic Trust | per Prof. Chris Kissling - PO Box 1927 | Christchurch | Support in part | Yes | |
| Dr Ian Lochhead and Dr Lynne Lochhead | 7 Stratford Street | Christchurch | Support | Yes | Yes |
| Andrew Cary | 6/171 Waltham Rd | Christchurch | Support | No | |
| Leisa Aumua | 384 ellesmere junction road | Springston | Support | No | Yes |

| | | | | | |
|---|---|-------------------------------|---------|-----|-----|
| Paul murray | 51 Te Hurunui Drive, Pegasus | | Support | No | |
| Brenda Kingi-Booth | 12 Olivine Street | Christchurch | Support | No | |
| Napat Chutrchaivech | Ilam Apartments, 2 Homestead lane | Christchurch | Support | Yes | Yes |
| Matthew Jaundrell | 11/135 Lichfield Street, Christchurch Central | Christchurch | Support | No | |
| Dominic Seth Everest Murray | 31 Aorangi Road | Christchurch | Support | No | |
| YHA Christchurch - Luke Tarplett | 36 Hereford Street | Christchurch | Support | No | |
| Garth Wynne / Christ's College | 16 Armagh Street | Christchurch | Support | Yes | |
| Jean Patricia Bell | 203 Weston Rd | Christchurch | Support | No | |
| Khyla Russell | 6 Seaforth street RD 1 Wailouaiti | Dunedin | Support | No | Yes |
| Lynnette Ellis and Ann MacMillian | 3/13 Tika Street | Christchurch | Support | No | |
| Jkasper James Gallacher Force | 5/265 armagh st | Christchurch | Support | No | |
| Danielle Ellis | 21A Wrights Road | Christchurch | Support | No | |
| Antarctic Heritage Trust - Nigel Watson | Private Bag 4745 | Christchurch | Support | No | |
| Coralie Jean O'Hara | G24/20 Mason Avenue | Auckland | Support | No | |
| Christchurch Cathedral Chapter (Lawrence Arthur Kimberley) | 234 Hereford Street PO Box 855 | Christchurch | Support | Yes | Yes |
| Lawrence Kimberley - Dean of Christchurch | 245 Hereford Street | Christchurch | Support | Yes | Yes |
| Robert Mervyn Newson | 19 Cron Avenue | Auckland | Support | No | |
| Dame Anna Crighton | 86 Chester Street East | Christchurch | Support | No | |
| ICON - Inner City West Neighborhood Association (J J Nuthall) | 14 Park Terrace | Christchurch | Support | Yes | |
| The Court Theatre / Barbara Lynne George | 36c Clarence Street South | Christchurch | Support | No | |
| Museums Aotearoa / Phillipa Tocker | PO Box 10928 | Wellington | Support | No | |
| John Michael Edmund Fulton | 3 Winchester St | Christchurch | Support | No | |
| Paula Jane Malcolm Smith | 1 Purau Avenue | Banks Peninsula, Christchurch | Support | Yes | Yes |
| The Stoddart Cottage Trust | 18 Purau Avenue, P O Box 100 | Banks Peninsula, Christchurch | Support | Yes | Yes |
| Historic Places Canterbury (Mark Gerrard) | 39 Melrose Street | Christchurch | Support | Yes | Yes |

| | | | | | |
|--|--|--------------|-----------------|-----|-----|
| Te Runanga o Nga Maata Waka and Nga Hau E Wha National Marae /Norm Dewes | 250 Pages Road, Nga Hau E Wha National Marae | christchurch | Support | No | |
| Rangiora and Districts Early Records Society / John William Biggs | 252 Kingsbury Avenue | Rangiora | Support | No | Yes |
| Ewen Kenneth Cameron | 10 Thames Street | Auckland | Support | No | |
| Marcus Hogan | Heybridge Lane | Christchurch | Support | Yes | Yes |
| Christine Fowler | 52 Michaels Road | Tai Tapu | Support | No | |
| Friends of Museum Canterbury / Kelly Perazzolo | 34 Sylvan Street | Christchurch | Support | Yes | |
| Timothy Patrick Seay | 41 Holmeslee Road | Rakaia | Oppose | Yes | |
| Richard Frederick Wilding | 200 Ferniehurst Road | Cheviot | Support | No | Yes |
| Selene Kim Rirria Manning | 138 Bishop Street | Christchurch | Support | No | |
| Kathryn Joan Palmer | 55 Ashgrove Tce, Somerfield | Christchurch | Support | No | |
| Roderick William George Syme | 143 Totara Street | Christchurch | Support | No | Yes |
| Jeremy John Daley | 785 Leeston Road | Leeston | Support | Yes | |
| SCAPE Public Art Trust | PO Box 763 | Christchurch | Support | Yes | Yes |
| Heritage New Zealand Pouhere Taonga (HNZPT) | PO Box 4403 | Christchurch | Support in part | Yes | |
| Pourau Inc (Potae Whanau) | 326 Ormond Road | Gisborne | Support | Yes | |
| Johannes Willebrords van Kan | 44 Aratoro Place | Christchurch | Support | No | |
| Sarah Williamson (Antactica New Zealand) | Private Bag 4745 | Christchurch | Support | No | |
| Brent Rawstron | 122 Old Tai Tapu Road | Christchurch | Support | Yes | |

Appendix 2

Key District Plan Objectives, Policies & Matters of Discretion

Heritage

9.3.2 Objectives and Policies

9.3.2.1 Objectives

9.3.2.1.1 Objective - Historic heritage

- a. The overall contribution of historic heritage to the Christchurch District's character and identity is maintained through the protection and conservation of significant historic heritage across the Christchurch District in a way which:
 - i. enables and supports:
 - A. the ongoing retention, use and adaptive re-use; and
 - B. the maintenance, repair, upgrade, restoration and reconstruction; of historic heritage; and
 - ii. recognises the condition of buildings, particularly those that have suffered earthquake damage, and the effect of engineering and financial factors on the ability to retain, restore, and continue using them; and
 - iii. acknowledges that in some situations demolition may be justified by reference to the matters in Policy 9.3.2.2.8.

9.3.2.2.3 Policy - Management of scheduled historic heritage

- a. Manage the effects of subdivision, use and development on the heritage items, heritage settings and heritage areas scheduled in Appendix 9.3.7.2 and 9.3.7.3 in a way that:
 - i. provides for the ongoing use and adaptive reuse of scheduled historic heritage in a manner that is sensitive to their heritage values while recognising the need for works to be undertaken to accommodate their long term retention, use and sensitive modernisation and the associated engineering and financial factors;
 - ii. recognises the need for a flexible approach to heritage management, with particular regard to enabling repairs, heritage investigative and temporary works, heritage upgrade works to meet building code requirements, restoration and reconstruction, in a manner which is sensitive to the heritage values of the scheduled historic heritage; and
 - iii. subject to i. and ii., protects their particular heritage values from inappropriate subdivision, use and development.
- b. Undertake any work on heritage items and heritage settings scheduled in Appendix 9.3.7.2 in accordance with the following principles:
 - i. focus any changes to those parts of the heritage items or heritage settings, which have more potential to accommodate change (other than where works are undertaken as a result of damage), recognising that heritage settings and Significant (Group 2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items;
 - ii. conserve, and wherever possible enhance, the authenticity and integrity of heritage items and heritage settings, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings;
 - iii. identify, minimise and manage risks or threats to the structural integrity of the heritage item and the heritage values of the heritage item, including from natural hazards;
 - iv. document the material changes to the heritage item and heritage setting;
 - v. be reversible wherever practicable (other than where works are undertaken as a result of damage); and
 - vi. distinguish between new work and existing heritage fabric in a manner that is sensitive to the heritage values.

9.3.2.2.5 Policy - Ongoing use of heritage items and heritage settings

- a. Provide for the ongoing use and adaptive re-use of heritage items and heritage settings scheduled in Appendix 9.3.7.2 (in accordance with Policy 9.3.2.2.3), including the following:
 - i. repairs and maintenance;
 - ii. temporary activities;
 - iii. specific exemptions to zone and transport rules to provide for the establishment of a wider range of activities;
 - iv. alterations, restoration, reconstruction and heritage upgrade works to heritage items, including seismic, fire and access upgrades;
 - v. signs on heritage items and within heritage settings; and
 - vi. new buildings in heritage settings.

9.3.2.2.8 Policy - Demolition of heritage items

- a. When considering the appropriateness of the demolition of a heritage item scheduled in Appendix 9.3.7.2 have regard to the following matters:
 - i. whether there is a threat to life and/or property for which interim protection measures would not remove that threat;
 - ii. whether the extent of the work required to retain and/or repair the heritage item is of such a scale that the heritage values and integrity of the heritage item would be significantly compromised;
 - iii. whether the costs to retain the heritage item (particularly as a result of damage) would be unreasonable;
 - iv. the ability to retain the overall heritage values and significance of the heritage item through a reduced degree of demolition; and
 - v. the level of significance of the heritage item.

9.3.5 Rules - Matters of control

9.3.5.1 Heritage upgrade works, reconstruction and restoration

- a. The form, materials, and methodologies to be used to maintain heritage values, including integration with, and connection to other parts of the heritage item;
- b. The methodologies to be used to protect the heritage item during heritage upgrade works, reconstruction and restoration;
- c. Documentation of change during the course of works, and on completion of work by such means as photographic recording; and
- d. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.

9.3.6 Rules - Matters of discretion

9.3.6.1 Alterations, new buildings, relocations, temporary event structures, signage and replacement of buildings

- a. The nature and extent of damage incurred as a result of the Canterbury earthquakes of 2010 and 2011 including the costs of repair and reconstruction.
- b. The level of intervention necessary to carry out the works, including to meet the requirements of the Building Act and Building Code, and alternative solutions considered.
- c. Whether the proposal will provide for ongoing and viable uses, including adaptive reuse, of the heritage item.
- d. Whether the proposal, including the form, materials and methodologies are consistent with maintaining the heritage values of heritage items and heritage settings, and whether the proposal will enhance heritage values, particularly in the case of Highly Significant (Group 1) heritage items and heritage settings and in particular have regard to:
 - i. the form, scale, mass materials, colour, design (including the ratio of solid to void), detailing (including the appearance and profile of materials used), and location of the heritage item;
 - ii. the use of existing heritage fabric;
 - iii. the extent of earthworks necessary as part of the proposal;
 - iv. the necessity of the removal or transplanting of mature trees;
 - v. the impact on public places; and
 - vi. within a heritage setting, the relationship between elements, such as layout and orientation, form and materials.
- e. The extent to which the works are in accordance with the principles in Policy 9.3.2.2.3(b), and whether the proposal:
 - i. is supported by a conservation plan or expert heritage report; and
 - ii. the extent to which it is consistent with the Heritage Statement of Significance and Conservation Plan and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).
- f. Whether the proposed work will have a temporary or permanent adverse effect on heritage fabric, layout, form or heritage values and the scale of that effect, and any positive effects on heritage fabric, form or values.
- g. The extent to which the heritage fabric has been damaged by natural events, weather and environmental factors and the necessity of work to prevent further deterioration.
- h. Whether Heritage New Zealand Pouhere Taonga has been consulted and the outcome of that consultation.
- i. Whether the site has cultural or spiritual significance to Tangata Whenua and the outcome of any consultation undertaken with Te Rūnanga o Ngāi Tahu and Papatipu Rūnanga.
- j. The extent to which mitigation measures are proposed to be implemented to protect the heritage item. Such mitigation measures include but are not limited to the use of a temporary protection plan.

- k. The extent of photographic recording which is necessary to document changes, including prior to, during the course of the works and on completion, particularly in the case of Highly Significant (Group 1) heritage items, the need for a high level of photographic recording throughout the process of the works, including prior to the works commencing.
- l. For new buildings, structures and/or features in heritage items which are open spaces, whether the building, structure or feature will:
 - i. be compatible with the heritage fabric, values and significance of the heritage item including design, detailing and location of heritage item(s) within the open space;
 - ii. impact on views to or from the heritage item(s), and reduce the visibility of heritage item(s) from public places; and
 - iii. the relationship between elements, such as the layout and orientation, form, and materials within the open space.

Open Space

18.2.1 Objectives

18.2.1.1 Objective - Provision of open spaces and recreation facilities

- a. A network of open spaces and recreation facilities that:
 - i. provides a diversity in the type and size of open spaces and recreation facilities to meet the current and future recreation, cultural, health and wellbeing needs of the community;
 - ii. contributes to the earthquake recovery of Christchurch and revitalised communities where people enjoy a high quality urban environment and enhanced opportunities for recreation;
 - iii. is accessible and distributed to meet the demands generated by population growth, urban intensification and areas of identified deficiency;
 - iv. provides users with a pleasant and safe environment;
 - v. enables temporary and multifunctional uses;
 - vi. maintains and enhances amenity values, connectivity and public access, where appropriate;
 - vii. recognises and provides for the historic and contemporary relationship of Ngāi Tahu with Christchurch District's land and water resources, and reflects their cultural values;
 - viii. recognises and provides for the district's indigenous biodiversity; and
 - ix. maintains and enhances public access to and along the coast.
-

18.2.1.3 Objective - Character, quality, heritage and amenity

- a. Activities, buildings and structures within open spaces are of a scale, form and design which:
 - i. maintain the predominance of open space, except for sites specifically dedicated to a more intense built development of recreation facilities, sports or community facilities;
 - ii. are compatible with the role and anticipated use of the open space, acknowledging that metropolitan facilities sites may contain large scale built development;
 - iii. in the case of Naval Point marine recreation area, support the existing function of the site and maintain public access to recreational boating activities and facilities;
 - iv. are integrated and consistent with the character of the surrounding area;
 - v. minimise adverse effects on adjoining land uses and the surrounding environment's ecological, landscape and natural values, historic heritage values and amenity values, both within and outside the open space;
 - vi. support the Garden City character of urban Christchurch and the heritage and natural setting of Banks Peninsula townships and settlements;
 - vii. recognise and provide for cultural heritage and the culture, traditions and relationship of Ngāi Tahu mana whenua with their ancestral lands, water, sites, wāhi tapu and other taonga; and
 - viii. protect the heritage values and visual landscape characteristics of Hagley Park and its primary function for outdoor active and passive recreation activities and sporting activities.
- b. Heritage open spaces are recognised, maintained and protected.

18.2.2 Policies

18.2.2.1 Policy - The role of open space and recreation facilities

- a. Provide, restore and enhance a network of private and public open spaces and recreation facilities that cater for a range of roles, functions and activities as identified in Table 18.2.2.1 below.
- b. Avoid activities that do not have a practical or functional need to be located within open space.
- c. Provide for the redevelopment of privately owned open spaces no longer required for recreation activities in accordance with the rules of the zone most compatible with the surrounding environment.
- d. Maintain and enhance, where appropriate, public access connections to walking and cycling track networks, and recognise and provide for collaborative projects by multiple parties.

Table 18.2.2.1

| | | |
|----|---------------------------------------|---|
| a. | Open Space Community Parks Zone | <p>These spaces enable formal and informal recreation activities, while complementing and enhancing neighbourhood and Central City amenity values, and ensure provision of:</p> <ol style="list-style-type: none"> i. Small public spaces with landscaping and seating located and designed to promote interaction within the local community; ii. Accessible neighbourhood parks with a predominance of open space and relatively flat topography capable of accommodating amenity tree planting, landscaping, small scale public amenities, playground equipment and informal playing fields; iii. Large parks accommodating sports fields and smaller-scale recreation facilities, public amenities, landscaping, large trees and potential capacity for multifunctional use; iv. In the case of that part of Elmwood Park located at 83D Heaton Street (Lot 1, DP 12727) accommodating major sports facilities and recreation facilities; and v. Heritage and urban parks, such as Hagley Park and Latimer and Cranmer Squares, which have important heritage values, scenic, botanical, educational, cultural and/or recreational values and provide for entertainment. vi. In the case of the Open Space Community Parks Zone (Templeton) at 333 Pound Road (shown as "RuQ or OCP (Templeton)" on Planning Maps 29 and 36), a golf course, recreation activities, community facilities and associated activities only if all of the following are satisfied prior to 31 December 2021: <ol style="list-style-type: none"> A. the recreation reserve status applying to the site at 189 - 273 Pound Road (shown as "OCP or RuQ (Templeton)" on Planning Map 29) is uplifted and placed upon the land within the zone; B. any resource consent(s) to clear or fell indigenous vegetation, as required to undertake a quarrying activity within the Rural Quarry Templeton Zone at 189 - 273 Pound Road (shown as "OCP or RuQ (Templeton)"), is/are granted; and C. any quarrying activity undertaken within the Rural Quarry Templeton Zone at 189 - 273 Pound Road (shown as "OCP or RuQ (Templeton)") occurs in conjunction with development of an international standard golf course on the land at 333 Pound Road shown as "RuQ or OCP (Templeton)" on planning maps 29 and 36. |
|----|---------------------------------------|---|

18.2.2.2 Policy - Multifunctional use, accessibility and recovery

- a. Increase the capacity of open space and recreation facilities by promoting compatible multi-functional use of land, buildings and facilities through adaptable designs.
- b. Maximise utilisation of metropolitan facilities and large urban parks while maintaining the open space amenity.
- c. Provide for community gardens, temporary activities and facilities, where appropriate, to revitalise and connect communities, and promote recovery.
- d. Maintain and enhance accessibility of open spaces to communities by providing appropriately located entrances, public access ways, frontages to public roads and waterways, and wherever practicable connectivity with the wider open space and transport network.
- e. Recognise and provide for opportunities for revitalisation of Christchurch after the earthquakes.

18.2.2.3 Policy - Safety

- a. Design and develop open space and recreation facilities to ensure a safe environment by:
 - i. designing spaces to deter crime and encourage a sense of safety, reflecting the principles of Crime Prevention through Environmental Design (CPTED);
 - ii. providing clear sightlines and sufficient lighting to enhance visibility of public areas;
 - iii. achieving passive surveillance by having open space that is overlooked; and
 - iv. providing an adequate firefighting water supply in accordance with the New Zealand Fire Service Firefighting Water Supplies Code of Practice.

18.2.2.5 Policy - Environmental effects

- a. Ensure activities and the scale, layout, and design of open spaces and/or the facilities within them are appropriate to the locality and context, and any adverse effects on the amenity values of neighbours, Ngāi Tahu cultural values, conservation activities and programmes, and the wider community are managed, through:
 - i. providing sufficient separation distances and limiting the height of buildings;
 - ii. limiting the floor area and site coverage;
 - iii. requiring landscaping and screening;
 - iv. mitigating adverse noise, glare, dust and traffic effects;
 - v. restricting the types, duration, hours of operation and frequency of activities;
 - vi. minimising disturbance of natural landforms, cultural landscapes identified in the District Plan, ecosystems or indigenous biodiversity, including fauna habitats;
 - vii. avoiding impacts on mahinga kai;
 - viii. requiring building setbacks from the banks of water bodies;
 - ix. encouraging the planting and maintenance of indigenous vegetation in the setback margins of water bodies; and
 - x. controlling the volume and depth of filling and excavation within the water body setbacks, and removal of vegetation.
- b. Ensure the scale, layout, and design of facilities, buildings and structures is consistent with the role and function of the open space, and its anticipated level of spaciousness and character.
- c. Minimise potential impacts of development within the open space zones on the operation of the Christchurch International Airport by avoiding development which could give rise to reverse sensitivity effects.
- d. Protect the National Grid and identified electricity distribution lines by avoiding buildings, structures and sensitive activities in the open space zones within setback corridors.

18.10 Rules - Matters of discretion

18.10.2 Scale of activity, displacement, multifunctional, non-recreational, community and cultural facilities

- a. Whether the activity/facility has a practical or functional need to be located within the open space and/or recreation facility.
- b. Whether the activity/facility and/or its scale will:
 - i. Significantly reduce open space or impede access to it;
 - ii. Displace recreation facilities or recreation activities;
 - iii. Be compatible with open space functions and recreation activities;
 - iv. Have a layout and design that is appropriate to the locality, context, character and/or natural values of the area;
 - v. Adversely impact on the amenity values of adjoining open space and residents, including visual impacts, noise, glare, nuisance and traffic effects;
 - vi. Promote a safe physical environment and reflect principles of Crime Prevention through Environmental Design (CPTED).
- c. The extent to which the ground level area of the building interacts with pedestrians and pedestrian linkages.
- d. Whether the activity will provide economic benefits enabling the ongoing operation and maintenance of recreation facilities and/or open spaces.
- e. The extent to which the activity/facility maintains existing or future public access connections to walking/cycling track networks including alignment with the Council's Public Open Space Strategy 2010-2040.

18.10.3 Traffic generation and access

- a. Whether traffic generation and vehicle access will adversely affect the character and amenity of the surrounding area and/or safety and efficient functioning of the road network.
- b. The ability to cater for increased traffic generation taking into account:
 - i. The classification and formation of the connecting road network; and
 - ii. The hourly, daily and weekly pattern of vehicle movements;
 - iii. The ability to provide safe vehicle access and adequate on-site car parking and circulation;
 - iv. Traffic Management plans.
- c. Any adverse effects in terms of noise, vibration, dust, nuisance, glare and fumes that are incompatible with the amenity of the open space and/or adjoining residents.

18.10.15 Setback from boundaries

- a. The extent to which a reduced internal boundary setback will result in:
 - i. Adverse visual effects on open space and/or adjoining residents;
 - ii. Potential for activities within the building to give rise to disturbance to neighbours or nuisance effects;
- b. The extent to which a reduced road setback will detract from the pleasantness, coherence, openness and attractiveness of the site as viewed from the street and adjoining sites, including consideration of:
 - i. Compatibility with the appearance, layout and scale of other buildings and sites in the surrounding area;
 - ii. The classification and formation of the road, and the volume of traffic using it in the vicinity of the site.
- c. Whether the scale and height of the building/s is compatible with the layout, scale and appearance of other buildings within the site and/or on adjoining sites.
- d. The extent to which the provision of planting or screening will mitigate adverse effects of the encroachment. Reference should be made to General Rules and Procedures, Appendix 6.11.6, Part B for guidance and information on tree species.
- e. Whether the development is designed and laid out to promote a safe environment and reflects principles of Crime Prevention through Environmental Design (CPTED).
- f. The extent to which the reduced setback will result in a more efficient, practical and better use of the balance of the site.
- g. Whether a reduced setback from the railway corridor will enable buildings, balconies or decks to be constructed and/or maintained without requiring access above, on, or over the railway corridor.

18.10.17 Building height

- a. The extent to which the increased building height will result in:
 - i. visual dominance;
 - ii. loss of privacy and outlook for adjoining residents;
 - iii. incompatibility with the character and scale of buildings within and surrounding the site;
 - iv. adverse visual effects that are mitigated by landscaping. Reference should be made to General Rules and Procedures, Appendix 6.11.6, Part B for guidance and information on tree species.
- b. Whether the increased building height will result in any benefits in terms of retention of open space, significant trees or the satisfaction of specialised recreational needs.
- c. Whether the development is designed and laid out to promote a safe environment and reflects the principles of Crime Prevention through Environmental Design (CPTED).
- d. In addition, in respect of the Canterbury Museum and Robert McDougall Art Gallery site (Rolleston Avenue), the extent to which the increased building height:
 - i. reflects or complements adjoining or nearby areas of important public or open spaces;
 - ii. impacts on the use of adjoining public open space (e.g. shadowing and wind funnelling);
 - iii. impacts on the definition or containment of any adjoining public open space;
 - iv. visually dominates nearby focal points or features (e.g. statues, memorials, water features or specimen trees);
 - v. impacts on any vistas or pedestrian linkages.

Transport

7.2 Objectives and Policies

7.2.1 Objective - Integrated transport system for Christchurch District

- a. An integrated transport system for Christchurch District:
 - i. that is safe and efficient for all transport modes;
 - ii. that is responsive to the current recovery needs, future needs, and enables economic development, in particular an accessible Central City able to accommodate projected population growth;
 - iii. that supports safe, healthy and liveable communities by maximising integration with land use;
 - iv. that reduces dependency on private motor vehicles and promotes the use of public and active transport;
 - v. that is managed using the one network approach.

Advice note:

1. The "One Network Approach" is an approach where the transport network is considered as a whole. The aim of this approach is to ensure that the management and provision of all transport infrastructure (including all transport modes) is well connected and undertaken in an efficient and integrated manner. For more guidance on how the "one network approach" is applied, please refer to the Greater Christchurch Transport Statement 2012 and Christchurch Transport Strategic Plan 2012.

7.2.1.6 Policy - Promote public transport and active transport

- a. Promote public and active transport by:
- i. ensuring new, and upgrades to existing, road corridors provide sufficient space and facilities to promote safe walking, cycling and public transport, in accordance with the road classification where they contribute to the delivery of an integrated transport system;
 - ii. ensuring activities provide an adequate amount of safe, secure, and convenient cycle parking and, outside the Central City, associated end of trip facilities;
 - iii. encouraging the use of travel demand management options that help facilitate the use of public transport, cycling, walking and options to minimise the need to travel; and
 - iv. requiring new District Centres to provide opportunities for a public transport interchange.
 - v. encouraging the formation of new Central City lanes and upgrading of existing lanes in the Central City, where appropriate, to provide for walking and cycling linkages and public spaces.
 - vi. developing a core pedestrian area within the Central City which is compact, convenient and safe, with a wider comprehensive network of pedestrians and cycle linkages that are appropriately sized, direct, legible, prioritized, safe, have high amenity, ensure access for the mobility impaired and are free from encroachment.

Advice note:

1. Policy 7.2.1.6 also achieves Objective 7.2.2.

7.4.4 Rules - Matters of control and discretion

7.4.4.4 Minimum number of cycle parking facilities required

- a. Outside the Central City, the following are matters of discretion for Rule 7.4.3.2:
- i. Whether adequate alternative, safe and secure cycle parking and end of trip facilities (such as showers and lockers), meet the needs of the intended users, and are available in a nearby location that is readily accessible.
 - ii. Whether the parking can be provided and maintained in a jointly used cycle parking area.
 - iii. Whether a legal agreement has been entered into securing mutual usage of any cycle parking areas shared with other activities.
 - iv. Whether the cycle parking facilities are designed and located to match the needs of the intended users.
 - v. Whether the provision, design and location of cycle parking facilities may disrupt pedestrian traffic, disrupt active frontages, or detract from an efficient site layout or street scene amenity values.
 - vi. Whether the number of cycle parking spaces and end of trip facilities provided are sufficient considering the nature of the activity on the site and the anticipated demand for cycling.
- b. Within the Central City, the following are matters of discretion for Rule 7.4.3.2
- i. The extent to which alternative adequate cycle parking is available which is within easy walking distance of the development entrance.
 - ii. Whether the provision for cyclists is sufficient considering the nature of the activity on the site and the anticipated demand for cycling to the site and adjacent activities.
 - iii. Whether the provision for cyclists is practicable and adequate considering the layout of the site, and the operational requirements of the activity on the site.
 - iv. Matters of discretion a.ii. and a.iv. also apply within the Central City.

Appendix 3

Legal advice – Cedric Carranceja

Memo

5 May 2021

To: Odette White

Copy to: Brent Pizzey

From: Cedric Carranceja

LEX23067 Canterbury Museum/Robert McDougall Art Gallery

1. This memorandum has been provided as part of my secondment to the Christchurch City Council (**Council**).
2. The Council is processing a resource consent application by the Canterbury Museum Trust Board (**Board**) to undertake redevelopment works to the Canterbury Museum and Robert McDougall Gallery (**Proposal**). Part of the redevelopment works will occur on land that is subject to the Christchurch City Council (Robert McDougall Gallery) Land Act 2003 (**RMG Land Act**).
3. The Council has received two submissions expressing concerns that the Proposal involves activities that are unauthorised by section 6(1) of the RMG Land Act which states:

The Council holds the land as a local purpose reserve under section 23 of the Reserves Act 1977 for the purpose of a public gallery for the display of art and decorative arts and crafts and ancillary activities.
4. You have asked me to advise whether the legality of the Proposal under section 6(1) of the RMG Land Act is a matter that can be considered and decided upon in processing the resource consent application for the Proposal under the Resource Management Act 1991 (**RMA**).
5. In my opinion, the issue of whether the Proposal involves activities that are unauthorised by section 6(1) of the RMG Land Act is not a relevant matter to be considered and determined as part of processing the resource consent application under the RMA. I have several reasons for my view.
6. Firstly, section 104 of the RMA does not require compliance with provisions of other legislation to be considered when determining whether to grant resource consent. In *Andrews v Auckland Regional Council*¹, the Environment Court held that the issue of whether a proposed discharge of treated wastewater to a reserve is contrary to the provisions of the Reserves Act 1977 is not a matter to be considered when determining whether to grant a discharge consent under the RMA. Similarly in the present case, the issue of whether the Proposal involves activities in breach of the RMG Land Act (and associated provisions of the Reserves Act 1977 relating to the management of a reserve and the functions of the administering body of the reserve) is not a relevant matter to consider when granting a land use consent under the RMA.
7. Secondly, any resource consent granted to the Proposal is an authorisation to undertake an activity under the RMA only. It does not constitute permission to undertake an activity in breach of the RMG Land Act. The need for resource consent is a separate matter from the need to comply with the RMG Land Act. This is reinforced by section 9 of the RMG Land Act which confirms that the

¹ *Andrews v Auckland Regional Council* Environment Court A9/99 at [62].

RMG Land Act does not limit the need to comply with the RMA (including the need to obtain any resource consents necessary to undertake any activities enabled under the RMG Land Act).

8. Thirdly, confirming compliance with the RMG Land Act is not a prerequisite to the grant of any resource consent to the Proposal. Even if resource consent is granted to the Proposal, the consent holder remains obliged to undertake activities in accordance with the RMG Land Act. In *Darroch v Whangarei District Council*² the Planning Tribunal rejected an argument that resource consent for activities associated with a stockyard should be declined on the basis that consent had not yet been obtained from the Medical Officer of Health as required under the Health Act 1956. The Planning Tribunal held that while the Medical Officer of Health's consent is not required as a prerequisite to the grant of resource consent, it is a prerequisite for the establishment of a stockyard. Thus in the present case, the Board would need to obtain RMA resource consent and comply with the RMG Land Act to undertake the Proposal, but establishing compliance with the RMG Land Act is not a prerequisite to obtaining resource consent under the RMA.
9. In these circumstances, I recommend that the Council (if it has not already):
 - (a) Alerts the Board of the concerns identified by submitters regarding the need for the Proposal to comply with the RMG Land Act. This will provide the Board an opportunity to:
 - (i) consider the concerns and obtain any legal advice;
 - (ii) make any adjustments it considers necessary to the Proposal to ensure any resource consent granted under the RMA will be for activities that are also authorised under section 6(1) of the Land Act in respect of land that is subject to that Act.
 - (b) Consider inserting into the section 42A report a recommendation that an advice note be added to any resource consent granted to alert the consent holder that:
 - (i) the consent holder needs to ensure activities undertaken on land that is subject to the RMG Land Act occurs in a manner consistent with that Act; and
 - (ii) the resource consent does not authorise undertaking activities in breach of the RMG Land Act (including the purpose stated in section 6(1) of the RMG Land Act).
10. As requested, I have not considered the issue of whether the Proposal involves activities unauthorised by section 6(1) of the RMG Land Act. However, I can do so should that be required in future.

Cedric Carranceja

² *Darroch v Whangarei District Council* Planning Tribunal A18/93.

Appendix 4

Heritage advice – Amanda Ohs

Under the Resource Management Act 1991

In the matter of an application by Canterbury Museum in regard to RMA/2020/2852 for redevelopment works to Canterbury Museum and Robert McDougall Gallery at 9 & 11 Rolleston Avenue, Christchurch.

Heritage Evidence of Amanda Ohs on behalf of Christchurch City Council

6 May 2021

Introduction

1. My full name is Amanda Emma Ohs. I hold the position of Senior Heritage Advisor at the Christchurch City Council (Council). I have been in this position since December 2014. Prior to this I held the position of Heritage Policy Planner at the Council.
2. I hold a BA with First Class Honours, majoring in Art History from the University of Canterbury, and a Post Graduate Diploma (High Distinction) in Cultural Heritage Management from Deakin University, Melbourne. I have 20 years of experience in heritage conservation management, significance and impact assessment and identification and research of heritage places. I was lead author of the Christchurch Heritage Strategy 2019-2029. I have provided lead heritage advice on planning matters for Council, including expert advice to the Independent Hearings Panel (IHP) for the Christchurch District Plan Review. I am a member of ICOMOS New Zealand Te Mana O Nga Pouwhenua O Te Ao (International Council on Monuments and Sites New Zealand National Committee), the New Zealand Working Party for the documentation and conservation of buildings, sites and neighbourhoods of the modern movement (DOCOMOMO New Zealand), and an associate member of the New Zealand Conservators of Cultural Materials Pū manaaki kahurangi (NZCCM). I am co-convenor of the Australia New Zealand Scientific Committee on Risk Preparedness (ANZCORP).
3. I confirm that I have read the Code of Conduct for Expert Witnesses contained in the Environment Court of New Zealand Practice Note 2014 and that I agree to comply with it. I confirm that I have considered all the material facts that I am aware of that might alter or detract from the opinions that I express, and that this evidence is within my area of expertise, except where I state that I am relying on the evidence of another person.

The Proposal

4. The Application is for redevelopment works on the Canterbury Museum (Museum) and Robert McDougall Gallery (RMG) sites, which impact four scheduled heritage items in the District Plan and their settings. The works include:

Museum buildings and setting

- Base isolation across the whole site of heritage buildings and settings, and other structural, fire, safety and security upgrades.
- The demolition of buildings attached to/behind scheduled facades - Museum site: 1958 Centennial Wing building behind east façade; 1977 Roger Duff Wing behind the south and west facades.
- The construction of new buildings within the shared setting.

Mountfort Buildings

- Reconstruction of the original Mountfort-designed flèche (spire) and the 1872 and 1877 chimneys.
- Exposing the north facades of the 1872 and 1877 Mountfort buildings, and the west façade of the 1870 Mountfort building.
- Repairs and making good uncovered areas of the external Mountfort stone facades.
- Alterations to Mountfort buildings - creation of a new opening in the ground floor of the north wall of the 1877 (Rolleston Avenue) building and infill of a later first floor opening on the same wall;

partial removal of the cladding on the northern hip of the 1882 building and creation of an opening at first floor level to provide access to the new circulation route.

- Removal of window tinting on 1877 building Rolleston Avenue façade windows.
- Addition of a water feature adjacent to the 1877 north façade.
- Addition of a glazed canopy over parts of the Mountfort buildings.

Centennial Wing Façade

- Alteration of two existing openings on the Centennial Wing façade, and the insertion of third opening between them to create a second main entrance.
- Removal of a 'slice' of the Centennial Wing façade to retrofit separation from the 1877 Mountfort building.

Roger Duff Wing facades

- Permanent removal of parts of the Roger Duff Wing façade and alterations and additions to retrofit glazed separation from the Mountfort buildings and accommodate a glazed pop out housing split-level family cafe with views across the Botanic Gardens. This involves the permanent removal of existing windows, most of which are original. It also involves the removal of part of the walls above first floor level on the South façade. Precast cladding panels will be removed and some will be re-used.

RMG

- Base isolation, including total demolition of the basement.
- New basement across whole of setting.
- Additions and additional buildings within the setting of the RMG.
- A glazed link to the RMG from the Museum, with a new opening created in the rear Gallery façade, and in the rear gallery space, by removal of interior and exterior heritage fabric.
- The demolition of parts of the extent of the scheduled item - 1982 Canaday wing, 1962 workshop and the 1961 night entry.
- Repairs and maintenance to the roof.

Background

5. I have been involved from an early stage in the Museum redevelopment project. In the capacity of Heritage Advisor I attended meetings on 26 September 2019 and 18 June 2020, and provided heritage comments on drafts of the Conservation Plan. I also attended workshops outlining the proposed works (23.7.2020, 4.9.2020), a pre-application meeting on 28.10.2021 and a concept review meeting on 17.12.2021. I provided feedback on the concept design in an email dated 23.10.2020. I visited the exterior of the site on 18 December 2020, 8 April and 5 May 2021.
6. I undertook a full tour of the interior of the Museum and associated buildings within the setting (including back of house areas and the roof) in 2015 as part of the District Plan Review. I provided expert evidence on behalf of the Council to the IHP on the Council's proposed scheduling of the Centennial and Roger Duff Wings together with the Mountfort Buildings as

one heritage item. This was reduced to the limited scheduling of the facades in the current Christchurch District Plan (CDP) through mediation and the IHP decision.

7. I have reviewed the Application including plans and visualisations, RFI information, Conservation Plans and other matters that relate to heritage. I have read the Heritage Impact Statement by GJM Heritage dated 30 November 2020 and the 'Responses to CCC Queries', 15 February 2021 and 19 March 2021. I have also reviewed the submissions received in response to public notification of the Application.

Executive Summary

8. I have reviewed the Application, submissions and visited the site, and had reference to the pertinent objectives and policies and matters discretions of the CDP; Conservation Plans and the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).
9. I have assessed the adverse effects on each of the individual heritage items separately, and also on the three scheduled museum items as a whole. In my opinion the adverse effects on heritage range from minor to significant. But there are in my opinion opportunities for modification to the proposal that could reduce those effects.

Heritage Assessment

Heritage Status

10. This proposal impacts four scheduled heritage items and their settings.
11. In the CDP Schedule of Significant Historic Heritage at Appendix 9.3.7.2 (the Schedule), Canterbury Museum (1870-1882 buildings) and setting are scheduled as Highly Significant; Roger Duff Wing South and West facades and setting are scheduled as Significant; Centennial Wing East façade and setting are scheduled as Significant, and the Robert McDougall Gallery and setting, including scheduled interior heritage fabric are scheduled as Highly Significant.
12. The three scheduled items on the Museum site are grouped together in the schedule as a 'heritage place.' There is no definition of 'heritage place' in the Christchurch District Plan. 'Heritage place' has no status in the Plan, but recognises that the three buildings are located within a shared setting.
13. The threshold for heritage scheduling in the CDP is clearly established in Policy 9.3.2.2.1, and is intended to ensure that only those places of significance to the District, and which have at least a moderate degree of authenticity and integrity, are protected. Places which are of *high* integrity and authenticity and which convey *important* aspects of Christchurch history and thereby make a *strong* contribution to the District's sense of place and identity are afforded a greater degree of protection in the CDP.
14. In accordance with Policy 9.3.2.2.1, to be categorised as meeting the level of 'Significant' the Roger Duff Wing south and west facades and Centennial Wing east façade have been assessed as being *"of significance to the Christchurch District...because they convey aspects of the Christchurch District's cultural and historical themes and activities, and thereby contribute to the Christchurch District's sense of place and identity"*; and have a moderate degree of authenticity and integrity.

15. In accordance with Policy 9.3.2.2.1, to be categorised as meeting the level of 'Highly Significant' the Canterbury Museum (1870-1882 buildings) and RMG have been assessed as being *"of high overall significance to the Christchurch District...because they convey important aspects of the Christchurch District's cultural and historical themes and activities, and thereby make a strong contribution to the Christchurch District's sense of place and identity"*; and have a high degree of authenticity and integrity.
16. The CDP Statements of Significance for the heritage items and settings are included as Attachment 1. In order to avoid any potential confusion I note that the overall 'High Significance' stated in the Assessment Statement for the Centennial and Roger Duff Wing facades differs from the status in the Schedule. This is due to the subsequent IHP decision to schedule the facades as 'Significant'.
17. The history and heritage values of the heritage items are also extensively outlined in the application, and in the Conservation Plans for the Museum (2019) and RMG (2013).

Christchurch District Plan Provisions - Assessment of effects on scheduled heritage items and settings

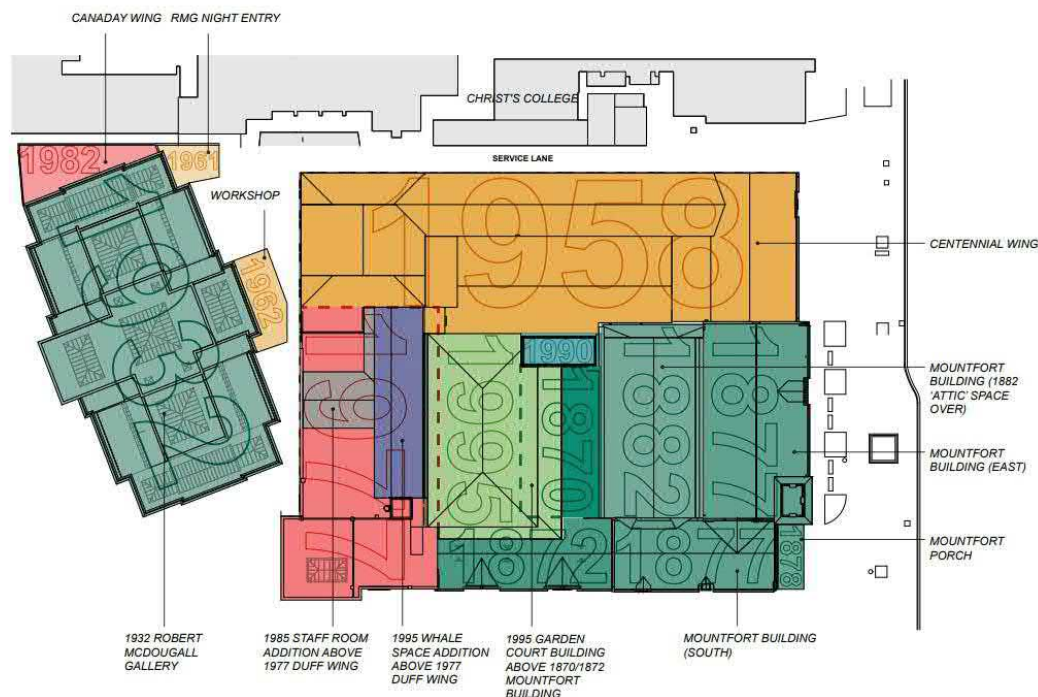
Activity Status and Non-compliances

18. The Application has been applied for as restricted discretionary activity status, based on the proposal triggering Rule 9.3.4.1.3 RD1 and 9.3.4.1.3 RD2.
19. The Applicant considers the changes proposed to the Roger Duff Wing facades to be partial demolition and therefore to come within the definition of 'alteration'.
20. I do not agree that the proposal is an 'alteration', but consider it a 'demolition' for the reasons set out below. In my opinion, the works do not meet the definition of 'partial demolition' and instead come within the definition of 'demolition'.
21. On the advice of Ms Odette White, Senior Planner for the Application, I have assessed the application as a discretionary activity and have done so on the basis of the relevant Objective and Policies.
22. I consider my assessment of the impacts on the Roger Duff Wing façade below to remain applicable, regardless of whether the Application is determined to be 'alteration' or 'demolition' through the planning hearing process.
23. I provided expert advice to the Christchurch District Plan Review where the current definition of demolitions and alteration were introduced. The inclusion of partial demolition as part of alterations was intended to provide for *"small scale, insignificant level of demolition to occur as an 'alteration' (as restricted discretionary status) as opposed to being treated as a demolition.* (Stage 3 – Section 32, Chapter 9 Natural and Cultural Heritage, p.74). There was a deliberate avoidance of introducing area or quantum of heritage fabric removed, in favour of a measure of the significance of the fabric removed and impacts on heritage significance. This was to avoid the scenario of partial demolition which removed key heritage fabric being an 'alteration' when in fact it would result in the loss of the fabric and form which made the item significant.
24. The definition of partial demolition was added through decision by the IHP (Decision 45) to assist users of the Plan and improve the clarity of the rules relating to demolition in determining whether demolition works come within demolition or alteration (IHP Decision 45, p.19).

25. Determining whether the activity status is alteration or demolition is dependent on an assessment of whether the proposal comes under the definition of partial demolition: *'in relation to a heritage item, means the permanent destruction of part of the heritage item which does not result in the complete or significant loss of the heritage fabric and form which makes the heritage item significant'*.
26. The definition of partial demolition relates to heritage fabric and form *'which makes the heritage item significant'*. In my opinion, and based on my assessment below, the demolition proposed will result in the permanent destruction of a *'substantial part'* of the Roger Duff Wing façade and in the *'significant loss of heritage fabric and form which makes the heritage item significant'*. As such I consider the proposal comes within the definition of demolition: *in relation to a heritage item, means permanent destruction, in whole or of a substantial part, which results in the complete or significant loss of the heritage fabric and form.*

Heritage assessment - Introduction

27. A Heritage Impact Statement dated 30 November 2020 (HIS) has been prepared by GJM Heritage, which provides an assessment against the matters of discretion listed in Rule 9.3.6.1. This includes an assessment against the Conservation Plans for the buildings and the ICOMOS NZ Charter, 2010. This material was supplemented with the RFI responses. The GJM Heritage assessment of the heritage impacts is focussed on impacts to the Museum complex as a whole.
28. Because each of the four heritage items impacted by the proposal are individually scheduled heritage items, I have separately assessed the heritage impacts of the proposal on each of them. I have assessed the heritage impacts of the proposal against the matters of discretion listed in Rule 9.3.6.1 and the District Plan heritage objective and policies. However, at the request of the Council's Senior Planner, Ms Odette White, I have also considered the impact of the proposal as a whole on the three Museum buildings, recognising their physical and historical connections, and shared setting.
29. I am restricted to consideration of the impacts on the exterior envelope of the 1870, 1872, 1877, 1882 Mountfort Buildings, the Rolleston Avenue façade of the Centennial Wing and the South and West façades of the Roger Duff Wing, and their shared setting, along with the RMG (including the interior) and setting - as identified in the District Plan heritage aerial maps (Attachment 2) and Schedule of Interior Heritage Fabric (Attachment 3).
30. As the site is complex, with a number of phases of development, I have reproduced the graphic below from the Application showing the dates of the buildings (Development of Site, Consent Application, Concept Design Report, page 7).



All buildings – Use

31. Ongoing uses for heritage places are usually vital to their retention. The need for ongoing use is recognised in the Historic Heritage Objective (9.3.2.1.1); Policy 9.3.2.2.3 and in the Matters of Discretion (9.3.6.1 c.). In the case of the Museum and the RMG, the long history of ongoing use, for the intended built purpose, contributes to their historical and social heritage values.
32. The redevelopment will result in the enhanced continued use of museum buildings for museum use, and will re-establish the continued use of the RMG for the display of decorative arts. There will be improved provision for the core museum/gallery services of storage and display of items. Public access, visitor services, staff accommodation, building services, and safety will also be improved.
33. These benefits are supported by a number of submitters, including Heritage New Zealand Pouhere Taonga, the Antarctic Heritage Trust, Stoddart Cottage Trust, Dr Geoffrey Rice and a number of individuals. I also support these use benefits of the application.

Canterbury Museum (1870-1882 buildings) and setting

34. These buildings are the earliest on the Museum site, and were designed by the highly regarded architect Benjamin Mountfort in the Gothic Revival Style – a style that is characteristic of Victorian Christchurch, and key to the City's character and identity. The 'Highly Significant' rating in the District Plan acknowledges the exceptional significance of these early Mountfort buildings. The Canterbury Museum Building Conservation Plan (dpa architects, 2019) assesses the exterior of the Mountfort buildings (1870, 1872, 1877) as of 'primary significance' and the 1882 building of 'secondary significance'.
35. Due to the high level of significance, I agree with the Applicant that the Mountfort buildings should incur the least degree of change of the scheduled Museum buildings, in order to accommodate necessary change for the ongoing use and safety of the complex of Museum buildings.

36. Overall I consider the adverse effects on the Mountfort Buildings to be minor, and have proposed conditions in relation to the works.
37. I support the reconstruction of exterior elements which have been removed over time - the original Benjamin Mountfort-designed flèche and the chimneys on the 1872 and 1877 gables. This work aligns with the conservation plan policies and the ICOMOS New Zealand Charter 2010. The reconstruction will improve the intactness of the Mountfort buildings, and enable the expression of Mountfort's original design. A number of submitters (including HNZPT, Lochhead, Historic Places Canterbury) support the reconstruction of these lost elements. Conditions are proposed in order to ensure the appropriate design, materials and methodology for the reconstruction, and to require appropriate date stamping.
38. I support exposing the North facades of the 1870, 1872 and 1882 Mountfort Buildings, and the West façade of the 1870 Mountfort Building, enabled by the demolition of adjacent non-scheduled buildings. This will in my opinion have a positive effect on the heritage values of the Mountfort buildings by revealing heritage fabric. This aspect of the proposal aligns with CDP Policy 9.3.2.2.9 – 'Awareness and education of historic heritage' as it will enhance the community's awareness and understanding of the values of the earliest Museum buildings. It is also supported by the Conservation Plan policies, and by a number of submitters (including Lochhead, D. Ellis, CJ O'Hara and M R McCully McEvedy). I note Heritage New Zealand Pouhere Taonga (HNZPT) specifically support some of the fabric to be exposed. Care will need to be taken when demolishing the adjacent buildings – this can be provided through the implementation of a temporary protection plan (TPP), which is proposed as a condition of consent.
39. In my opinion the benefits of externally exposing the 1877 (Rolleston Avenue) North façade in the design proposed are less clear, and do not outweigh the detrimental impact on the Centennial Wing facade. The 1877 north façade is assessed as being of primary significance in the Conservation Plan. The whole of the exposed wall would only be experienced from an acute angle (Responses to CCC Queries 19 March 2021, p.1, no.2). The concept plans appear to indicate that the upper levels of the wall would also be able to be viewed from the adjacent exhibition space or board room through a glazed wall.
40. In my opinion the proposed external exposure of the North wall goes beyond Conservation Plan Policy 8.10.3 implementation strategy 5 which states 'Internally, potential exists to further expose the north wall of the East Wing.' I would support the internal exposure of the 1877 north façade, in a revised design which avoided the proposed removal of a 'slice' of the Centennial Wing façade.
41. I support the repairs and making good of uncovered areas of the external Mountfort stone facades, in accordance with the outline methodology provided. To ensure protection of heritage fabric, the detailed methodology for this should be required to be provided to the Council for certification and this is proposed as a condition of consent.
42. I support the proposed alterations to the Mountfort buildings:
- The creation of a new opening in the ground floor of the north wall of the 1877 (Rolleston Avenue) building and infill of a later first floor opening on the same wall;
 - Partial removal of the roof on the northern hip of the 1882 building and creation of an opening at first floor level to provide access to the new circulation route;

- A new bridge connecting to the 1882 building at the point of the new access into the gable roof space.
43. The alterations are required by the proposed new layout, in order to enable access to the exhibition spaces from the central atrium. This new layout will enable the community to access the earliest Museum buildings and engage with them in an interactive way. Although heritage fabric is required to be removed, the simple cut out design of the new openings are clearly read as a modern intervention. I support the outline methodology for the works. Conditions of consent are proposed to ensure appropriate removal, recording and storage of removed fabric as well as finishing details of the new openings and connections.
44. I support the removal of the window tinting and blackouts on the Rolleston Avenue frontage as it will return the fenestration to its original appearance and function. A number of submitters also supported this aspect of the proposal including HNZPT, Lochhead and M R McCully McEvedy.
45. A water feature is proposed to be introduced alongside the 1877 North façade. The location of the water feature is enabled by the removal of a slice of the Centennial Wing façade which I do not support – please refer to my assessment of the impacts of this below. The introduction of water on the site and at the entrance is a response to mana whenua values, as a result of consultation. I support this ongoing consultation and the integration of mana whenua values in the revitalised Museum. A number of submitters (including HNZPT, the University of Canterbury, Te Runanga o Nga Maata Waka and Nga Hau E Wha National Marae and a number of individual submitters) also note their support for the mana whenua cultural aspects of the proposal.
46. As raised in the HNZPT submission, the water feature in this location has potential to impact on the stonework, such as deterioration from rising damp, and will require careful design to avoid water ingress and splashing on the stonework, and ongoing monitoring for potential adverse effects on the stonework. I have proposed a condition of consent in this regard. Submitter Lochhead seeks assurance of the viability of the water feature. Whilst not directly relevant to heritage matters, this assurance would at least ensure that this intervention into heritage fabric, if approved, was not undertaken in vain, and that the cultural benefits to mana whenua would be achieved.
47. I support the glazed roof proposed over the whole of the 1870 and part of the 1872 and 1882 Mountfort Buildings. Currently parts of the gables of the 1870 and 1872 buildings are built over and obscured by the 1995 building. The clear atrium will maintain visibility to the roofs and visitors will experience the original exteriors as part of the interior. The effect is that the buildings take on the character of Museum objects or exhibitions in their own right, as noted by D Ellis in their submission *'the museum itself becomes an artefact, and that feels rather poetic'*. This changes the way the previously externally exposed buildings are experienced, and changes their character as external elements, so there is some impact on authenticity, however I consider heritage values will still be maintained with the proposal.
48. The new glazed roof is generally positioned set back from ridge lines and gable ends of the heritage buildings, which enables those to still be read as distinct and external elements. In order to install the glazed roof canopy, fixings and connections will need to be made into the heritage fabric. There is potential for maintenance issues where the glazed roof connects with the heritage scheduled roof forms. I have proposed conditions which seek to obtain details of the new connections, protection of heritage fabric during installation and supporting architectural and heritage

statements to demonstrate that maintenance issues that could result in deterioration/damage to the heritage items will not be created.

49. The Application does not indicate whether seismic gaps are required for the joins between the different Mountfort buildings, which were constructed at different times. Details of any seismic joints is sought to be provided as a condition of consent.
50. Reference is made in the Application to the need to repair the slate roof of the 1877 building. A requirement to provide details of the repair methodology is suggested as a condition of consent.

20th Century Museum Buildings

51. In recent years the heritage value of the 20th Century museum buildings has been recognised. This is in line with broader acceptance of post war buildings as being of heritage significance to communities for their range of values including architectural and technological values in particular, but also historical and social values considering their role in society for a substantial period of time.
52. The Roger Duff and Centennial Wing facades are of a lower value when compared with the earlier Mountfort buildings. In principle, and in terms of the CDP and the Conservation Plan, this indicates that they can possibly accommodate more change. However by their nature, being external, principal facades, facing on to key public spaces, in my opinion the degree of change that these heritage items can accommodate without significant impacts on heritage values has limitations.

Centennial Wing Facade and setting

53. Alterations to the Centennial Wing façade are proposed. I consider these to have more than minor adverse effects on heritage, and have proposed conditions in relation to the works.
54. The proposal includes removal of a 600mm 'slice' of the Rolleston Avenue façade of the Centennial Wing. The Application states that a seismic gap 'in the order of 200mm' is required at this juncture between the 1877 and 1958 buildings. Mr Andrew Marriott, in his advice to the Council dated 23 April 2021 supports the creation of seismic gaps in order to limited damage and provide resilience in future events. The Application is not clear on what options were considered for the seismic gap and it does not appear that a 600mm gap is the minimum intervention required. There is some reference to the proposed approaches avoiding 'bulky seismic joints impacting heritage fabric' (Responses to CCC Queries, 15 February 2021 no 3, p.3) – however I have not seen documentation of this alternative. Whilst I accept that some intervention is required to create a seismic gap, I do not support the proposed removal of a 600mm slice of the protected façade to achieve this. I would prefer a seismic gap to be provided for with minimum intervention, in line with conservation principles.
55. The heritage advice in the Application states "even in the absence of a structural/seismic rationale for this intervention we still consider it to be appropriate and desirable..." (p.3, 15 February 2021 Responses to CC Queries). I disagree that the 600mm slice is appropriate on heritage grounds alone. I consider that making a feature of any required seismic gap would disrupt the continuity of the Rolleston Avenue façade, which makes a key contribution to the unique character of the precinct. In my opinion a more subtle approach of introducing a seismic gap would better align with conservation principles and CDP and Conservation Plan policies. It would result in less removal of heritage fabric and better maintain the continuity of the Rolleston Avenue façade as it has stood for over 60 years. This would also better maintain the contribution of the Museum to the wider precinct of continuous stone facades in variations of the Gothic style.

56. The Conservation Plan assesses the north wall of the 1877 building as Primary Significance and the Application indicates value in revealing the circular opening in the top. In my opinion this does not outweigh the negative impacts of slicing off a portion of the Centennial Wing façade, and retrofitting a contemporary design approach for additions between the two scheduled heritage items.
57. Although the Conservation Plan could possibly be interpreted as showing a preference for exposing the primary significance fabric of the North wall over the retention of the secondary significance Centennial Wing façade, I do not consider that removing 600mm off a principal façade is consistent with the Conservation Plan policies – particularly Policy 8.10.5: ‘The Rolleston Avenue façade and roof plane of the Centennial Wing should be retained’; Implementation Policy 1. ‘The fabric of the Rolleston Avenue façade and roof plane should be retained.’
58. Separation, often in the form of a glazed gap, is an appropriate conservation approach for contemporary additions. I do not consider it is necessary or appropriate to retrofit the proposed separation to an historical addition. I consider the obscuring of the 1877 North wall to be an acceptable part of the historical evolution or story of the site. The 1877 North façade has been partially obscured since the construction of the 1958 Centennial Wing – 63 years, and it indicates the evolution of the complex over time.
59. The current position of the building – set back slightly from the Mountfort façade, with a lower roof form, is appropriately subservient and subtle but clearly identifiable as an addition. Later buildings directly adjoining earlier heritage buildings is a common occurrence in additive complexes of heritage buildings, including nearby Christ’s College and the Christchurch Arts Centre. This local architectural tradition has continued through to the 1980s with the Miles Warren Administration Block addition built adjacent to the Christ’s College Dining Hall. The photographs below illustrate this.



Photograph: Rolleston Avenue façade, juncture between 1877 and 1958 buildings, viewed from the North, A. Ohs 5 May 2021



Photograph: Christ's College Rolleston Avenue façade. 1980s addition, far left. A. Ohs, 5 May 2021.



Photograph: Christchurch Arts Centre, Rolleston Avenue façade from South. A. Ohs 5 May 2021

60. An alternative solution that would in my opinion better retain heritage fabric and values could be to retain the Rolleston Avenue façade and remove the South wall of that façade on the interior below the roof line. I understand part of the 1877 North façade is already revealed internally. Further removal of the 1958 internal wall would reveal Mountfort fabric, which could form an internal wall of the exhibition space and board room on the upper levels, and would be visible as part of the entrance space on the ground floor. This approach is supported by Conservation Plan policy 8.10.3 implementation policy 5.
61. The Applicant states that retention of the wing results in continued difficulties in resolving the juncture of the three buildings (1958, 1877 and 1882) and ensuring weather tightness – however it

- does not say that it is impossible. Perhaps there is scope to localise an alteration/ removal of heritage fabric at this junction to address the issue rather than taking a slide from the principal façade.
62. A new opening is proposed in the façade of the Centennial Wing. I accept a second entrance is necessary and desirable, and that intervention into the current openings of the facade are required to achieve this.
 63. The Applicant has demonstrated that alternative options for creating a second entrance in this location have been comprehensively examined. I consider the proposed conversion of the existing openings and the insertion of a third, closely matching opening to be the most appropriate of those options considered. Although on principle I do not support conjectural 'fixing' what are considered in contemporary views to be past architectural mistakes, in this case the proposed opening reflects an original architect's sketch for the Rolleston Avenue elevation of the building (This sketch indicated three identical openings). The proposed new opening also fits appropriately with the architectural rhythm of the Rolleston Avenue façade openings as a whole, and maintains rather than disrupts the continuity of that important frontage. The contribution to the precinct of Gothic Revival buildings is maintained.
 64. I note that HNZPT in their submission have also expressed concern about how the new opening will be detailed so as to be appropriate distinguished - *"The design of this new entrance should be differentiated from the original heritage fenestration either side in order to clearly read as an alteration to the building. We would be supportive of a reduced and simple aesthetic for the new doorway, which will not compete or detract from the existing aesthetic of this heritage façade."* I consider it appropriate for the new doorway to be subtly distinguishable as proposed (metal trim and date stamping to the opening), because any highly visible contrasting approach would result in negative impacts on the Rolleston Avenue frontage. I note that new stonework is likely to be identifiably new, but that the possibility of a subtly different finish to the stone could further differentiate the entry. I consider that this approach (albeit somewhat narrowly) avoids classification as re-creation or replication which are not supported conservation processes in terms of the ICOMOS NZ Charter 2010 - 17. 'Degrees of Separation for conservation purposes.' I have proposed a condition stipulating the documentation required for details of the doorway.
 65. I support the retention of the gabled roof and north wall of the Centennial Memorial Wing- this retains heritage fabric beyond the extent of what is protected in the CDP.

Roger Duff Wing Façades and setting

66. The Applicant desires a second café for the complex, and for this to be located overlooking the Botanic Gardens. I do not agree with the nature and degree of change that is proposed for the facade. In my opinion the extent of change proposed goes beyond what the Roger Duff Wing façade is capable of accommodating without a significant reduction of its integrity and authenticity, and heritage values and significance. I consider the adverse effects on heritage to be significant.
67. The Roger Duff Wing façades are scheduled as a 'Significant' item. The Statement of Significance assesses the façades as having high historical and social, high architectural and aesthetic, and high contextual significance – the values which I consider will be most impacted by the proposal. The façade is of 'secondary significance' in the Conservation Plan. This acknowledges that it makes *"an important contribution to the heritage values of the place,"* and that it *"may be less intact"* – presumably when compared to items of primary significance.

68. I consider the Roger Duff Wing to be a careful contextual design by John Hendry, in response to the adjacent Gothic Revival buildings of the Museum, and the wider precinct. It also has characteristics of post-war modernist Christchurch architecture, influenced by the Brutalist style, and the technology and materials prevalent at the time it was built in 1977. The Roger Duff Wing façade is one of only two scheduled buildings designed by John Hendry. His Lyttelton Clock Tower is scheduled as a Highly Significant Scheduled heritage item in the District Plan as part of the former Lyttelton Gaol site. Hendry designed a number of modern Gothic churches in the 1960s, for example St Martin's Church, Lincoln Road, Spreydon.
69. The Statement of Significance states under Architectural and Aesthetic Significance '*Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but undertook a Modernist reinterpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic Gardens (the south elevation), they feature panels of Halswell Stone set between concrete frames and concrete panels with a surface of Halswell Stone aggregate to reference the materials of the earlier building*' (my emphasis).
70. The architectural significance of the façade is acknowledged by HNZPT in their submission "...the Roger Duff Wing is notable for its adaptation of Brutalist architecture as a modern interpretation of the neighbouring Gothic Revival buildings."
71. Hendry's design on the upper floors moves from being more Gothic in character and materials (Halswell stone and mortar veneer) at the east end of the façade to a simpler, post war modernist character and materials (pre cast aggregate panels) at the west end of the south façade and around to the west façade. The photograph below illustrates the modernist simple boxy forms and fenestration of the South West corner.



Photograph: A Ohs, 5 May 2021

72. In addition to the use of materials on the façade, I consider that the two double height windows – their placement, detailing and proportions - on the upper floors are key to the façade's Gothic character and contextual design. The image below illustrates the relationship of the Roger Duff Wing fenestration to the fenestration in the adjacent Mountfort building. Note also the continuation of traditionally stonework on both floors directly adjacent to the Mountfort building.



Photograph: Roger Duff Wing view from South, A.Ohs, 8 April 2021

73. The heritage fabric (as per the CDP definition) of the Roger Duff Wing facades is established in the Conservation Plan as including the walls (raw concrete and pre-cast panels), Halswell basalt veneer, and steel columns (p.86) and as clarified through the RFI, includes the original windows.
74. I acknowledge that the Roger Duff Wing has changed over time and this includes what I would call minor to moderate changes to the scheduled facades. I disagree that the extent of change to the scheduled facades is 'substantial' (Application) or 'significant' (Submitter - Lochhead). In terms of the scheduled item which is limited to the facades, the main alterations are the addition of the windows to the third floor of the South facade, and the addition of vents into the precast panels on the West façade. To account for this 'moderate' degree of integrity, the building was scheduled as 'Significant', in accordance with Policy 9.3.2.2.1 b. i C and D.
75. Because only discrete parts of the façade have been historically altered, the redesign of the whole South façade, and removal of the original fenestration is, in my opinion, not justified on grounds that it has already been significantly compromised.
76. Integrity could be returned with the removal of those windows and replacement in solid panels, and the replacement of the modified vented panels with solid panels. Policy 8.10.6 of the Museum Conservation Plan states *'Further modifications could be made to the facades if required, however, the possibility of revealing the building's original form should be explored'* (my emphasis). I note the design options provided in the 15 February RFI response do include designs where the later windows are returned to solid panels, however these were not pursued.
77. A greater degree of intervention of the 'Significant' (moderate integrity) Roger Duff Wing façade than the 'Highly Significant' (High integrity) Mountfort buildings is in principle an appropriate heritage approach. The Conservation Plan anticipates the possibility of some modifications to occur 'if required' (Strategy to implement Policy 8.10.6), and states *'a greater degree of change to these elements may be possible compared with those of primary significance'* (definition of Secondary significance) (my emphasis). CDP Policy 9.3.2.2.3 b. i. also supports this approach, but not unequivocally – *'Significant (Group 2) heritage items are potentially capable of accommodating a greater degree of change than Highly Significant (Group 1) heritage items'* (my emphasis).

78. In my opinion, the proposal is not consistent with the Conservation Plan and does not achieve the level of retention and conservation sought by the Conservation Plan. Although some change is anticipated, I consider the proposed changes to go beyond the scale of what is acceptable and anticipated by the Conservation Plan.
79. Whilst the proposal retains some of the materials of the scheduled façade – most of the ground floor stone clad walls are retained in situ, as are the principal concrete beams and the pilotis (which are internalised on the upper floors of the South façade), and the pre cast panels are reinstated in a new design – the form and rhythm of the façade are greatly impacted.
80. In the new design the panels will be grouped to create large areas of solid, no longer interspersed with the voids the original windows provided in Hendry's design. This simplification of form on the upper floors retains the modernist aesthetic but not the gothic aspects. In my opinion this impacts on the architectural value for which the building is significant – it is no longer a modernist reinterpretation of the gothic style through the form and rhythm of the design. I consider that this aspect of Hendry's design is lost with the proposed works. Aspects of the contextual significance are also reduced – the relationship of the Roger Duff South façade to the neighbouring Mountfort buildings, through its Gothic Revival inspired design is reduced.
81. The new design reflects the original pop out form, by continuing a pop out form in the new design. However it will be lowered, enlarged to a double height form, and fully glazed – rather than solid (as per Hendry's design) or solid and punctuated with windows (as per the later alterations and present form).
82. The retention of the walls and stone cladding in situ on the ground floor, apart from the bay which is removed to accommodate the glazed stairwell link / seismic gap largely retains the original architectural intent of relating the lower floor of the 1970s building to the Mountfort Buildings. However Hendry's intended continuity of stone is interrupted with modern glazing in the proposal. This interrupts the continuity of the facades fronting the Botanic Gardens.
83. In regard to the removal of the stone wall and fenestration at the eastern end of the south façade, and their replacement with a multi storied glazed bay - engineering advice in the application states that a seismic gap is necessary - *"a seismic separation in the order of 200mm is required between these structures."* Mr Andrew Marriott in his advice to Council (23 April 2021) supports the creation of seismic gaps in order to limit damage & provide resilience in future seismic events. Heritage advice in the application states *"Even in the absence of a structural/seismic rationale for this intervention we still consider it to be appropriate and desirable."*
84. The proposed multi-storied glazed section appears to be a greater intervention than is necessary to provide the required seismic separation, and I do not support this aspect of the design. Nowadays it is a common mechanism to provide a physical and visual break between a heritage building and a new addition. In this case, we have two existing scheduled buildings, the latter of which was carefully designed in context, as per the technology and design context of the 1970s period. The juncture between the gabled Mountfort building and the flat roofed Hendry building is not as resolved as it would be if it were all built at the same time. However, in conservation terms, this is a historical addition – now 50 years old and scheduled in its own right. Therefore I am comfortable for this to remain, as evidence of the changes to the Museum complex over time, and I do not think it detracts from the Mountfort building enough to warrant the level of change proposed to the Roger Duff Wing.

85. Hendry's addition of the buttress on the 1872 Mountfort building does not successfully provide a link between old and new in the way that Mountfort's buttress added to the 1872 building at the time of his adjacent 1877 building did. Although I would accept its continued existence, as evidence of past architectural approaches to designing in the context of the Museum, it is a discrete feature which is not essential to retaining the heritage significance of the Roger Duff Wing façade. Therefore if it is able to be removed without causing undue damage to the 1877 Mountfort Building I can accept the proposed removal of this feature, provided it is documented. Refer proposed conditions.
86. I disagree with the Applicant that the Roger Duff Wing will remain 'a modernist interpretation of the gothic style through its "form and rhythm" by the retention of the basalt stone veneer, retention and reuse of the exposed aggregate cladding panels and continuation of the vertical proportioned cladding panels and glazing'. Nor do I agree that that what is proposed is 'no more, or no less gothic inspired than the existing façades.' Whilst the proposed altered elevations may use 'materials, construction techniques and massing associated with Postwar Modernism', the result is a façade which has lost key components of its design and form, namely the fenestration and treatment of solid to void. It is no longer distinctly recognisable as the Roger Duff Wing or a distinctly Christchurch brutalist building of the 1970s. In my opinion the proposed changes to the Roger Duff Wing will make it look more like a contemporary addition to the Museum. This is evident in the images of the existing and proposed buildings in Ms McMullin's report (VP 4. Roger Duff Wing, p.36)



87. In my opinion, the proposal is not consistent with the ICOMOS NZ Charter, 2010, which states – alterations or additions should have “little or no adverse effect on the cultural heritage value of a place” (21. Adaptation).
88. In terms of CDP Policy 9.3.2.2.9 – ‘Awareness and education of historic heritage’ – I consider that the reworking of the Roger Duff Wing will reduce the community’s understanding of this building as a John Hendry design of 1977, built to commemorate the Museum’s centenary.
89. The proposed changes to the Roger Duff Wing façade will retain the memorial function through the continued use of the name. It is unclear whether the original lettering will be retained and reused – a condition is proposed in this regard.
90. The extent of the proposed loss of form and fabric in my opinion will reduce the integrity and authenticity (as per the ICOMOS NZ Charter 2010 definitions) of the façade from moderate to minor. This does not align with CDP Policy 9.3.2.2.3 b.ii. In my opinion the extent of change proposed would result in the Roger Duff Wing façade no longer meeting the threshold for scheduling in the District Plan.
91. The CDP Heritage Objective acknowledges that in some situations demolition may be justified by reference to the matters in Policy 9.3.2.2.8 – Demolition of Heritage Items. When considering the proposed changes of the Roger Duff Wing facade as a demolition, 9.3.2.2.8 iv. and v. are most relevant. I consider that the overall heritage values and significance of the Roger Duff Wing façade would be retained through a reduced degree of demolition. Some of the design options considered (RFI report, Appendix 3B, p.80, L.) do in my opinion achieve this. However, they were ruled out in favour of ‘Keeping the façade as simple as possible - with simpler articulation of solid to void’ (RFI report, Appendix 3B, p.74).
92. A reduced degree of demolition – for example through the retention of the mullioned windows at the east end of the south façade; and the stone clad wall at the Eastern end of the South façade, would retain the heritage significance and value of the item. In terms of the extent of change proposed, if change was either that proposed at the East end of the South façade *or* the South West corner, rather than across the whole façade, heritage significance could be better maintained. Then, the change could be read clearly as an addition rather than a new design. Although the pre cast panels are reused, the design is a modern reinterpretation of the building which no longer includes any of the original fenestration. I do not consider that the proposal is consistent with maintaining the heritage values of the façade (Matter of Discretion 9.3.6.1 d.).
93. The changes proposed to the Roger Duff Wing façade have been assessed by Mandy McMullin as having ‘more than minor’ visual effects. Ms McMullin notes that improved connection of the Museum with the Botanic Gardens is desirable and in this respect the glazed corner enhances this connection and ‘strengthens the important relationship between the Museum, the Botanic Gardens and the Gallery’ (p.53). Ms McMullin also refers to the ‘historical association between the Museum and the Gardens.’ Ms McMullin considers ‘visual effects in this corner are inevitable’ as a result of necessary redevelopment for the Museum to continue to function.
94. To my knowledge, the relationship between the Museum and the Botanic Gardens is simply one of co-location. The Museum buildings form an important backdrop to some of the earliest areas of the Botanic Gardens to be developed. As is evident in the design of the Mountfort and Hendry buildings, there has historically been no attempt to provide visual or accessible connections between the Museum and the Botanic Gardens on the south frontage – rather the focus for

connecting has been on the Rolleston Avenue façade where the entrances are located. Given the sensitivity of this corner of the Museum site, I consider that a reduced amount of change to the Roger Duff Wing facade would have the dual benefit of reducing heritage impacts as well as visual impacts identified by Ms McMullin.

Mountfort Buildings, Centennial Wing Façade and Roger Duff Wing Façades and settings - Base Isolation and creation of collections storage basement

95. Base isolation and a new basement is proposed across the three scheduled museum buildings and their shared setting. In my opinion this is acceptable change because it will focus change to the base and below ground of the buildings and setting, avoiding visual intrusion into the sensitive environment, and will also avoid interventions to the structure of the walls and roofs. It will ensure the future resilience of the buildings against damage from future events, and its suitability for ongoing use as a museum and gallery. In my opinion the adverse effects on heritage of this work is minor.
96. As stated in Canterbury Museum Planning Advice Basement and Base Isolation Structural feasibility, 24 November 2020, Holmes Consulting, the proposal is a 'step change', and the aim is to maximise protection and usability of the museum space (5.1). This report notes that although the Museum buildings came through the earthquake 'relatively unscathed', they would likely suffer more extensive damage in future events. The report notes that alternative schemes to strengthen the museum buildings to 100% 'would still entail significant ground-works...'
97. In my opinion the base isolation proposed has the positive benefits of providing comprehensive future resilience for the scheduled heritage buildings, the continued use of the museum for storage and display and protection of heritage objects of importance to the district and beyond.
98. The base isolation is combined with the creation of extensive and much needed basement storage – a below ground addition to the buildings - for the collection which avoids the need for further significant intrusions or additional height on the exterior envelope of the museum complex in the sensitive environment of the Botanic Gardens and neighbouring Christchurch Arts Centre and Christs College.
99. A number of submitters including HNZPT and Historic Places Canterbury (Mark Gerrard) have indicated their support for the increased and improved storage provided for in the proposal.
100. Extensive earthworks will be required to undertake the proposed base isolation and create the basement, and I understand this will be located inside the building perimeter. Alternative solutions have been considered and the works will ensure that the buildings meet 100% of the Building Code.
101. For the Mountfort Buildings, the base isolation and basement works will permanently remove any remaining evidence of the nineteenth century foundation and floor construction techniques which are of technological and craftsmanship significance. The Conservation Plan identifies that the 1872, 1877 and 1882 buildings have later floor slabs, which are assessed as intrusive. The 1870 interior space includes flooring from the 1990s which is of no significance. However, it is unclear whether original or early floor structure and foundations remain here. If they do, a condition of consent is proposed to record and retain samples of the heritage fabric before its removal.
102. Whilst the base isolation approach will result in the loss of any remaining foundation and floor fabric and associated structural systems, it avoids any further intervention into the walls of the buildings. Given the already significant interventions to the foundations and flooring, and structural system,

in my opinion the removal of the remaining foundation fabric to enable the base isolation will not ultimately reduce the technological and craftsmanship value of the Mountfort buildings as assessed in the Statement of Significance. The buildings will still retain a high degree of integrity and authenticity through the remaining heritage fabric, so heritage values are maintained.

103. For the Centennial and Roger Duff Wing facades the proposed base isolation and basement creation would have limited impacts due to the limited scheduling of the façade only. If the foundations of the facades are required to be removed to enable the base isolation, this would have minimal impact on their heritage significance.
104. Submitters The Civic Trust and Timothy Seay do not support the development of a basement for the storage of items in the Museum's collection and would prefer above ground storage. I agree with the Lochhead submission *"while creating storage for museum collections below ground is inherently problematic, with the potential for flooding and dampness, these issues can be mitigated by designing these areas to a very high standard."*
105. The base isolation and new basement addition of the Museum buildings aligns with the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value, 2010 (ICOMOS New Zealand Charter 2010) in terms of not dominating or obscuring heritage fabric, and enabling the compatible use of collections storage. Due to the very extensive coverage of the site including all the buildings and settings, the change proposed is not in my opinion the minimum necessary, but appears to be maximising the possible area available. I consider this is justified in order to provide space for present needs and potential for the growth of the collection over time.
106. The base isolation works align with Museum Conservation Plan policies 8.7.1 and 8.8.1 In terms of locating collections facilities and new additions outside of areas of primary significance.
107. The proposed base isolation and basement works will impact on the archaeological significance by removing most remaining archaeological evidence related to past building construction methods and materials, as well as other evidence that may exist relating to human activity on the site, including that which pre dates 1900. An advice note is proposed in regard to archaeological recording which takes into account HNZPT's proposed condition.
108. Photographic and archaeological recording, and the salvage and retention of selected fabric (examples of any remaining Mountfort floor structure/foundations) is recommended as a condition of consent in order that whilst the fabric is not able to be retained, the information will be kept.
109. Methodology for the base isolation and basement construction works (which includes temporary propping) and a Temporary Protection Plan will be required to provide for the protection of heritage fabric during the works. This is addressed in my proposed conditions.

New buildings – Museum Setting

110. New buildings are proposed within the shared setting of the Mountfort Buildings, the Centennial Wing Façade and the Roger Duff Wing facades. In my opinion the adverse effects on heritage of the new buildings are minor.
111. The new buildings provide exhibition spaces, visitor services and operational spaces for the ongoing museum use. The buildings run along the west and north sides of the site, forming an L shape which connects with the Centennial and Duff Wing facades. This leaves an open central atrium space.

112. Demolition of the non-scheduled buildings behind the scheduled facades is required to accommodate the new buildings. This will require temporary stabilisation and measures to ensure protection of the scheduled facades and heritage fabric. A condition is proposed to address this.
113. In my opinion the new buildings maintain the heritage values of the scheduled items on the Museum site in terms of their form, scale, mass, materials and design, in line with CDP Matter of Discretion 9.3.6.1 d. i. The concept design for the new buildings is in my opinion consistent with the ICOMOS New Zealand Charter 2010, 21. Adaptation, in that the buildings are compatible with the heritage scheduled items, and do not dominate or obscure the original form and fabric.
114. The placement of the new buildings avoids substantial connections or obscuring of the Mountfort Buildings, particularly on the ground floor. The new building connects reasonably lightly with the Mountfort buildings on the upper floors to enable access and circulation. I agree with the Applicant's HIS report dated 30 November 2020 (p.57) that the folding roof of the new building *'helps to reduce the apparent bulk of the new building and subtly references the pitch roof forms of the museum and its context.'* The amount of glazing also helps to reduce the visual impact of the new buildings. The extension of the new building into the North service lane is set back from Rolleston Avenue at the point that the retained portion of the Centennial Wing ends. I consider this to be appropriate in terms of maintaining heritage values, and considering views from Rolleston Avenue.
115. I note that the new building exceeds the minimum 15m height limit by up to 1m at the ridge lines, and there is a submission opposing the height (B Rawstron) on grounds of creating a precedent. However, I do not consider this additional height poses any issues from a heritage perspective. I also consider the use of materials to the façade of the new building on the service lane to be appropriate. Submitters Lochhead and Historic Places Canterbury (Mark Gerrard) support the height limit breach. I agree with Lochhead *"Breaches of the City Plan height limits across the museum site to accommodate the proposed, folded roof forms of the redeveloped northern sections of the building are mitigated by the fact that these roof forms continue the visual language established in the gabled roofs of the museum's 19th century buildings and by the glazed canopies of the RMAG skylights. This compromise is, in our view, preferable to the use of a uniform flat roof across this section of the building. Although a flat roof might minimise breaches of the height limit a large flat roof would introduce an essentially foreign element into the overall roof-scape."*
116. The new buildings add height to the South and West facades of the Roger Duff Wing. This is in part glazed – further back from the South façade - and in part reuses original precast concrete panels from the Duff Wing. I consider this to be appropriate.
117. In their submission HNZPT support the proposed scale and mass of the new structures. They consider these to have *"no more than minor effects on the visual appearance of and setting of the listed historic places with in the museum site."*
118. Impacts of the new buildings on views to the RMG and on the Botanic Gardens are assessed in the Canterbury Museum Redevelopment Heritage Landscape Assessment (Mandy McMullin, 1 December 2020). A visual perspective is provided on p.44 of her report. Ms McMullin notes the importance of views to the Gallery building in the Conservation Plan, and states *"The new building, although visually prominent, does not necessarily detract from the Gallery's primary heritage fabric"* (p.48) In terms of heritage impacts, I agree with Ms McMullin that the new building does not

'overwhelm' the principal view to the Gallery. I consider this is due to its location, form, design and materials.

Assessment of impacts on the scheduled museum buildings as a whole

119. In order to assess the heritage impacts of the proposal on the complex of scheduled buildings as a whole, I have considered the effects on each of the CDP heritage values, and the overall significance to Christchurch and Banks Peninsula. I consider the adverse effects of the proposal on the three scheduled museum buildings and setting to be more than minor.
120. Together the three scheduled buildings and their setting make an important contribution to an iconic precinct of stone buildings in the Gothic Revival, Collegiate Gothic and modern interpretations of the Gothic style from the 1950s through to the 1980s and 2000s. This precinct includes the Canterbury Museum, Christchurch Arts Centre and Christ's College complexes, which together with the adjacent Botanic Gardens and Hagley Park contribute significantly to a unique sense of character and identity for Christchurch and its communities.
121. The significance of the Museum complex as a whole was assessed by the Council for the District Plan Review in 2015 (Attachment 4). I have referred to this document when considering the impacts of the proposal.
122. This stated the following:
- *The Canterbury Museum has high historical and social significance as one of the oldest purpose built museum buildings in New Zealand to have been in continuous use since it was opened and for its association with noted geologist Julius Von Haast and museum director Dr Roger Duff.*
 - *As a purpose built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of this institution to the broader community.*
 - *The museum has high architectural and aesthetic significance due to its 19th century Gothic Revival design by leading Canterbury architect Benjamin Mountfort and for its 1950s and 1970s additions that reflect the changing needs of the museum over time and reflections of changing architectural taste.*
 - *The Canterbury Museum has technological and craftsmanship significance and value for what it may reveal about 19th century masonry construction methodologies, materials and Gothic Revival detailing as well as later construction methods and materials employed in the twentieth century structural upgrade.*
 - *The Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city and the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral.*
 - *The Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.*

123. There will be positive heritage impacts of the proposal on the scheduled Museum complex as a whole. The base isolation provides one comprehensive structural solution for all the scheduled buildings to ensure their future resilience. An extensive basement for storage will ensure there is appropriate and plentiful storage and room for the current collection and future growth. These changes enhance the ability of the buildings to continue to be used for their original built purpose, in line with present standards and requirements – this continuity of use is an important part of the historical, social and cultural significance of the museum. I consider the high historical and social values of the complex of scheduled items will be maintained with the proposal.
124. The high architectural and aesthetic significance of the additive, Gothic style, largely stone complex of scheduled heritage buildings will be reduced with the proposed works. The Mountfort buildings are greatly respected, with sensitive alterations and additions, and an enhancement of architectural value through reconstruction and revealing hidden fabric. However, the redesign of the Roger Duff Wing façades will reduce the readability and architectural expression of the important phase of growth of the Museum in the 1970s. The insertions of bold 21st century design solutions between the 19th and 20th Century heritage buildings will visually, physically, materially and stylistically interrupt the continuous stone Gothic facades to Rolleston Avenue and the Botanic Gardens.
125. Although there will be a loss of the original structural systems (of which not a lot appears to remain), and some of the heritage fabric, I consider technological and craftsmanship significance of the scheduled parts of the complex will be maintained.
126. The high contextual value of the complex of scheduled buildings will be reduced by the dilution of the continued Gothic style stone facades to the Botanic Gardens and Rolleston Avenue, through the changes to the Roger Duff Façades and the Centennial Wing façade ‘slice.’ These are prominent facades to key public spaces, which, together with the Christchurch Arts Centre and Christ’s College contribute to a unique identity for this part of the city. All three complexes feature continuous Gothic style buildings, of various ages, in stone.
127. Although archaeological values will be reduced with the loss of all or most heritage fabric below ground, the above ground structures will still retain the potential to provide information on construction methods and materials.
128. Although there is a reduction of some values, in my opinion the complex of scheduled heritage buildings would remain as overall high significance to Christchurch including Banks Peninsula.
129. Balancing the heritage impacts of the works with the effects on overall heritage significance of the complex as a whole, in my opinion the impact on the complex of scheduled museum buildings and their setting is more than minor.
130. If the proposal were revised to: provide subtle seismic gaps between the 19th and 20th century buildings; retain the full extent of the Rolleston Avenue façade of the Centennial Wing façade; and reduce the extent of change to the Roger Duff Wing, the adverse effects could potentially be reduced to minor.

Robert McDougall Art Gallery and setting (including interior heritage fabric)

131. Although physically close, the RMG and setting have historically been separate to the Museum in terms of their use, ownership, and administration. This proposal, together with a lease with Council for the Museum to occupy the land and buildings will result in the land and building being adapted

- for Museum use (within the confines of the Christchurch City Council (Robert McDougall Gallery) Land Act 2003), and physically linked with the Museum.
132. The installation of base isolation and the creation of a basement covering the whole of the setting of the RMG requires the demolition of its basement. The use of the whole of the setting area for the basement is a significant intervention intended to maximise the storage area and the available leased site. Ancillary buildings are proposed for demolition and replacement. A new opening is proposed in the rear gallery, together with a glazed link to the museum. I generally support these works, and note that detail is lacking on parts of the proposal. I consider the adverse effects of the works on heritage to be minor and have proposed conditions.
 133. The RMG basement is of heritage value because it relates to the original and subsequent changes in use and requirements over time. It originally provided small provision for some storage of paintings. In 1942 the basement was requisitioned for the war effort and extended to the West. It housed the furnace room which provided heating to the building through a system of ducts and pipes. The basement was again extended in the 1970s and early 1980s. Over time it housed a conservation laboratory, office and photographic darkroom. Extended basement areas were also used for painting storage.
 134. Parts of the basement (spaces B2 and B6 – space and form, brick wall, concrete slab ceiling and the boiler room, men's and women's toilets and stairs and main corridor) are protected by inclusion in the District Plan Scheduled Interior Heritage Fabric (Attachment 3) for the building. This is because they are the original areas of the basement, which was added to over time.
 135. The Scheduled Interior Heritage Fabric was informed by the Robert McDougall Gallery Conservation Plan. The Conservation Plan assesses all these areas as having 'some significance' (p.78-82) which is defined as '*Fabric having some significance make a minor contribution to the overall significance and understanding of the heritage values of the place*' (p.74). Policy 4 of the Conservation Plan states that 'a greater degree of change may be permitted to fabric considered to have some and no significance' (p.117-118).
 136. The proposal will remove most of the heritage fabric associated with the basement. However I understand that the stairs, steel balustrade and timber handrail will be retained, and reinstated with some adaptation into the new basement. The concrete stair is likely to have to be demolished and reconstructed in new materials due to the nature of its construction. These features are individually rated as being of 'High significance' in the Conservation Plan – '*Fabric having high significance is considered to make an essential and fundamental contribution to the overall significance of the place and should be retained.*' (p.74). Policy 4 of the Conservation Plan requires that '*Fabric having High Significance should be respected.*'
 137. Submitter Timothy Seay opposes the demolition of the heritage fabric within the RMG basement, but supports the base isolation of the building. It is not outlined in the Application whether options to retain the extent of scheduled heritage fabric in the basement, and adding new basement areas around it were considered. This would result in less loss of heritage fabric, however may not be practical in terms of the usability of the basement and practicality and cost of undertaking the works.
 138. It is my opinion that the loss of basement heritage fabric, when balanced with the use and strengthening benefits of the new basement, and the salvage and reinstatement of fabric of high significance, aligns the proposal with the Conservation Plan, and is acceptable. The result of the

- proposed demolition is the ongoing resilience and safety of the building, combined with a very large basement for the storage of art – a feature which has historically been lacking for the Gallery in order for it to be able to fulfil its built –purpose use. This approach avoids the adverse effects that any above ground intervention for creation of storage would likely result in. The heritage value of the Gallery in terms of the Statement of Significance and Highly Significant status would be maintained. A condition is proposed in order to ascertain the methodology and details of how the fabric will be recorded, removed, stored and reinstated/reconstructed.
139. The proposed base isolation and basement works will impact on the archaeological significance by removing most remaining archaeological evidence related to past building construction methods and materials, as well as other evidence that may exist relating to human activity on the site, including that which pre dates 1900. An advice note is proposed in regard to archaeological recording, which also responds to the HNZPT submission.
 140. Photographic and archaeological recording, and the salvage and retention of selected fabric (eg basement stair and rail) is recommended as a condition of consent in order that whilst the fabric is not able to be retained, the information will be kept.
 141. Methodology for the base isolation and basement construction works (which includes temporary propping) and a Temporary Protection Plan will be required to provide for the protection of heritage fabric during the works. This is addressed in my proposed conditions.
 142. In addition to demolition of the basement, demolition of the Canaday Wing, and ancillary buildings (RMG Workshop, Night entry) and features (mechanical plants and pipes) is proposed. All ancillary buildings are included in the heritage item outline on Heritage Aerial Map 118 of the District Plan (Attachment 2), and are therefore part of the scheduled item.
 143. The steel ducts and pipes are ‘non-contributory’ and the night entry and extension, service units, loading dock extension are ‘intrusive’ – both supported for removal where possible in Policy 4 of the Conservation Plan. The night entry and loading dock are noted as having altered the symmetry of the building. Their removal returns the symmetry of the rear façade. I support this work.
 144. The application states that demolition of the present Canaday wing is required to ‘accommodate seismic drift to Christ’s College’. The Canaday Wing is of ‘some’ significance in the Conservation Plan. Fabric having ‘some’ significance is defined in the Conservation Plan as making a minor contribution to the overall significance and understanding of the heritage values of the place. Policy 4 of the Conservation Plan states that a greater degree of change to fabric of ‘some’ significance may be permitted. This creates a slight conflict with Conservation Plan policy 8 – Recovering heritage values - *‘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.’* (p.120).
 145. It is proposed to rebuild the Canaday wing as an addition to the RMG, and build two new ancillary buildings within the setting. The rebuilt Canaday Wing will house new amenities to support public use of the RMG – the ground floor will be used as a double height visitor lounge, toilets and a staff room. Services will be housed in part of the new building.
 146. Ideally, in heritage terms, the demolished Canaday Wing would not be rebuilt because its removal would return the RMG to its earlier form. However, considering the rebuilt Canaday Wing is a fairly similar replacement of the existing building, and presuming it is necessary to house essential

- functions for the RMG to be used for its built and legislated purpose, I consider the location, form, scale and mass of the replacement Canada wing to be appropriate. The way the new building angles slightly back further than its predecessor is an improvement in terms of its impacts on heritage values of the RMG. It is of similar materials and design to its predecessor. Although the glazed façade forms a contrast with the solid brick walls of the RMG façade, I consider it to have a fairly neutral appearance, which does not dominate or obscure the heritage fabric of the Gallery. Whilst the current Canada Wing fenestration is varied, with a horizontal emphasis, the proposed replacement is a much simpler, with a vertical emphasis. I consider the replacement building to be subordinate and compatible with the heritage item, consistent with Policy 10 of the Conservation Plan, and with ICOMOS principles. I support this aspect of the proposal.
147. Rather than being attached to the RMG, the new ancillary buildings are located hard adjacent to the west façade of the new Museum building. The location of these new ancillary buildings is appropriate and maintains the heritage values of the McDougall Gallery. I support this aspect of the proposal.
148. A new entry through the rear of the RMG is proposed, with a glazed link to the Museum. This will have some impact on the heritage values of the RMG.
149. I support the glazed link concept to connect with the Museum – this is a common conservation approach which provides a visually light connection between a heritage building and a new building. A number of submitters support the linking of the Museum and Robert McDougall Gallery buildings (for example Manning, Syme, McCully McEvedy, Kelly, Belcher, Manning).
150. The creation of the new entry in the proposed location will however result in the loss of exterior and scheduled interior heritage fabric of ‘high’ significance (Conservation Plan), and reduction of values of a ‘high’ significance interior gallery space – the original engravings gallery. HNZPT indicated concern with the new entrance in their submission and noted they would *“support a condition ensuring that the final design does not have a detrimental impact on the heritage significance of the Robert McDougall Gallery.”*
151. I accept that some loss of fabric is unavoidable if the buildings are to be linked. The Applicant has stated that the removed bricks will be salvaged for reuse in other parts of the façade including infill for the removed after hours doors. It is difficult to find replacement tapestry bricks for reuse in heritage buildings, therefore it is imperative that any removed bricks be carefully retained and stored for necessary future repairs. Any remaining material should be carefully recorded and labelled and stored on the RMG site – refer proposed condition. There will be some loss of interior heritage fabric (parts of timber skirting, plaster wall, dado rail), but the key impact will be on the form and space of the former engraving gallery which will no longer be experienced as a discrete gallery, but could have the character of an entry lobby.
152. The Conservation Plan provides guidance on a potential rear façade entry, stating that although a central entry point is logical due to the symmetry of the building, ‘Such an action would, however, compromise one of the most significant and original spaces in the building (G11);’ and ‘An Alternative location for a link may be through one of the secondary galleries adjacent to the rear gallery’ (p.126).
153. Impacts on the engravings gallery space could however be avoided with locating the entry in a different space. The Applicant has not provided evidence of alternative options considered in this regard.

154. I have proposed a condition requiring details of the connection, and how it will be resolved on the interior as well as exterior. It is important that it still be used as a gallery display space, and every effort should be made to minimise the impact of the additional entry. A condition of consent is proposed to address this.
155. The concept plans refer to repairs and maintenance to the roof but details are not provided. A condition is proposed to address this. Lochhead submits *“Renewal of the RMAG skylights should be done in such a way as to recognise and preserve the original top-side lighting system that follows the scheme devised by the Christchurch architect, Samuel Hurst Seager, who was an internationally recognised expert in the design of art gallery lighting.”* It is unclear whether renewal of the skylights is included in the proposal.
156. No change to the interior layout of the RMG is shown on the concept plans provided, therefore I consider those to be outside of the scope of this Application.
157. The application refers to fire protection, lighting and HVAC systems, but provides no details. These works have potential to impact heritage fabric and values, therefore a condition of consent is suggested to require certification of the works proposed.

Conclusion

158. In conclusion, I consider that there are positive impacts of the proposal on heritage, particularly in regard to enhancing the future resilience and ongoing use of the heritage items. However, I also believe there are adverse heritage effects that range from minor to significant.
159. For the most part I consider the proposal to have been well considered in terms of providing for current and future needs of the Museum use, informed by an understanding of heritage fabric and values, and the Conservation Plans.
160. There are two aspects of the proposal which I do not support – the removal of the ‘slice’ of the Centennial Wing façade, and the redesign of the Roger Duff Wing façades.

Museum

161. I consider the new buildings on the Museum site to maintain the heritage values of the scheduled items, through their design, placement, form, scale and materials. I consider the adverse effect on heritage to be minor.

Mountfort Buildings

162. The reconstruction of the chimneys and fleche, and the repair and make good of uncovered areas of the Mountfort buildings will reveal and reinstate heritage fabric and values which has a positive impact. Alterations are sympathetic and minimise removal of heritage fabric. I support the exposing of the west façade of the 1870 building and the north façade of the 1872 building. I consider the adverse effects to be minor.

Centennial Wing Facade

163. I consider the adverse effects of the proposal on the Centennial Wing façade to be more than minor. The creation of the new opening in the Centennial Wing façade is supported as necessary, and it was clearly demonstrated in the Application (RFI response) to be the least intrusive option for this key façade.

164. In my opinion the benefits of the external exposure of the north wall of the 1877 wing do not outweigh the removal of part of the Centennial Wing Façade, and the disruption of the continuous façade presented to Rolleston Avenue. This change inserts a bold 21st century conservation solution for additions which visually and physically interrupts the continuity of the principal stone Gothic façade of the complex. This change will reduce the integrity of the heritage item and also the Museum complex as a whole. Although I accept a seismic gap is a desirable seismic improvement, I would like to see an alternative, more subtle design solution. I would also support the exposing of the 1877 North wall on the interior of the building, without the removal of the 'slice'. An alternative approach could result in a reduction of adverse effects.

Roger Duff Wing Facades

165. Although some heritage fabric remains insitu, key heritage fabric is removed, and salvaged heritage fabric is reinstated along with additions to create what is essentially a new design. This new design results in the loss of heritage fabric and form which made the building architecturally significant as a '*Modernist reinterpretation of the gothic style*'. It also results in a reduction of the integrity and authenticity of the façade to minor – below the threshold required for scheduling as an individual item. For these reasons, I consider that the overall adverse impacts of the proposal for the Roger Duff Wing façade are significant. Adverse effects could be reduced with an alternative design that retained the Gothic style of the façade, for example through retention of original fenestration. A more subtle design for the seismic gap would also assist in reducing the adverse effects on heritage values.

Base isolation and basement

166. The base isolation and addition of a basement over both sites is a major intervention, but in my opinion a justified one, achieving comprehensive seismic and storage solutions, with minor adverse effects on heritage fabric and values. Providing the required storage above ground would result in likely greater adverse effects on all scheduled heritage items.

Museum buildings as a whole

167. In addition to my assessment of each individual scheduled item, Ms Odette White, Senior Planner for the Council requested that I also provide an assessment of effects on the three scheduled Museum items and setting as a whole.
168. The key impacts on the scheduled museum buildings as a whole are a reduction in the architectural and aesthetic value and the contextual value. This is on account of the extent of change to the Roger Duff Wing façade and the impacts of the design of the proposed new connections between the 19th and 20th century scheduled buildings on the continuous Gothic style stone facades to Rolleston Avenue and the Botanic Gardens.
169. Balancing the heritage impacts of the works with the effects on overall heritage significance of the complex as a whole, in my opinion the impact on the complex of scheduled museum buildings and their setting is more than minor.
170. If the proposal were revised to: provide subtle seismic gaps between the 19th and 20th century buildings; retain the full extent of the Rolleston Avenue façade of the Centennial Wing façade; and reduce the extent of change to the Roger Duff Wing facade, the adverse effects could potentially be reduced to minor.

Robert McDougall Gallery

171. Significant heritage fabric and spaces, including that of high significance will be removed and impacted by the proposal. I consider this to be acceptable given the benefits of the new basements and structural strengthening, coupled with the salvage and reuse of some heritage fabric. In light of the potential impact on the former engraving gallery, confirmation that it will retain its use and character with the change is sought. Evidence of other options considered for the entrance is also sought, given the proposed location does not entirely align with the conservation plan. Ancillary buildings and the Canaday Wing are proposed for demolition and replacement. Given their lesser value and the compatibility of the new designs and their placement on site, these are appropriate. On balance I consider the adverse effects of the works on the RMG to be minor.

Proposed Conditions

172. Given that the proposal is at the concept design phase, detailed methodologies, specifications and plans are required to be submitted for certification.
173. HNPT submitted that a number of conditions of consent be imposed. Of those that I consider are enforceable, I consider these to be provided for with the conditions I have proposed below.

General

174. The consent holder, and all persons exercising this resource consent, shall ensure that all personnel undertaking works in connection with this consent are made aware of the consent conditions, Temporary Protection Plan (TPP), and the approved consent plans during the induction process and for the duration of the works. A copy of these documents shall remain on site at all times.
175. At least 10 working days prior to the commencement of works associated with this resource consent, the consent holder shall notify by email the Heritage Team Leader, Christchurch City Council (or nominee) of the commencement of works, to ensure that those conditions of consent that require prior agreement are certified in writing.

Temporary Protection Plan (TPP)

176. At least 10 working days prior to the commencement of works associated with this resource consent, the consent holder shall prepare and submit by email for certification to the Heritage Team Leader, Christchurch City Council (or nominee), a Temporary Protection Plan (TPP). See advice note below.
177. Prior to commencement of works associated with this resource consent, the consent holder's conservation architect or Heritage Professional (as defined in the Christchurch District Plan) shall hold a site briefing of all lead contractors and supervising staff to communicate the significance of the building, the consent conditions and the Temporary Protection Plan (TPP). The consent holder shall notify by email the Heritage Team Leader, Christchurch City Council (or nominee) of the date and time of the meeting at least three working days before the meeting.
178. The consent holder's conservation architect or Heritage Professional (as defined in the Christchurch District Plan) will notify by email the Heritage Team Leader, Christchurch City Council (or nominee) that the initial setup of the Temporary Protection Plan (TPP) has been

implemented and inspected on site including photos showing the protection in place before any other works commence. The consent holder's conservation architect or Heritage Professional shall then regularly monitor the TPP to ensure that appropriate measures are being taken by the contractors at each stage of construction and advise contractors if any additional protection is required.

Scaffolding

179. The scaffolding shall not be physically attached to heritage elements of the building and all scaffolding is to have protective caps in areas where it comes into contact with the fabric of the building. Scaffolding should be installed in accordance with the Temporary Protection Plan (TPP) which forms part of this consent.

Monitoring

180. During the construction process the works are to be monitored by the Consent Holder in conjunction with the Council's Heritage Team. At least 10 working days prior to the commencement of works associated with this resource consent, a construction programme identifying key milestones for monitoring site visits is to be submitted by email to the Heritage Team Leader, Christchurch City Council (or nominee). The construction programme will need to be updated to reflect any changes as the work proceed. The consent holder shall liaise with the Council Heritage Team leader (or nominee) to arrange site visits at key points in the process.

Vibration Monitoring

181. The project engineer shall install "tell-tales" and other recording devices to monitor cracks and other defects on scheduled heritage items on the site and within the vicinity (Christ's College, Rolleston Statue). The Contractor shall immediately notify the engineer if s/he becomes aware of any changes in the condition of the scheduled building, for example, as a result of vibrations or ground movement during excavations in proximity to the building.
182. The maximum permitted vibrations outlined in the German Standard DIN 4150-3:1999 "Structural Vibration – Part 3: Effects of Vibrations on Structures" shall be adhered to. This would include activities such the installation of piles or excavation works. In particular, piles shall be drilled and not driven.

Photographic Record

183. That a photographic record of the affected areas of the heritage item or setting is to be undertaken prior to commencement of any work, during agreed key phases of the schedule and following the completion of the works and that this is lodged with the Council's Heritage Team for their records within three months of the completion of the work. [The consent holder's conservation architect or Heritage Professional (as defined in the Christchurch District Plan) will be responsible for undertaking, collating and producing this photographic record.] Images must be at least 1440 pixels by 960 pixels for a 4"x 6" print at a minimum resolution of 240 PPI. See advice note below.

Date stamping

184. New fabric including reconstructed elements, or introduced old fabric, shall be recorded in the project documentation and date stamped to indicate the time of its installation. See advice note below.

Professionals

185. All stone and brickwork deconstruction and reconstruction shall be undertaken under the supervision of a suitably experienced tradesperson.
186. All works on site shall for the duration of the proposed works be overseen and monitored by a suitably qualified CPEng structural engineer and conservation architect or Heritage Professional (as defined in the Christchurch District Plan) appointed by the consent holder. They will also be responsible for ensuring the conditions of consent are complied with at all times. At least 10 working days prior to the commencement of works associated with this resource consent, the consent holder shall provide the name and contact details for these people to the Heritage Team Leader, Christchurch City Council (or nominee) by email at least 10 working days prior to the commencement of works.

Methodologies, scope of works, specifications and plans

187. The consent holder shall prepare detailed documentation from the appropriate specialists (and with a statement in support from the consent holder's Heritage Professional), which will include methodologies, scope of works, specifications and plans where relevant, to be submitted by email for certification at least 10 working days prior to these works commencing to the Heritage Team Leader, Christchurch City Council (or nominee) on the following:

All scheduled buildings

- Removal of fabric adjacent/fixed to scheduled heritage items/heritage fabric.
- Analysis of the existing mortar mix and proposed mortar mix specifications (location, composition and colour).
- Creation of new openings, and the finishing details of the new openings.
- Temporary propping and base isolation works
- Removal of heritage fabric – including details of storage, identification, retention, disposal, reinstatement and recording.
- Additional buildings

Mountfort Buildings

- For uncovered fabric, and filling of later openings – methodology for repairs and making good, including: identification of damaged stones, identification of stones requiring replacement, details of the replacement pattern of the stones, details of the final dressing and cleaning of the stone
- Design, location of fixings, details of connections and specifications for the canopy structure. Including confirmation that maintenance issues will not be created that could result in deterioration or damage to heritage items.
- Reconstructed elements –fleche and chimneys
- Repairs, including roof
- Any seismic joints

Robert McDougall Gallery

- Demolition of basement
- Reuse/reconstruction of stair fabric in new basement
- Repair and restoration of the roof
- Lighting, HVAC, fire upgrade
- New opening and link
- Use and configuration of former engraving gallery

Centennial Wing façade

- Finishing of new opening
- Water feature (including monitoring of adjacent stonework condition)

Roger Duff Facades

- Removal and reinstatement of panels
- Repair of stonework

Advice Notes

Scope of work

188. The applicant should not commence or should cease work on a given area if the works proposed in that area change from those in the approved consent document. Any variation should be discussed with the Christchurch City Council's Heritage Team Leader or nominee, who in consultation with Council's Resource Consents Unit will determine an appropriate consenting response. Five working days should be allowed for this process. Failure to discuss changes with the Council's Heritage Team or a Resource Consents Planner may constitute a breach of the conditions of this consent. Amended plans and information showing these changes, including any associated changes to the Temporary Protection Plan, may be required to be submitted to the Heritage Team Leader, Christchurch City Council (or nominee) for certification prior to work on that area commencing or resuming.

Submission of information

189. Information being submitted in relation to conditions of this consent is to be sent by email to: rcmon@ccc.govt.nz. The current nominated Heritage team contact for this consent is Amanda Ohs, ph. 9418292 or email: amanda.ohs@ccc.govt.nz, or heritage@ccc.govt.nz. Alternatively please contact Gareth Wright ph. 941 8026 or email: Gareth.wright@ccc.govt.nz, or Brendan Smyth, Heritage Team Leader, ph. 941 8934 or email: brendan.smyth@ccc.govt.nz.

TPP

190. A TPP sets out the risks to heritage fabric of the proposed works and how these risks will be managed to ensure no unwarranted damage occurs to heritage fabric proposed for retention. Detail should be included of how elements will be protected in situ and how elements proposed for removal are to be removed and stored for reinstatement. An example of a TPP is available from the Heritage team on request. Each plan needs to be customized to suit the heritage item, construction materials and scope of works.

Photographic Record

191. The intention of the photographic record condition is to maintain a record of the works with a focus on the areas undergoing change rather than individual elements. The same camera positions should be used for all photo sets before, during and after the works to enable comparison. Photographs should be of printable quality, at least 1440 pixels by 960 pixels for a 4"x 6" print at a minimum resolution of 240 PPI. They should be labelled with the position on site or in relation to the site, date and photographer's name, and submitted as individual image files, with a plan showing photograph locations. Photos should be submitted to the Council's nominated Heritage team contact electronically, either by email (noting that Council's email data transfer limit is 20MB per email), or via a file transfer website such as wettransfer.com or dropbox.com to rcmon@ccc.govt.nz.

Date Stamping

192. Date stamping is a term used in heritage conservation to mean marking with a date, not necessarily a stamp, and is important to clearly distinguish replicated or introduced old features from heritage fabric so changes to the heritage item can be readily understood in the future. The dating of new or introduced fabric may be undertaken by a number of permanent means. It is recommended that the date is written with a builder's pencil on masonry or timber. A small steel plate can be used on timber. A permanent marker pen may be used on steel elements, but not masonry or timber as the marking may deteriorate. Not all new fabric requires dating – where there are areas of new or introduced material, the date can be marked on examples, rather than on every piece. It should be noted that some treated timber and plasterboard is already dated. Marking should usually be in unobtrusive locations where elements are proposed for reinstatement. Dates may be prominent in some cases when used for commemorative purposes such as over the entrance to acknowledge major works to a building or a new wing.

Conservation Principles

193. All work should be undertaken with consideration of the conservation principles contained within the ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (ICOMOS New Zealand Charter 2010).
194. All work to be undertaken on the replacement and repair of original fabric should be undertaken by tradespeople experienced in working with these materials and heritage fabric.
195. Any reconstruction of original elements is to be undertaken in a manner that replicates the original form, size, design elements, structure and profiles and using materials sympathetic to the original to the greatest extent practicable.

Archaeology

196. HNZPT submits that the following Advice Note be attached to any consent:
Under the Heritage New Zealand Pouhere Taonga Act 2014, archaeological sites are defined as any place occupied prior to 1900 that may provide archaeological information on the history of New Zealand. An Archaeological Authority is required for any works that may modify or destroy an archaeological site. Heritage New Zealand therefore recommends that any proposed earthworks on this site are assessed by a consultant archaeologist. They will look at the extent of the occupation of the section in the past and the scope of the proposed works. Their assessment will determine whether an authority will be required for the project and if so, will form the basis for an authority application.
A local consultant can be found in the New Zealand Archaeological Association directory: <https://nzarchaeology.org/membership/consultant-directory>. There are no costs for making

an application or obtaining an archaeological authority. Any archaeological work required, including initial site assessment and as a result of any authority conditions, will incur costs and should be planned for within the project.

197. I accept this and suggest adding:

- Please contact the HNZPT regional archaeologist: archaeologistcw@heritage.org.nz or 03 363 1880 before commencing any work on the land. For more information visit <http://archaeology.nz>
- Except where an archaeological authority has been obtained from Heritage New Zealand Pouhere Taonga, should any archaeological material or sites be discovered during the course of work on the site, work in that area of the site shall stop immediately and the appropriate agencies, including Heritage New Zealand Pouhere Taonga and the Mana Whenua, shall be contacted immediately. This is in accordance with the Accidental Discovery Protocol set out in Appendix 3 of the Mahaanui Iwi Management Plan: <http://mkt.co.nz/mahaanui-iwi-management-plan/>]

Attachment 1

Christchurch District Plan Statements of Significance:

- Canterbury Museum (1870-1882 Buildings) and Setting
- Centennial Wing East Façade and Setting
- Roger Duff Wing South and West Facades and Setting
- Robert McDougall Gallery and Setting

DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
CANTERBURY MUSEUM – 11 ROLLESTON AVENUE,
CHRISTCHURCH

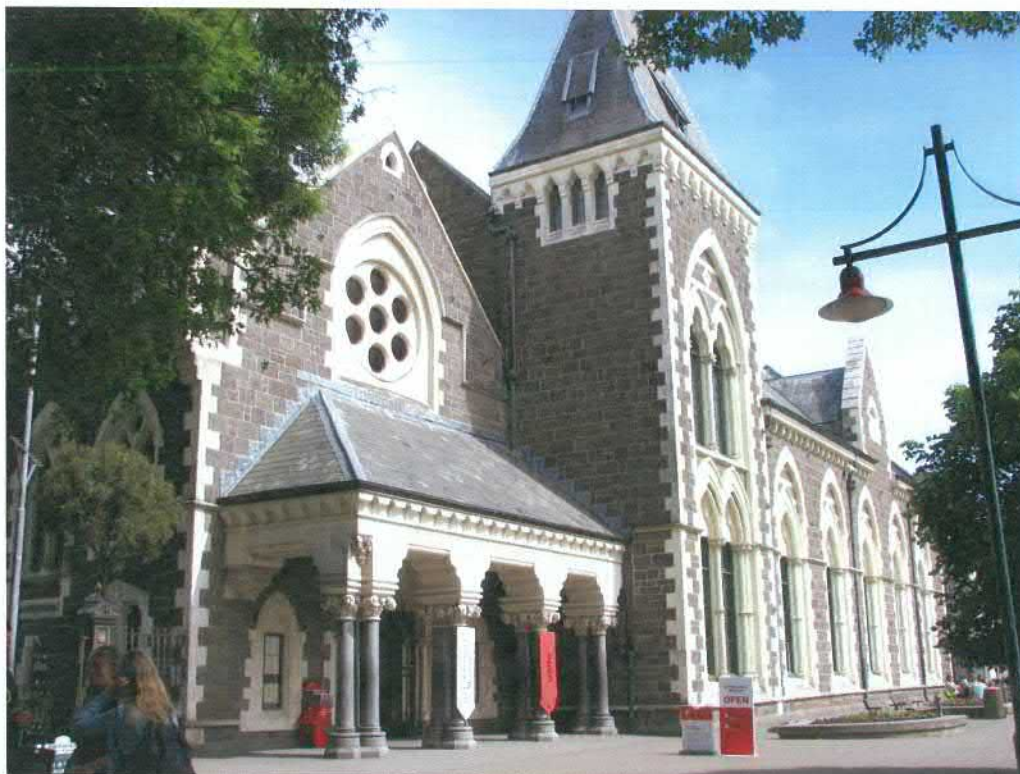
Canterbury Museum was established in 1867 by Provincial Geologist and eminent scientist Julius Haast (later Sir Julius von Haast), who became its first director. The new museum's first purpose-built building, designed by prominent Christchurch architect Benjamin Mountfort, opened in 1870. The complex of **Mountfort Buildings** was expanded several times over the next twelve years, leaving Canterbury with the colony's finest museum and a significant legacy of Gothic Revival architecture.

After the death of von Haast in 1887 the museum building programme lapsed for sixty years. It was only with the appointment of an independent museum trust board in 1947, new director Roger Duff in 1948, and the decision to make the improvement of the museum a Canterbury Centennial Memorial project that the dilapidated and outmoded complex moved into the twentieth century and began to catch up with the country's other major civic museums.

The renovated museum, with its large new **Centennial Memorial Wing** (Miller, White & Dunn), reopened in 1958. This was followed two decades later by the Anniversary Wing (John Hendry, 1977) - renamed shortly afterwards as the **Roger Duff Wing** in honour of the recently deceased director who oversaw the expansion and modernisation programme.

The complex was seismically strengthened and updated through the 1980s and 1990s, and as a consequence closed only briefly for repair following the Canterbury Earthquake sequence of 2010-2011.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 474
CANTERBURY MUSEUM (1870-1882 BUILDINGS) AND
SETTING, CANTERBURY MUSEUM – 11 ROLLESTON
AVENUE, CHRISTCHURCH**



PHOTOGRAPH: M. VAIR-PIOVA 04/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Mountfort Buildings at Canterbury Museum have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened, and for its association with noted geologist and first museum director Sir Julius von Haast and later director Dr Roger Duff.

Julius Haast, the Provincial Geologist, was instrumental in founding the museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council buildings; however it was not until 1867 that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally achieving a purpose-built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded

items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of Canterbury Museum following a competition in 1864. Mountfort worked on the museum buildings for 17 years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration. Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums. The collections it houses are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built facility that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of this institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

The Mountfort Buildings at Canterbury Museum have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. As the architect responsible for designing Christchurch's early civic and educational buildings, including the Canterbury Provincial Council Buildings, the former Canterbury College (now the Arts Centre) and Christ's College, Mountfort created a unique Gothic Revival precinct at the heart of the city.

Mountfort designed the stone buildings in stages as resources became available for the construction and extension of the museum, with the earliest section of the museum dating from 1870. The rectangular building was restrained in its exterior detailing due to limited resources, but the interior featured timber columns that ran from floor to ceiling supporting a

gallery at first floor level, and extending into large timber arched trusses that support a glazed ceiling. Now the Mountfort Gallery of Decorative Arts, this is the most significant surviving heritage interior in the museum.

Within a year of its construction it was recognised that this building was not large enough so Mountfort designed the 1872 extension that faces the Botanic Gardens. This building sat at right angles to the first section and featured a more ornate exterior with cross gables in the roofline and structural polychromy emphasising the pointed gothic arches of the window and door openings. Some original braced post and beam construction is visible in the interior of the Christchurch Street exhibition.

In 1876 the third stage of the museum was begun, extending the building to Rolleston Avenue. The 1872 building was extended eastwards and then returned to run parallel to the 1870 building, creating a U-shaped courtyard space between. This building featured a new entrance portal with columned entranceway and rose window above, which remains in use to this day. The porch abuts a tower section with pavilion roof and lancet arched windows. This façade, which also uses constructional polychromy, remains the principal facade of the museum complex. The building was completed in 1877. The gallery along the Rolleston Avenue frontage was originally a galleried double-height space like the 1870 building, but the only visible elements of this that remain are some braced posts and beams in the ground floor Iwi Tawhito exhibition space. Some trusses are concealed in the roof space above the Edgar Stead Bird Hall.

In 1882 Mountfort roofed the interior courtyard between the 1870 and 1876 wings, considerably extending the display capacity of the museum. The wide king post-type trusses in the ceiling of this single-level gallery are presently concealed in the attic storage space.

In the mid-twentieth century, the museum complex was extended to the north and west. The Rolleston Avenue façade of the Centennial Memorial Wing (1958) and the Botanic Gardens' elevation of the Roger Duff Wing (1977) are both examples of architects seeking an appropriate response to the valued nineteenth century Mountfort Buildings. With the sensitive and high profile Centennial Memorial Wing facade, Miller White and Dunn replicated the essential features of Mountfort's adjacent 1877 building in traditional materials. By contrast, John Hendry's Roger Duff Wing is a contemporary reworking of the forms, rhythms and textures of its older neighbour.

Strengthening and upgrade work commenced in the mid-1980s and was completed in the mid-1990s.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The Mountfort Buildings at Canterbury Museum have technological and craftsmanship significance for what they reveal about nineteenth century masonry construction methodologies, materials and Gothic Revival detailing, as well as later construction methods and materials employed in the twentieth century structural upgrade.

The 1870 and 1877 wings are Halswell basalt with smoky quartz rhyolite and Port Hills trachyte facings respectively. The 1877 wings are Port Hills basalt with Oamaru limestone facings and Hoon Hay basalt pillars. As Provincial Geologist, Julius von Haast reported on

the suitability of some of these local stones for building purposes. The standard of craftsmanship in the laying of the stone is notable. The stonemasons were Prudhoe and Cooper for the 1870 wing, William Brassington for the 1872 wing and James Tait, with carvings by William Brassington, for the 1877 wing. The timber elements of the building also have technological and craftsmanship significance, notably the kauri roof trusses in the 1870 wing and the trusses in the 1872 wing. The 1872 trusses still show prefabrication code numbers on many of the members. The carpenters for the 1870 wing were Daniel Reece and for the 1877 wings, the England Brothers. Also of technological note are the polychrome patterning in the roof slates and the design of the natural lighting system for the 1870 wing.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Mountfort Buildings at Canterbury Museum have high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city, and because of the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to Christ Church Cathedral. The setting of the Canterbury Museum consists of the entire museum building and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and two established trees, a red twigged lime and a European beech. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings - all sites containing Mountfort-designed buildings - contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct. The Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art Gallery.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Mountfort Buildings at Canterbury Museum are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Mountfort Buildings at Canterbury Museum and their setting are of high overall high significance to Christchurch, including Banks Peninsula. The Buildings have high historical and social significance as one of the oldest purpose-built museums in New Zealand to have been in continuous use since it was opened. They also have high historical and social significance for their association with noted geologist Julius von Haast who was instrumental in founding the museum and became its first director. The Buildings have high cultural significance as the core of Canterbury's leading museum and for their reflection of the

changing cultural function of museums over time. The Buildings have high architectural and aesthetic significance due to their nineteenth century Gothic Revival design by leading Canterbury architect Benjamin Mountfort. The Buildings have technological and craftsmanship significance for what they reveal about nineteenth century masonry construction methodologies, materials and Gothic Revival detailing; as well as later construction methods and materials employed in the twentieth century structural upgrade. The Buildings have high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city, and due to the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The Buildings are of archaeological significance for the potential they have to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

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 Salmond Architects – *A Plan for the Conservation of the Canterbury Museum Building, Christchurch - 2000*

<http://thecommunityarchive.org.nz/node/78238/description> (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED** 15/4/2016

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**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1378
*CENTENNIAL WING EAST FACADE AND SETTING,
CANTERBURY MUSEUM – 11 ROLLESTON AVENUE,
CHRISTCHURCH***



PHOTOGRAPH: V. WOODS 15/04/2016

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The façade of the Centennial Memorial Wing at Canterbury Museum has historical and social significance as part of one of the oldest purpose-built museums in New Zealand, and for its association with the Canterbury Centenary and long-standing museum director Dr Roger Duff.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally achieving a purpose-built museum

in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to its redevelopment in the 1950s as the designated Canterbury Centennial Memorial project, under the guidance of director Dr Roger Duff and the newly constituted Museum Trust Board. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north. Later Duff also oversaw the development of the Anniversary Wing (opened 1977). Following Duff's death in 1978, the wing was re-named in his honour.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The Centennial Memorial Wing façade at Canterbury Museum has high cultural significance as part of the province's leading museum, and for the illustration it provides of the changing cultural function of museums. It represents post-war director Roger Duff's commitment to public education with the provision of a lecture theatre and education area.

The collections of Canterbury Museum are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of the institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

The Centennial Memorial Wing facade at Canterbury Museum has high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which the 1950s addition reflected the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions and alterations as the principal Canterbury Centennial Memorial project.

The commission was won following a competition by Dunedin firm Miller White and Dunn (the University of Otago's architects) in 1949. The newly-constituted Canterbury Trust Board (established 1947) recognised that Mountfort's Gothic Revival buildings were a key part of their institutional identity, and were determined that it not be compromised by the addition. Miller White and Dunn addressed this concern by producing a Rolleston Avenue facade that reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. Although the western and northern elevations of the wing were modern - featuring exposed concrete and rectangular windows - the historicist Rolleston Avenue facade earned the opprobrium of the post-war generation of architects who saw it as an affront to the new Modernist architectural values of the period.

The Centennial Memorial Wing included a sky-lighted exhibition hall surrounded by smaller galleries, offices, a theatrette and storage and workshop areas. The building was opened in 1958.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Wing also underwent alteration at this time.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The Centennial Memorial Wing facade at Canterbury Museum has technological and craftsmanship significance and value as a mid-twentieth century revival of traditional masonry construction. By the post WWII era, the modern construction materials and techniques of steel and concrete had largely superseded traditional materials and craftsmanship. In the case of Canterbury Museum's Centennial Memorial Wing however, the architects responded to the sensitivity of the location and their brief by facing the Rolleston Avenue facade of the building with a traditionally constructed masonry facade.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail;

recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Centennial Memorial Wing façade at Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the colonial cultural precinct of the city. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Boulevard, looking east to Christ Church Cathedral. The setting of the Centennial Wing façade consists of the entire museum and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and established trees. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings, all sites which contain Mountfort-designed buildings, contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct. Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art Gallery.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Centennial Memorial Wing façade at Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Centennial Memorial Wing facade and its setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. The façade has high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. It also has historical and social significance for its association with long-standing twentieth century director Dr Roger Duff, who oversaw the redevelopment of the museum between the 1940s and the 1970s. The façade has high cultural significance as part of Canterbury's leading museum, and for the reflection it provides of the changing cultural function of museums over time. The facade has architectural and aesthetic significance as a sympathetic contextual response by architects Miller White and Dunn to the challenge of adding to the museum's highly-valued original Mountfort buildings. The façade has technological and craftsmanship significance as a mid-twentieth century revival of traditional masonry construction. The façade has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the city's colonial cultural precinct. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Street, facing east to Christ Church Cathedral. The façade is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

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<http://thecommunityarchive.org.nz/node/78238/description> (Miller, White and Dunn)

REPORT DATED: 10/11/2014; **REVISED:** 15/01/2016, 14/04/2016; **REVIEWED:** 15/4/2016

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PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 1379
ROGER DUFF WING SOUTH AND WEST FACADES AND
SETTING, CANTERBURY MUSEUM – 11 ROLLESTON
AVENUE, CHRISTCHURCH**



PHOTOGRAPH: V. WOOD 15/04/2016

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Roger Duff Wing facades at Canterbury Museum have high historical and social significance as part of one of the oldest purpose built museums in New Zealand to have been in continuous use since it was opened, and for its association with long-standing mid-twentieth century museum director Dr Roger Duff and the revival of interest in the Antarctic and its exploration history during his tenure.

Julius Haast, the Canterbury Provincial Geologist, was instrumental in founding Canterbury Museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council Buildings. It was not until 1867 however that this collection was opened to the public. Haast continued to develop his collection despite the limited space

available in the Provincial Council Buildings, finally achieving a purpose-built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations for items from overseas institutions. He amassed an impressive collection which was displayed in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology.

Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of the Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for twelve years, completing the nineteenth century development of the complex in four stages. Although another site was mooted by the Provincial Council, the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to the redevelopment of the museum in the 1950s as a Canterbury centennial project under the guidance of the then director Dr Roger Duff. Designed by Dunedin firm Miller, White and Dunn and opened in 1958, the Centennial Memorial Wing extended the museum building to the north.

Twenty years later, it was also Duff who was instrumental in the development of what was known initially as the Anniversary Wing, built to mark the centenary of the museum. The building was designed by local architect John Hendry to link the 1872 and 1958 blocks and contained two main floors with mezzanines and a basement. Capitalizing on renewed international interest in the Antarctic and its exploration history from the 1950s, the new block incorporated a large dedicated Antarctic gallery. The Anniversary Wing opened in 1977 but was re-named in Duff's honour following his death in the following year.

Roger Shepherd Duff (1912-1978) was employed as ethnologist at Canterbury Museum in 1938, and became director in 1948 - a position he occupied for thirty years until his sudden death at the museum in 1978. As an ethnologist, Duff is best known for the excavations he carried out on the Wairau bar in Marlborough that helped establish moa hunter culture as an early and distinct form of Maori culture. As museum director, Duff led the institution through a long period of stable administration and assured funding during which exhibitions were modernized, the building trebled in size and staff increased five-fold. He had a strong vision of the museum as a lively and popular centre of public education, and maintained a high public profile in the community.

Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the older fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Today the museum continues to develop, preserve and display more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes of 2010-2011 the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The Roger Duff Wing facades at Canterbury Museum have high cultural significance as part of the province's leading museum, and for the demonstration they provide of the changing cultural function of museums.

The collections of Canterbury Museum are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose-built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of the institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

The Roger Duff Wing facades at Canterbury Museum have high architectural and aesthetic significance as part of a major contextual addition to the nineteenth century Gothic Revival buildings of leading Canterbury architect Benjamin Mountfort, and for the way in which these 1970s additions reflect the changing needs of the museum over time.

Benjamin Mountfort designed the initial complex of buildings for Canterbury Museum in four stages over twelve years between 1870 and 1882. No further significant alterations were then made for seventy years. The museum therefore was in desperate need of expansion by the mid-twentieth century when it was decided to proceed with additions as a Canterbury Centennial project. Constructed to the north of Mountfort's complex, the Centennial Memorial Wing was completed after a long gestation in 1958. The wing was designed by Miller, White and Dunn, Dunedin architects who won the commission in competition. The design for the Rolleston Avenue façade of the Centennial Memorial Wing reinterpreted the design features of Mountfort's adjacent 1877 building in traditional masonry. By contrast, the west and north walls of the wing are modern, featuring exposed concrete and rectangular windows.

Twenty years later a further major extension was made. The Roger Duff Wing, known originally as the Anniversary Wing in commemoration of the centenary of Canterbury Museum, was designed by Christchurch architect John Hendry and opened in 1977. Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but undertook a Modernist reinterpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic Gardens (the south elevation), they feature panels of Halswell Stone set between concrete frames and concrete panels with a surface of Halswell Stone aggregate to reference the materials of the earlier building. The upper floor is cantilevered out over the Botanic Gardens. The west elevation overlooking the McDougall Art Gallery echoes the utilitarian design of the minor 1958 elevations.

After working in the offices of various architects from the early 1930s, John Hendry (1913-1987) was registered as an architect in 1944. Over the next forty years he practised in Canterbury, designing many houses and churches. Hendry was interested in the province's history and actively involved with the preservation of its architectural heritage. He was a

foundation member of the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga), and chaired the Trust's Canterbury Regional Committee (1972-1978). After his death in 1987, the then Historic Places Trust set up the John Hendry Memorial Trust to assist in the conservation and restoration of Canterbury's registered historic buildings.

Between the mid-1980s and mid-1990s, Canterbury Museum underwent seismic strengthening, renovation and restoration. Whilst these works were focussed primarily on the nineteenth century parts of the complex, the Centennial Memorial and Roger Duff Wings also underwent alteration at this time. The greatest change to the Duff wing was the insertion of a new three storey building into the Garden Court in 1993.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The Roger Duff Wing façades at Canterbury Museum have some technological and craftsmanship value as an illustration of 1970s construction techniques, and for their employment of both Halswell Stone and Halswell Stone aggregate panels as a means of contextualising the large modern addition with the Gothic Revival Mountfort Buildings.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Roger Duff Wing facades at Canterbury Museum have high contextual significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings that form the heart of the colonial cultural precinct of the city. The importance of the museum to the city is emphasised by its position at the termination of Worcester Street, looking east to ChristChurch Cathedral. The setting of the two facades (south and west) consists of the entire museum and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and established trees. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings, all sites which contain Mountfort-designed buildings, contributes to the contextual significance of the museum as part of this historic Gothic Revival precinct of buildings. The Canterbury Museum borders the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Art Gallery.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Roger Duff Wing facades at Canterbury Museum are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that

which occurred prior to 1900. Temporary buildings have been removed for the erection of permanent buildings since the nineteenth century.

ASSESSMENT STATEMENT

The Roger Duff Wing facades and their setting at Canterbury Museum are of overall high significance to Christchurch including Banks Peninsula. The façades have high historical and social significance as part of one of the oldest purpose-built museums in New Zealand. They also have historical and social significance for their association with long-standing twentieth century museum director Dr Roger Duff, who oversaw the redevelopment of the complex between the 1940s and 1970s, and with the revival of interest in the Antarctic and its exploration history from the 1950s. The façades have high cultural significance as part of Canterbury's leading museum, and for the reflection they provide of the changing cultural function of museums over time. The facades have architectural and aesthetic significance as a sympathetic contextual response to the challenge of adding to the museum's highly-valued original Mountfort buildings. The façades have technological and craftsmanship significance for the employment of both stone and stone aggregate panels as a means of contextualizing the new building in its location. The façades have high contextual significance as part of a group of Gothic Revival and Gothic Revival-inspired buildings that form the heart of the city's colonial cultural precinct. The importance of the museum to the city is emphasised by its position at the termination of the Worcester Street, facing east to Christ Church Cathedral. The façades are of archaeological significance because they have the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

- Christchurch City Council – *Architect's File – John Hendry*
 Christchurch City Council, *Heritage File – Canterbury Museum*
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Museum– 11 Rolleston Avenue – 2011*
 Fulton Ross Team Architecture – *Canterbury Museum. Building Condition Report & Cyclical Maintenance Plan – 2009*
 Salmond Architects – *A Plan for the Conservation of the Canterbury Museum Building, Christchurch - 2000*

<http://thecommunityarchive.org.nz/node/78238/description> (Miller, White and Dunn)

'Roger Shepherd Duff' in *Dictionary of New Zealand Biography* vol. IV (2000)

REPORT DATED: 10/11/2014; **REVISED:** 14/01/2016, 14/04/2016; **REVIEWED:** 15/4/2016, 30/3/2017

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 471
ROBERT MCDUGALL ART GALLERY AND SETTING –
9 ROLLESTON AVENUE, CHRISTCHURCH**



PHOTOGRAPH: M.VAIR-PIOVA, 4/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Robert McDougall Art Gallery is of high historical and social significance as the city's former public art gallery and for its association with Robert McDougall (1860-1942), prominent Christchurch businessman and philanthropist, who donated £25,000 to fund the gallery's construction. The building is also associated with the Canterbury Society of Arts (CSA), which was instrumental in securing the site of the gallery, and with James Jamieson, a prominent Christchurch builder, who bequeathed his extensive art collection to the city in 1927, with the proviso that a new gallery was built to house it.

The gallery is also associated with architect Samuel Hurst Seager, who wrote the brief for the gallery's design and was involved in the assessment of competitors. Gisborne-born architect

Edward Armstrong won the design competition in 1930 and the building opened in 1932. Somewhat unusually the foundation stone had been laid by R E McDougall four years earlier, in 1928. The gallery has further historical and social significance for its association with various directors, curators, artists and exhibitions, including William Baverstock who was the first Curator/Director (1932-69). The gallery closed in June 2002 and its collection was then relocated to the new Christchurch Art Gallery, which opened in May 2003. Two artworks from the McDougall Collection remain in situ; the Paul Dibble sculptures *E Noho Ra De Chirico*, which adorned the portico from 1996 to 2002 and were returned to their original position in August 2010. The building remains in the ownership of the Christchurch City Council and it is planned that it will become an extension of the Canterbury Museum. It received some damage in the Canterbury earthquakes of 2010/11 and remains closed while work continues on assessing and repairing it.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The building is of high cultural significance for its use as Christchurch's public art gallery for seventy years. Its ties to the cultural community extend beyond Christchurch to national and international circles as the showcase of local and overseas exhibitions. Temporary exhibitions and additions to the permanent collection often sparked passionate debate in Christchurch about the merits of particular artworks. The controversial acquisition of Frances Hodgkins' *The Pleasure Garden* by the gallery in 1951 is considered to be a milestone in New Zealand art history.

The Robert McDougall Art Gallery has cultural significance for its long association with the Canterbury Society of the Arts, which has played an important role in the development of Canterbury's artistic and cultural life. As a forum for cultural ideas and expression, the gallery also hosted concerts and public talks as part of an education outreach programme, and was supported in these endeavours by the Friends of the Robert McDougall Gallery (est. 1971).

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

The building is of high architectural and aesthetic significance for its design by architect Edward Armstrong. Armstrong was the son of an engineer and after serving overseas during World War I he studied at the Architectural Association in London. He won the Henry Jarvis Scholarship in 1920 and continued to study at the British School in Rome. Following this Armstrong lived and worked in Burma (Myanmar). Armstrong won the competition to design the Robert McDougall Art Gallery while in London and returned to New Zealand to begin the project in April 1930. Whanganui's Sarjeant Art Gallery was cited by Edward Armstrong as a reference point for the design of the McDougall Art Gallery. In 1931, Armstrong returned to London leaving the construction to be overseen by local architect William Trengrove. Trengrove designed the original furniture of the gallery and the boardroom.

The gallery has high architectural and aesthetic significance as an example of inter-war Neo-classicism. The influence of Palladian architecture can be seen in its symmetrical façade, axial planning and classical motifs both externally and internally. Internally there is fine

detailed profiles on the dado, around wall openings between galleries and skirtings, The central courtyard has Scagliola columns. It has what was considered ground breaking in its day, a natural lighting system which des remain in situ though now covered. It was designed by renowned Christchurch architect, Samuel Hurst Seager. An expert in the lighting of art galleries, Seager introduced the system to New Zealand first at the Sarjeant Gallery in Whanganui and secondly to the Robert McDougall Gallery. Seager's system was also adopted overseas. The system was considered to let in too much daylight which caused paintings to fade, resulting in the roof lights being painted over or covered in corrugated steel.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The building has high technological and craftsmanship significance for its construction, detailing and use of materials. The building is notable for its high quality craftsmanship, which can be seen in the external stone and brick work and the execution of the sculpture court, with plastered mouldings, timber trim and terrazzo floors and Scagliola columns - a composite substance which is made to imitate marble and other hard stones. The innovative natural lighting system is particularly significant. The "top side" roof lighting system, where a series of angled roof lights on either side of a central lowered ceiling reflected natural light on to the gallery walls and art work, was an important innovation for the period, receiving international acclaim at the time of the gallery's opening.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The building is of contextual significance for its setting in the Botanic Gardens. The cultivated landscape of the Botanic Gardens contains some of the earliest public plantings in the city. Aspects of the gallery's forecourt still reflect the original design intention to foreground the gallery with a well-proportioned open space, which complemented the scale of the building. The setting reflects 19th century ornamental and boundary tree planting fashions, and includes one near threatened tree species *Laurelia sempervirens*, assessed by the ICUN as being at a higher risk of global extinction. The setting also contains a plinth for the sculpture *Ex Tenebris Lux* (1937), which was removed to the Christchurch Art Gallery. The plinth was designed by Edward Armstrong.

The Gallery also has wider contextual significance in relation to other Christchurch art galleries, including the two buildings erected for the Canterbury Society of Arts in Armagh Street (1890/1894, demolished 2012 as a result of the Canterbury earthquakes), and in 1968 in Gloucester now being repaired. The gallery has further local contextual significance in relation to the former McDougall family home 'Fitzroy in Merivale, which was gifted by R E McDougall's three daughters to Nurse Maude District Nursing Association for use as a hospital.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The building and setting are of archaeological significance for their potential to hold evidence of human activity, including that which pre-dates 1900. Prior to European settlement, a large area that included the eastern part of the Botanic Gardens was a mahinga kai (food resource area) for local iwi. The Ōtākaro (River Avon), which meanders through the Botanic Gardens to the north and south of the Gallery site, was an important resource for Ngāi Tahu (Pearson, 2010). While no confirmed record exists of encampments on the site of the gallery and its immediate surroundings, anecdotal accounts document the discovery of historical artefacts and physical remains in the early 20th century. These finds by gardening staff included a Māori axe found in the 1920s and a number of koiwi (human bones). The site of the gallery also has archaeological significance given the development of the Botanic Gardens from 1859 onwards.

ASSESSMENT STATEMENT

The Robert McDougall Gallery is of high heritage significance to Christchurch, including Banks Peninsula as the city's former public art gallery. It is of high historical and social significance for its associations with the Canterbury Society of the Arts, Robert McDougall and James Jamieson. The Gallery is also of historical and social significance for its association with international, national and regionally significant exhibitions, artworks and artists. The Gallery has high cultural significance for its use as an art gallery for 70 years. The building is of high architectural and aesthetic significance for its design by New Zealand architect Edward Armstrong in the Neo-classical style. The building is of high technological and craftsmanship significance for its construction, detailing and use of materials, and in particular for the Samuel Hurst Seager-inspired natural lighting system, which was innovative both nationally and internationally. The building is of high contextual significance, being located in the Botanic Gardens. The gallery and its setting are of archaeological significance for the history of pre-1900 activity on the site by Maori and Europeans.

REFERENCES:

Robert McDougall Gallery Christchurch Conservation Plan, Dave Pearson Architects Ltd., 2010.

Historic Place item # 303 – Heritage New Zealand List
<http://www.heritage.org.nz/the-list/details/303>

Christchurch Libraries – Biography of RE McDougal
<http://christchurchcitylibraries.com/Heritage/People/McDougallIRE/>

'A Conservation Plan for Hagley Park and the Christchurch Botanic Gardens – Volume 1 History'

http://resources.ccc.govt.nz/files/CityLeisure/parkswalkways/christchurchbotanicgardens/conservationplan/Vol1History/01_Vol%201_History_Sections%201-3.2.pdf

REPORT DATED: 1 NOVEMBER 2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

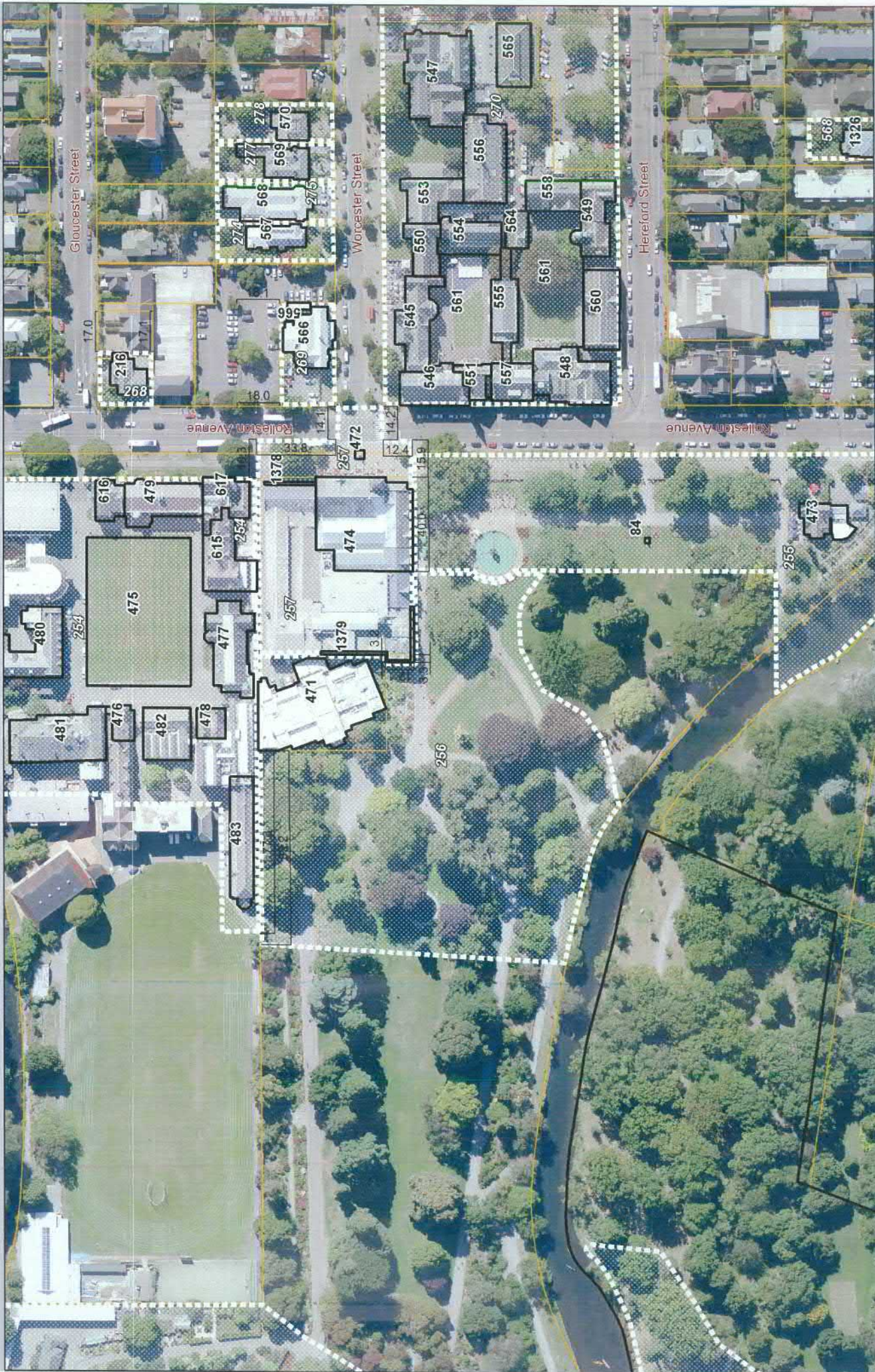
PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

Attachment 2

Christchurch District Plan Heritage Items and Settings Aerial Map no. 118 – Canterbury Museum and Robert McDougall Gallery

Heritage Items and Settings Aerial Map

Aerial Map Reference: 118
 Heritage Item Number: 471
 Heritage Setting Number: 256



Heritage Item and Setting boundaries are a visual reference only as they have been captured against specific sets of aerial photography. The outer boundary of the setting is deemed to follow:
 a) the specific measurement(s) or description of the setting boundary where they are included on the aerial map; or if not specified, then;
 b) the cadastral boundary at the nearest point to the setting boundary shown on the aerial maps
 The boundaries should only be referred to in relation to these specific photos, not survey information or building plans. There may be a visual distortion due to the angle of the aerial photography. District Plan rules do not apply for overlays extending into the Coastal Marine Area. The Coastal Marine Area is as defined in the Resource Management Act.

Scale 1 : 1,451
 Aerial photography captured in 2010
 Published On: 30/10/2017

North Arrow

Heritage Item
 Heritage Setting

Attachment 3

Christchurch District Plan Scheduled Interior Heritage Fabric – Heritage Item Number 471 – Robert McDougall Gallery

SCHEDULED INTERIOR HERITAGE FABRIC
HERITAGE ITEM NUMBER 471
ROBERT MCDUGALL GALLERY - 4 ROLLESTON AVENUE,
CHRISTCHURCH

Unless otherwise stated, the items listed below include all features noted e.g. 'doors' includes all doors in that space

| Location | Heritage Fabric |
|----------------------------|---|
| Building Structure | Roof structure Wall structure Intermediary floor structures Ground floor structure |
| Basement B2 | Space and form Brick wall Concrete slab ceiling |
| Basement - Boiler Room | Space and form Brick wall Concrete slab ceiling Concrete walls |
| Basement - Men's Toilet | Space and form |
| Basement - Women's Toilets | Space and form Plastered concrete walls Plastered concrete ceiling Concrete floor Basin Water closet and chain Timber doors with glazed upper panel |
| Basement B6 | Space and form Brick walls Concrete ceiling |
| Basement - Main Corridor | Space and form Brick partition walls Concrete structural wall and columns Concrete ceiling |
| Stairs to Basement G12 | Space and form Concrete staircase Steel balustrade Timber handrail Plastered concrete walls Concrete floor |
| North East Stairs G9 | Space and form Remnant of staircase Steel balustrade Timber handrail Plastered concrete walls |

| | |
|-----------------|--|
| | Concrete floor |
| Workshop G32 | Tapestry brick wall to original building |
| Ground Floor G2 | Space and form Terrazzo floor and skirting Timber panelled interior of external doors with glazing Fibrous plaster ceiling Plaster walls Plaster mouldings Dado rail |
| Ground Floor G3 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G4 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G5 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G6 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G7 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G8 | Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Double mahogany doors to G10 with brass hardware ¹ Timber skirtings Dado rail Plaster mouldings |

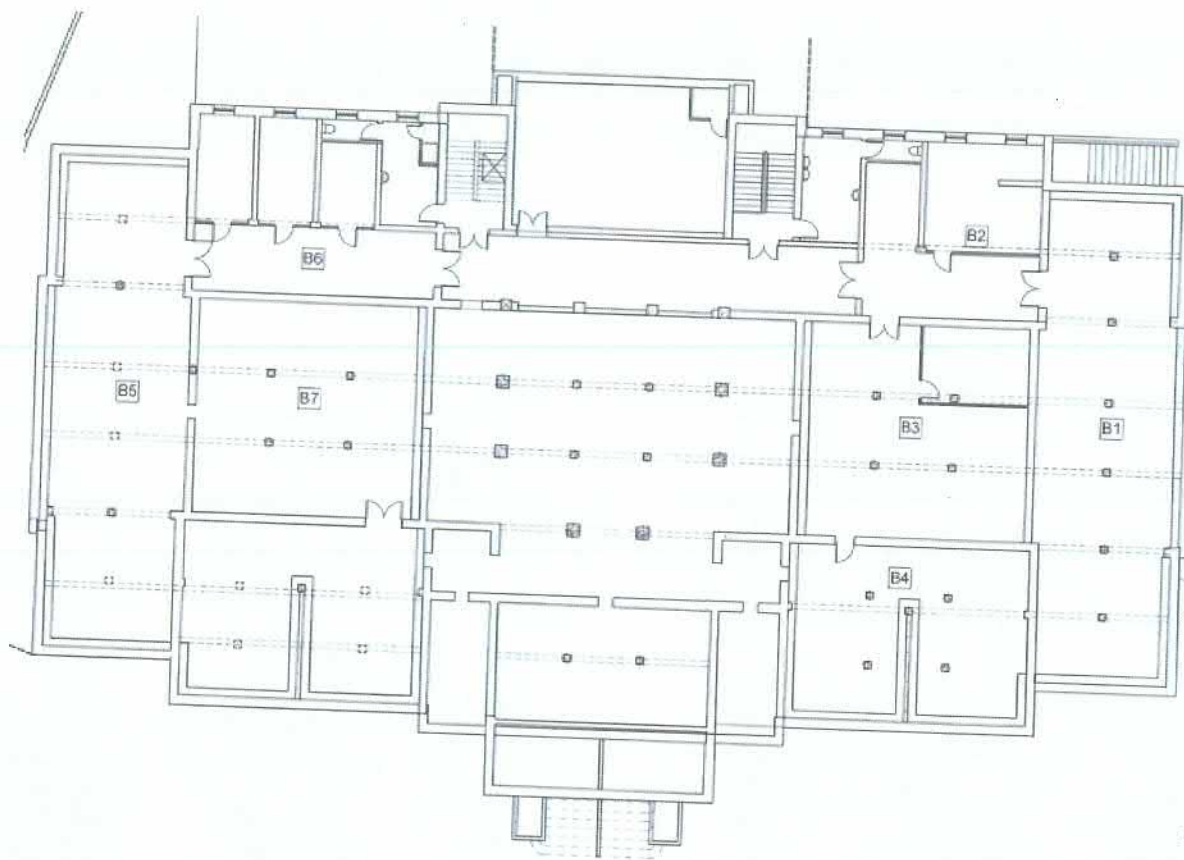
¹ Hardware includes such items as door handles, locks, push plates, key escutcheons, bolts, window latches or locks, stays, and or hinges.

| | |
|--------------------------|---|
| Ground Floor G10 | Space and form Cork tile floor Plaster moulded door surrounds with cornices Solid plaster ceilings Double mahogany doors to G8 with brass hardware Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G11 | Space and form Cork tile floor Plaster moulded door surrounds Timber skirtings and dado mould Plaster wall below dado Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G13 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G14 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G15 | Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Timber skirtings Dado rail |
| Ground Floor G16 | Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Timber skirtings Dado rail |
| Ground Floor G17 - 19 | Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G20 | Space and form Cork tile floor Solid plaster ceilings with cornices |

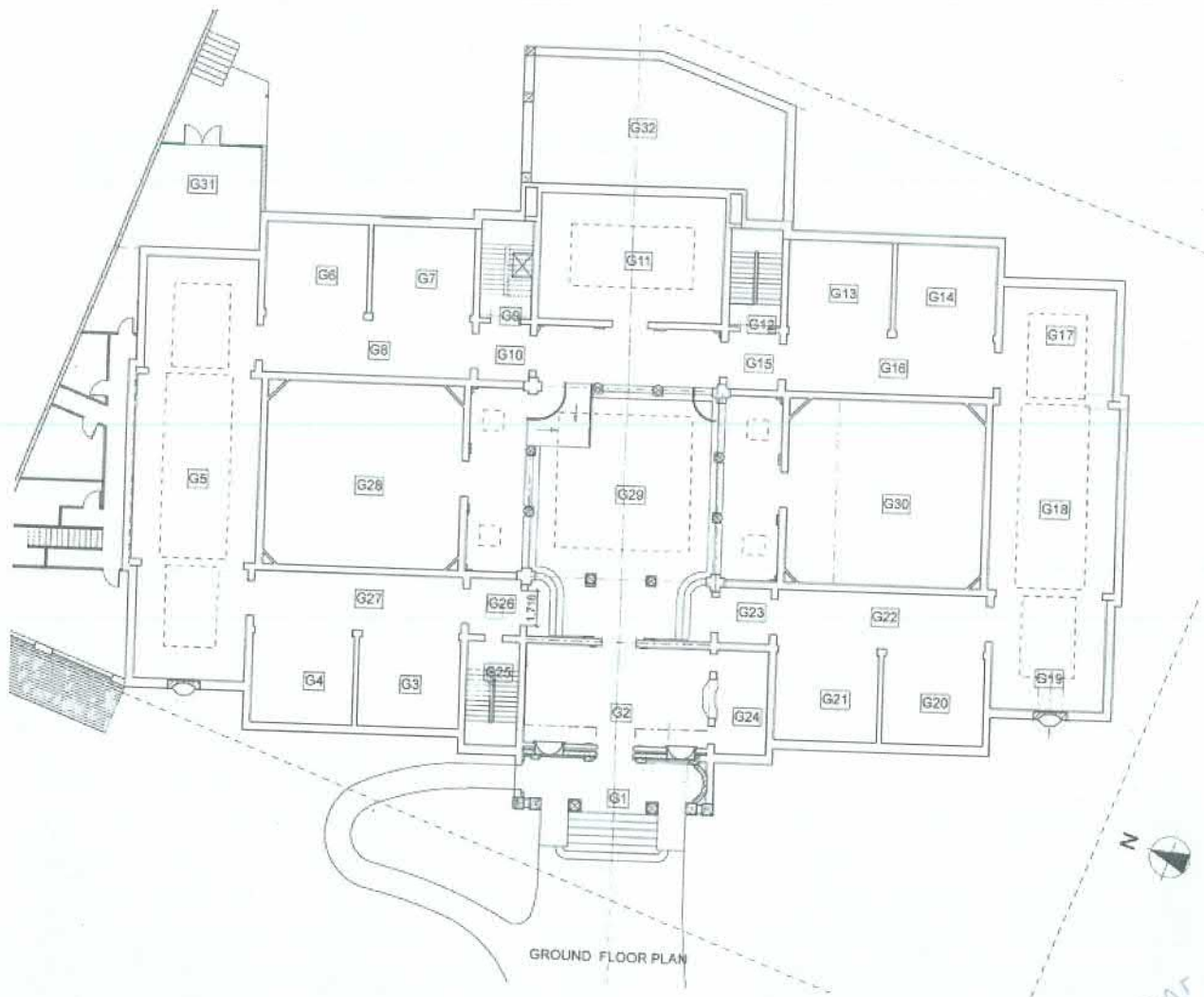
| | |
|------------------|--|
| | <ul style="list-style-type: none"> Timber skirtings Dado rail Plaster mouldings |
| Ground Floor G21 | <ul style="list-style-type: none"> Space and form Cork tile floor Solid plaster ceilings with cornices Timber skirtings Dado rail Plaster mould |
| Ground Floor G22 | <ul style="list-style-type: none"> Space and form Cork tile floor Moulded plaster surrounds to doorways Solid plaster ceilings with cornices Timber skirtings Dado rail |
| Ground Floor G23 | <ul style="list-style-type: none"> Space and form Cork tile floor Plaster moulded door surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls |
| Ground Floor G24 | <ul style="list-style-type: none"> Space and form Stained timber skirting Fibrous plaster ceilings with cornices |
| Ground Floor G26 | <ul style="list-style-type: none"> Space and form Cork tile floor Panelled door and fanlight Plaster moulded door surrounds Stained timber skirting |
| Ground Floor G27 | <ul style="list-style-type: none"> Space and form Cork tile floor Plaster moulded door surrounds Solid plaster ceilings with cornices Plastered walls Timber skirtings |
| Ground Floor G28 | <ul style="list-style-type: none"> Space and form Cork tiles Fanlight Plaster moulded door surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls Dado rail Plaster mouldings |
| Ground Floor G29 | <ul style="list-style-type: none"> Space and form Coffered ceiling in centre with cornices Vaulted ceiling in arcades Plaster cornice Plastered arches with capitals Plastered walls in ashlar pattern |

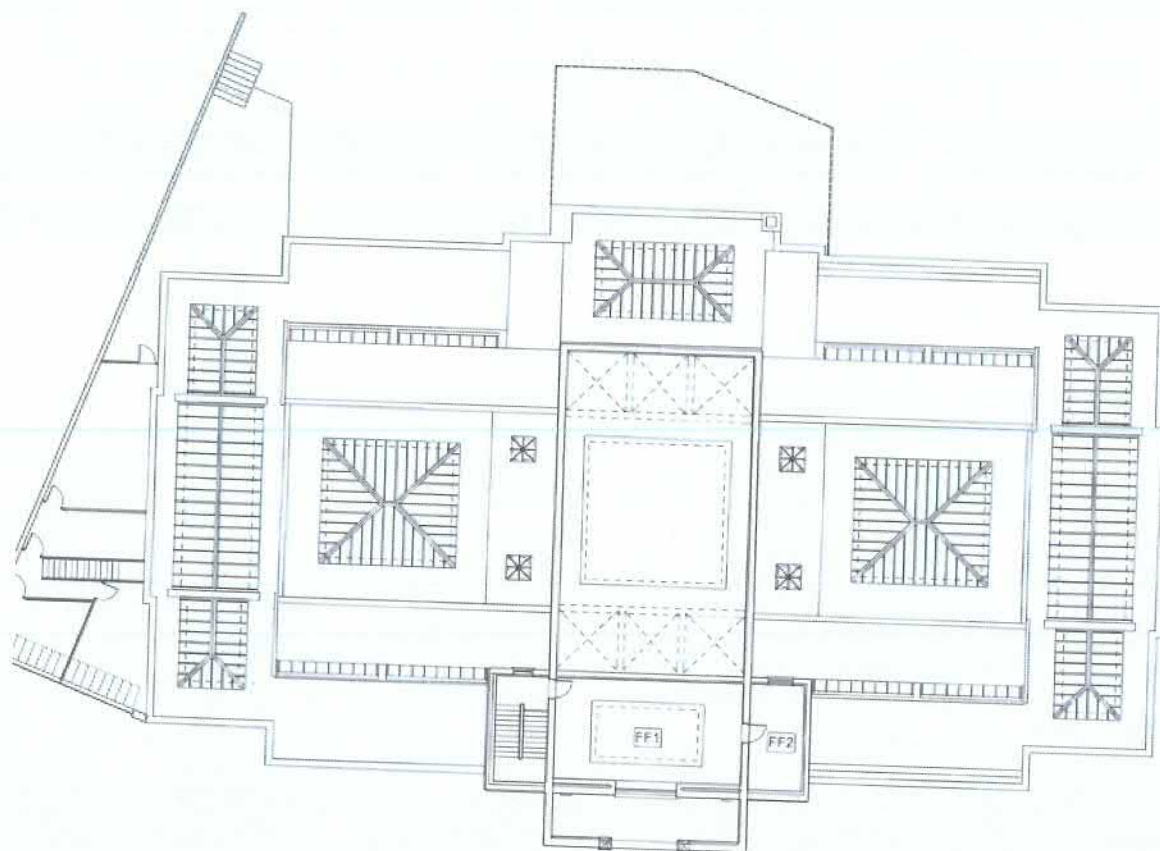
| | |
|---------------------------|--|
| | <ul style="list-style-type: none"> Plaster moulded opening surrounds with lime pointing Terrazzo floor and steps Stained timber skirting Marbled columns in arcade Ventilation grilles Light fittings in coffered ceiling |
| Ground Floor G30 | <ul style="list-style-type: none"> Space and form Cork tile floor Fanlight Plaster moulded opening surrounds Stained timber skirting Solid plaster ceilings with cornices Plastered walls Dado rail Plaster mouldings |
| Stairs to upper level G25 | <ul style="list-style-type: none"> Space and form Timber entry door with fanlight Timber architraves Steel balustrade and timber handrail Timber frame and door to boardroom Fibrous plaster ceiling with coning Plaster concrete staircase Plaster concrete walls Window access to roof |
| Boardroom and Library FF1 | <ul style="list-style-type: none"> Space and form Coffered fibrous plaster ceiling, cornices Roof light Timber moulded picture rail Timber frame and door to boardroom Timber dado capping, timber dado Timber skirting and architraves Solid plaster walls Framed window with hardware Linoleum |
| Servery FF2 | <ul style="list-style-type: none"> Space and form Timber panelled door Timber skirting and architraves Timber bench top Enamel sink basin Timber cupboards with panelled doors Linoleum floor Concrete plastered ceiling Concrete plastered walls |

Plans



BASEMENT PLAN





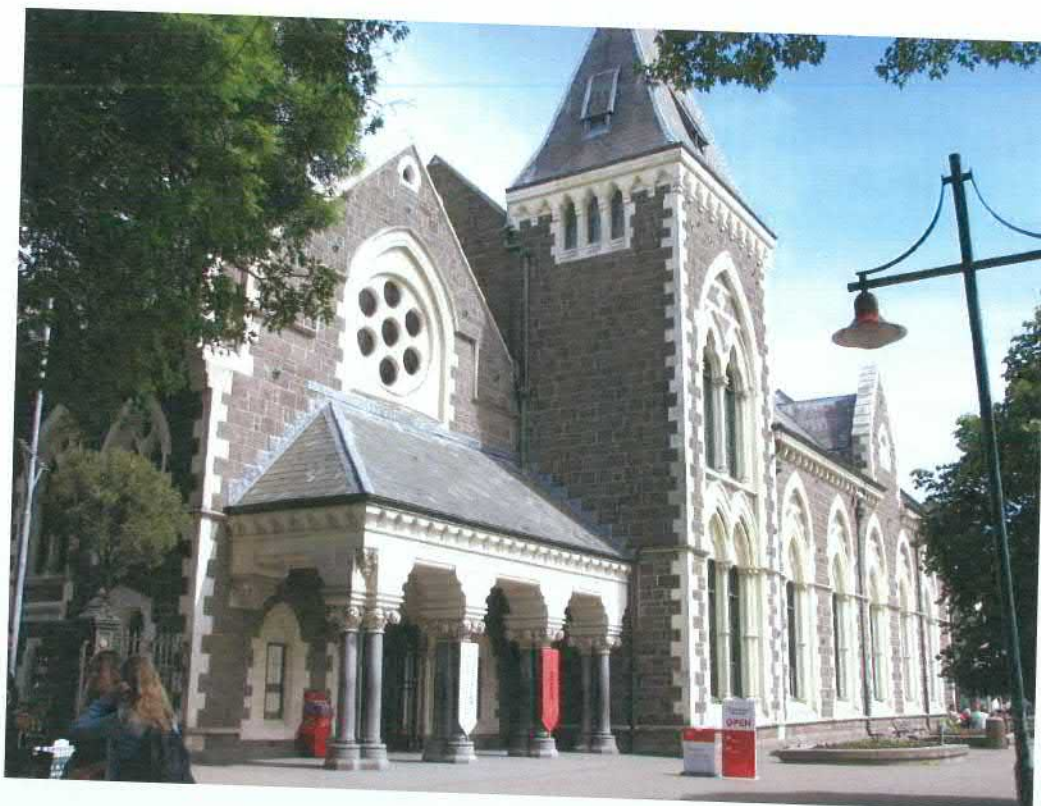
FIRST FLOOR PLAN

Source: Robert McDougall Gallery Conservation Plan, Dave Pearson, 2010

Attachment 4

Statement of Significance - Canterbury Museum and Setting, Proposed Christchurch District Plan,
Chapter 9 – Natural and Cultural Heritage, Notified 25 July 2015

**DISTRICT PLAN – LISTED HERITAGE PLACE
HERITAGE ASSESSMENT – STATEMENT OF SIGNIFICANCE
HERITAGE ITEM NUMBER 474
CANTERBURY MUSEUM AND SETTING – 11 ROLLESTON
AVENUE, CHRISTCHURCH**



PHOTOGRAPH : M.VAIR-PIOVA, 4/12/2014

HISTORICAL AND SOCIAL SIGNIFICANCE

Historical and social values that demonstrate or are associated with: a particular person, group, organisation, institution, event, phase or activity; the continuity and/or change of a phase or activity; social, historical, traditional, economic, political or other patterns.

The Canterbury Museum has high historical and social significance as one of the oldest purpose built museum buildings in New Zealand to have been in continuous use since it was opened and for its association with noted geologist Julius Von Haast and museum director Dr Roger Duff. Julius Von Haast, the Provincial Geologist, was instrumental in founding the museum. By 1861 he had installed the nucleus of the Canterbury Museum's collections in the Canterbury Provincial Council buildings, however it was not until 1867 that this collection was opened to the public. Haast continued to develop his collection despite the limited space available in the Provincial Council Buildings, finally securing a purpose built museum in 1870. Haast became the first director of the Canterbury Museum. An enthusiastic collector, he traded items such as moa bones collected during his own archaeological explorations, for items from overseas institutions. He amassed an impressive collection which was displayed

in galleries dedicated to the Arts and the Sciences, as well as his innovative Hall of Technology. Benjamin Mountfort, Canterbury's leading Gothic Revival architect, secured the contract for the construction of Canterbury Museum building following a competition in 1864. Mountfort worked on the museum buildings for 17 years, completing the 19th century development of the complex in four stages. Although another site was mooted by the Provincial Council the decision to build the museum in the Botanic Gardens was a reflection of the importance of this institution to the colony.

The museum collection received a large boost during the 1930s with the discovery of the Pyramid Valley moa swamp and the Wairau Bar moa hunter encampment. The quality of the collections obtained from these sites enhanced the reputation of the museum and led to the redevelopment of the museum in the 1950s under the guidance of the director Roger Duff. The Centennial Wing was built at this time, to mark Canterbury's centennial in 1950. Designed by Dunedin firm Miller, White and Dunn the wing extended the museum building to the north, opening in 1958. Duff also oversaw the development of the Anniversary Wing, capitalising on the international interest in the history of the exploration of Antarctica. The Anniversary Wing, so called as it was intended to mark the centennial of the museum, was designed by local architect John Hendry to link the 1872 and 1958 blocks. The wing had two main floors with mezzanines and a basement and was opened in 1977. Following Duff's death in 1978 the wing was re-named the Roger Duff Wing. Strengthening works were undertaken on the museum in the late 1980s and early 1990s. This was a three stage plan to strengthen the old fabric of the building and to reorganise exhibition areas. The design work was undertaken by the architects and engineers of Christchurch City Council. Stage three, undertaken in the early 1990s included a 3 storey infill section constructed over the garden court. Today the museum continues to develop, preserve and display its more than two million collection items, and is recognised for its particular focus on early Maori, European settlement and Antarctic exploration.

Following damage in the Canterbury earthquakes the Canterbury Museum was repaired and re-opened to the public.

CULTURAL AND SPIRITUAL SIGNIFICANCE

Cultural and spiritual values that demonstrate or are associated with the distinctive characteristics of a way of life, philosophy, tradition, religion, or other belief, including: the symbolic or commemorative value of the place; significance to Tangata Whenua; and/or associations with an identifiable group and esteemed by this group for its cultural values.

The Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums. The collections it houses are of major cultural significance to the region in terms of objects and archival material as well as holding material that is significant both nationally and internationally. As a purpose built building that has been developed and enlarged over the last 140 years the museum reflects the changing cultural function of museums and the importance of this institution to the broader community.

ARCHITECTURAL AND AESTHETIC SIGNIFICANCE

Architectural and aesthetic values that demonstrate or are associated with: a particular style, period or designer, design values, form, scale, colour, texture and material of the place.

The Canterbury Museum has high architectural and aesthetic significance due to its 19th century Gothic Revival design by leading Canterbury architect Benjamin Mountfort and for its 1950s and 1970s additions that reflect the changing needs of the museum over time.

Mountfort trained as an architect in England under Richard Carpenter, an important member of the Gothic Revival movement. Mountfort immigrated to New Zealand in 1850 and became New Zealand's pre-eminent Gothic Revival architect. As the architect responsible for designing Christchurch's early civic and educational buildings, including the Canterbury Provincial Council Buildings, the former Canterbury College, now the Arts Centre, and Christ's College, Mountfort created a unique Gothic Revival precinct at the heart of the city.

Mountfort designed the stone buildings in stages as resources became available for the construction and extension of the museum with the earliest section of the museum dating from 1870. The rectangular building was restrained in its exterior detailing due to limited resources, but the interior featured timber columns that ran from floor to ceiling supporting a gallery at first floor level, and extending into large timber arches that supported a glazed ceiling. Within a year of its construction it was recognised that this building was not large enough so Mountfort designed the 1882 extension that faces the Botanic Gardens. This building sat at right angles to the first section and featured a more ornate exterior with cross gables in the roofline and structural polychromy emphasising the pointed gothic arches of the window and door openings. In 1876 the third stage of the museum was begun, extending the building to Rolleston Avenue. The 1872 building was extended eastwards and then returned to run parallel to the 1870 building, creating a U-shaped courtyard space between. This building featured a new entrance portal with columned entranceway and rose window above, which remains in use to this day. The porch abuts a tower section with pavilion roof and lancet arched windows. This facade, which also uses constructional polychromy, remains the principal facade of the museum complex. In 1882 Mountfort roofed the interior courtyard considerably extending the display capacity of the museum.

It was not until the mid-20th century that the expansion of the museum was continued. In 1958 the Centennial Wing was constructed on the northern side of the building. This was designed by Miller, White and Dunn, architects from Dunedin who won the competition for the extension. The firm of Miller and White was established in Dunedin in 1927, and immediately took over the Dunedin practice of Edmund Anscombe, acquiring the University of Otago as a client at that time and remaining the architects for the university for many years. The firm became Miller, White & Dunn in 1949 and remained as such until the late 1970s. The design for the Centennial Wing reinterpreted the design features of Mountfort's façade along Rolleston Avenue. The west and north walls of the wing used concrete and exposed aggregate, with regular windows. The wing provided a major exhibition hall under a simple sky-lit gable roof, surrounded by smaller galleries, offices, storage and workshop areas. The garden court was created at this time.

The Roger Duff Wing was constructed on the south-west corner of the site in 1977, designed by Christchurch architect John Hendry. Hendry was a foundation member of what was the National Historic Places Trust (now Heritage New Zealand Pouhere Taonga) and after his death in 1987 the then Historic Places Trust set up the John Hendry Memorial Trust to assist in the conservation and restoration of listed historic buildings in Canterbury. Hendry's design for the museum did not attempt to reproduce the gothic detailing of Mountfort's work, but did undertake a Modernist reinterpretation of the gothic style, through the form and rhythm of the design. Where the exterior walls are visible from the Botanic gardens, they feature panels of Halswell stone set between concrete frames and concrete panels with a surface of Halswell aggregate to match the materials of the earlier building. The west wall behind the McDougall Art Gallery references the design of the 1950s wing.

1993 a new structure of three floors over the garden court was undertaken to create a new ground floor exhibition space and a series of storage/work areas above, with a new space at the top of the building for the whale skeleton.

TECHNOLOGICAL AND CRAFTSMANSHIP SIGNIFICANCE

Technological and craftsmanship values that demonstrate or are associated with: the nature and use of materials, finishes and/or technological or constructional methods which were innovative, or of notable quality for the period.

The Canterbury Museum has technological and craftsmanship significance and value for what it may reveal about 19th century masonry construction methodologies, materials and Gothic Revival detailing as well as later construction methods and materials employed in the twentieth century structural upgrade. The 1870 and 1877 wings are Halswell basalt with smoky quartz rhyolite and Port Hills trachyte facings respectively. The 1877 wings are Port Hills basalt with Oamaru limestone facings and Hoon Hay basalt pillars. As Provincial Geologist, Julius von Haast reported on the suitability of some of these local stones for building purposes. The standard of craftsmanship in the laying of the stone is notable. The stonemasons were Prudhoe and Cooper for the 1870 wing, William Brassington for the 1872 wing and James Tait, with carvings by William Brassington, for the 1877 wing. The timber elements of the building also have technological and craftsmanship significance, notably the kauri roof trusses in the 1870 wing and the trusses in the 1872 wing. The 1872 trusses still show prefabrication code numbers on many of the members. The carpenters for the 1870 wing were Daniel Reece and for the 1877 wings, the England Brothers. Also of technological note are the polychrome patterning in the roof slates and the design of the natural lighting system for the 1870 wing.

CONTEXTUAL SIGNIFICANCE

Contextual values that demonstrate or are associated with: a relationship to the environment (constructed and natural), a landscape, setting, group, precinct or streetscape; a degree of consistency in terms of type, scale, form, materials, texture, colour, style and/or detail; recognised landmarks and landscape which are recognised and contribute to the unique identity of the environment.

The Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city and the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The setting of the Canterbury Museum consists of the entire museum building and extends out from the Rolleston Avenue facade over the forecourt/footpath in front of the museum to include the statue of Rolleston and two established trees, a red twigged lime and a European beech. The proximity of the Arts Centre, Christ's College, and the Canterbury Provincial Council Buildings, all sites which contain Mountfort designed buildings, contribute to the contextual significance of the museum as part of this historic Gothic Revival precinct of buildings. The Canterbury Museum sits in the Botanic Gardens and is thus associated with other buildings in the gardens including the Curator's House and the Robert McDougall Gallery.

ARCHAEOLOGICAL AND SCIENTIFIC SIGNIFICANCE

Archaeological or scientific values that demonstrate or are associated with: the potential to provide information through physical or scientific evidence an understanding about social historical, cultural, spiritual, technological or other values of past events, activities, structures or people.

The Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900. Temporary buildings have been removed for the erection of permanent buildings since the 19th century.

ASSESSMENT STATEMENT

The Canterbury Museum and its setting are of overall high significance to Christchurch including Banks Peninsula as one of the oldest purpose built museum buildings in New Zealand to have been in continuous use since it was opened. It has high historical and social significance and for its association with noted geologist Julius Von Haast who was instrumental in founding the museum and became the first director of the Canterbury Museum and museum director Dr Roger Duff who oversaw the redevelopment of the museum in the 1950s. The Canterbury Museum has high cultural significance as Canterbury's leading museum and for its reflection of the changing cultural function of museums over time. The museum has high architectural and aesthetic significance due to its 19th century Gothic Revival design by leading Canterbury architect Benjamin Mountfort and for its 1950s and 1970s additions that reflect the changing needs of the museum over time and reflections of changing architectural taste. The Canterbury Museum has technological and craftsmanship significance and value for what it may reveal about 19th century masonry construction methodologies, materials and Gothic Revival detailing as well as later construction methods and materials employed in the twentieth century structural upgrade. The Canterbury Museum has high contextual significance as part of a group of Gothic Revival buildings that form the heart of the early colonial cultural precinct of the city and the importance of the museum to the city, which is emphasised by its position at the termination of the Worcester Boulevard, looking east to ChristChurch Cathedral. The Canterbury Museum is of archaeological significance because it has the potential to provide archaeological evidence relating to past building construction methods and materials, and human activity on the site, possibly including that which occurred prior to 1900.

REFERENCES:

- Christchurch City Council – *Architect's File – John Hendry*
 Christchurch City Council, *Heritage File – Canterbury Museum*
 Christchurch City Council, *Christchurch City Plan – Listed Heritage Item and Setting. Heritage Assessment – Statement of Significance. Canterbury Museum– 11 Rolleston Avenue – 2011*
 Fulton Ross Team Architecture – *Canterbury Museum. Building Condition Report & Cyclical Maintenance Plan – 2009*
 Salmond Architects – *A Plan for the Conservation of The Canterbury Museum Building, Christchurch - 2000*
<http://thecommunityarchive.org.nz/node/78238/description>

REPORT DATED: 10/11/2014

PLEASE NOTE THIS ASSESSMENT IS BASED ON INFORMATION AVAILABLE AT THE TIME OF WRITING. DUE TO THE ONGOING NATURE OF HERITAGE RESEARCH, FUTURE REASSESSMENT OF THIS HERITAGE ITEM MAY BE NECESSARY TO REFLECT ANY CHANGES IN KNOWLEDGE AND UNDERSTANDING OF ITS HERITAGE SIGNIFICANCE.

PLEASE USE IN CONJUNCTION WITH THE CCC HERITAGE FILES.

Appendix 5

Peer review of Heritage advice – Heike Lutz

IN THE MATTER The Resource Management
Act 1991 ("the Act")

AND

IN THE MATTER of an application by
Canterbury Museum in
regard to RMA/2020/2852 for
redevelopment works to
Canterbury Museum and
Robert McDougall Gallery at
9 & 11 Rolleston Avenue,
Christchurch

STATEMENT OF EVIDENCE OF
HEIKE BRIGITTE LUTZ (HERITAGE PEER REVIEW)

1. INTRODUCTION

1.1 My full name is Heike Brigitte Lutz. I am the director of BCon Consultants Ltd, an Auckland based architectural building conservation practice.

Qualifications and experience

1.2 I am a building conservation consultant and hold a Master of Architecture degree from the Technical University of Applied Sciences in Berlin, Germany. I have over 35 years of experience in the architectural and building conservation fields. I am an Independent Hearings Commissioner for Auckland Council, Hamilton City Council, Palmerston North City Council and Christchurch City Council, and I am an accredited Mediator.

1.3 Full details of my qualifications and experience are set out in Appendix 1.

Code of Conduct

1.4 I confirm that I have read the Code of Conduct for expert witnesses contained in the 2014 Environment Court Practice Note and that I agree to comply with it. I confirm I have considered all the material facts that I am aware of that might alter or detract from the opinions I express. In particular, unless I state otherwise, this evidence is within my sphere of expertise and I have not omitted to consider material facts known to me that might alter or detract from the opinions I express.

Purpose and scope of evidence

- 1.5 I have been engaged by Christchurch City Council to provide a peer review of Amanda Ohs' Heritage Evidence, dated 6 May 2021, and to provide my professional opinion in terms of the effects of the proposal on heritage values.
- 1.6 I am a regular visitor to Christchurch and understand the relationships of the various buildings of heritage significance in the city centre very well. I am involved in the works undertaken at the Christ Church Cathedral, and the Citizen's War Memorial.
- 1.7 I have undertaken a site visit of the Canterbury Museum and its setting on 7 April 2021. I reviewed the following documentation:
- (a) Canterbury Museum Redevelopment - Resource Consent Application for the Redevelopment of the Canterbury Museum and Robert McDougall Gallery, dated 4 December 2020 (Part1 and 2);
 - (b) Heritage Evidence of Amanda Ohs on behalf of Christchurch City Council, dated 6 May 2021;
 - (c) Canterbury Museum Building Conservation Plan, dated 14 October 2019, Dave Pearson Architects;
 - (d) Christchurch District Plan (objectives and rules relevant to this application regarding heritage); and
 - (e) ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value, 2010;
- 1.8 The proposal is described in detail in the application and in Ms Ohs' heritage evidence, including details of the works proposed, the heritage significance of the scheduled structures and the relevant District Plan provisions. For the sake of brevity, I adopt this information and will not repeat any of this here.
- 1.9 My evidence is structured as follows:
- (a) Peer review of Amanda Ohs' heritage evidence (Section 3) including;
 - (i) Activity Status and Demolition;
 - (ii) Building Use;
 - (iii) Canterbury Museum buildings and setting;

- (iv) 20th Century Museum Buildings;
- (v) Centennial Wing Façade and Setting;
- (vi) Roger Duff Wing Facades and Setting;
- (vii) Base Isolation and Basement Storage;
- (viii) New Buildings;
- (ix) Museum Buildings as a Whole;
- (x) Robert McDougall Art Gallery; and
- (xi) Conditions.

(b) Conclusions (Section 4).

1.10 A summary of my evidence is set out in Section 2.

2. SUMMARY

2.1 Generally, Ms Ohs' evidence is thorough and considers all relevant matters in a succinct, professional and knowledgeable manner. It provides clearly structured information and assessment for the buildings against the relevant planning framework. Her reasoning is clear and comprehensible and is based on conservation best practice principles.

2.2 Having reviewed Ms Ohs' heritage evidence, I agree with her assessments, reasoning, and resulting conclusions on the following matters:

- (a) The proposed changes to the Roger Duff Wing fall under the definition of demolition, not alteration, or partial demolition.
- (b) Overall, the adverse effects of the changes proposed to the Mountford Buildings is minor and the reconstruction of lost heritage fabric has a positive effect.
- (c) The adverse effects of the changes proposed on the Centennial Wing Façade and setting are more than minor, however, with conditions in place as suggested by Ms Ohs these effects can be reduced to a minor level.
- (d) The extent of the changes proposed to the Roger Duff Wing will result in the loss of significant heritage fabric and the integrity and

authenticity of the scheduled facades and overall, in significant adverse effects on heritage values.

- (e) The base isolation proposed as well as the creation of collection storage in the basement result in positive effects.
 - (f) The new buildings proposed within the Museum setting require the demolition of non-scheduled structures which will generally have no adverse effects. Overall, the new buildings maintain the heritage values of the scheduled buildings and their setting and any adverse effects on heritage are minor.
 - (g) The modifications to the Robert McDougall Gallery include changes to significant fabric which is generally not desirable, however, in light of the long term benefits of these changes for the continued use of the Gallery these changes are acceptable and on balance effects on heritage are minor.
- 2.3 In my professional opinion Ms Ohs' position to endorse the application in large parts, however, to refuse support for the extensive redesign of the two scheduled Roger Duff Wing facades and the removal of a 'slice' of original fabric of the Centennial Wing façade is justified, and I agree with her view.

3. PEER REVIEW

- 3.1 Ms Ohs' evidence is thorough and considers all relevant matters in a succinct, professional and knowledgeable manner. It provides clearly structured information and assessment for the buildings against the relevant planning framework, the Building Conservation Plan and the NZ ICOMOS Charter. Her reasoning is clear and comprehensible and is based on conservation best practice principles. She provides useful conceptual ideas for alternatives where she does not support the application, and includes justified conditions to ensure measurable outcomes for the protection of heritage values.

Activity Status and Demolition

- 3.2 The Applicant applied for a restricted discretionary activity on the basis (among others) that the changes to the Roger Duff Wing fall under the classification of alterations due to partial demolition only. Ms Ohs disagrees with this based on her understanding that the works do not meet the definition of partial demolition. This has an effect on the activity status being restricted discretionary or discretionary.

- 3.3 I note that all of the application documentation refers to the removal of the façade elements on the Roger Duff Wing as demolition, and the demolition is depicted in the demolition plans as no different than the demolition of other parts of the Museum complex.
- 3.4 I agree with Ms Ohs that the demolition does not meet the partial demolition criteria. Firstly, it needs to be acknowledged that out of the entire building only two facades are scheduled. While it is generally not a desired heritage protection approach to reduce the significance of a building to two facades only, disregarding the greater integrity of the building, this is the situation we find here.
- 3.5 The demolition proposed consists in my opinion of a substantial amount of these two facades when compared with the fabric remaining. While it is proposed to reuse a certain volume of fabric in the redesign, this has still a negative effect on the authenticity and integrity of the facades and therefore a negative impact on its heritage significance.
- 3.6 As Ms Ohs describes,¹ 'partial demolition' is limited to permanent demolition of elements that do not result in significant loss of heritage fabric and form. In contrast, 'demolition' includes destruction of substantial parts resulting in significant loss of heritage fabric and form. In my view the changes proposed here are extensive and are in alignment with the description of demolition.

Buildings' Use

- 3.7 The application has very convincingly established the need for changes to the Museum complex to ensure the ongoing use of the Museum and Gallery into the future. Ms Ohs has highlighted how the ongoing use is vital for the retention of the heritage buildings and in this case contributes positively to their heritage values.
- 3.8 I fully accept the need for change and agree with Ms Ohs that these benefits are supportable.

Canterbury Museum buildings and setting

- 3.9 As the earliest buildings on site the buildings are of high significance and their exteriors are assessed as of primary significance, and the 1882 building as of secondary significance. On the basis of their status and importance

¹ Heritage Evidence of Amanda Ohs on behalf of Christchurch City Council, dated 6 May 2021 (para 25-26)

the application limits any interventions to those that are necessary only to achieve the ongoing use.

- 3.10 Ms Ohs agrees with most of the changes proposed including the reconstruction of previously removed exterior elements such as flèche and chimneys as a means to restore greater intactness of the buildings, the new opening and infill of an opening in the north façade of the 1877 building, partial removal of the roof and new opening for circulation (1882 building), and a new bridge connecting to the 1882 building. There is a requirement for these alterations that will ensure the future use of the Museum complex, and it has been made clear that these alterations are kept to a minimum to retain as much original fabric as possible and to be distinguishable as modern interventions. In my opinion this is a sensible conservation approach and I agree with Ms Ohs that these alterations have no more than minor effect on the heritage values of the place.
- 3.11 Ms Ohs also confirms that exposing of original heritage fabric of the north facades of the 1870, 1872 and 1882 buildings, and west façade of 1870 building by removing additions that are of no heritage value is appropriate and I agree.
- 3.12 It is proposed to also reveal the 1877 north façade so it can be appreciated from the exterior. In contrast to the other revealed facades, here the demolition of significant heritage fabric is proposed, rather than the removal of non-heritage fabric to achieve this. Ms Ohs disagrees with this approach and states that the benefit of revealing the façade from the exterior does not outweigh the demolition of significant heritage fabric, in addition, the amount of façade that could be seen from the exterior is limited. She also notes that the façade is already visible in parts from the interior and she suggests that a refinement in the design could allow for even more to be seen from the interior. This suggestion is in my opinion a more successful method for the protection and retention of heritage fabric.

20th Century Museum Buildings

- 3.13 As mentioned earlier, the Mountford Buildings are of prime significance due to their age and the heritage values they hold. In comparison, the newer 20th century buildings are assessed as of lesser significance. The application proposes changes of greater impact to these newer buildings. Ms Ohs agrees that changes are more appropriate for these buildings of lesser significance, however, she proposes there is a limit to the changes to ensure the buildings retain important heritage values. I consider Ms Ohs' approach a valid conservation method for preventing the loss of significant heritage fabric.

Centennial Wing Façade and Setting

- 3.14 The Centennial Wing Façade is proposed to be altered to introduce a 600mm glass gap at the junction to the 1877 building. The application provides as rationale for this with a number of explanations. A seismic gap is required between these two buildings, the glass gap will reveal the façade of the 1877 building, and the gap provides a better distinction between these buildings of different ages.
- 3.15 Ms Ohs contests that while she sees the requirement for a seismic gap, this has not been detailed, and 600mm width are most likely not required to achieve seismic separation. With respect to the greater distinction between the 1877 and 1958 elements she notes that there is subtle but perceivable, and commonly used, distinction (set back, height subservience) that does not require further highlighting. As discussed above, in the discussion of revealing facades, the limited view to the 1877 façade through the gap from the exterior comes with the cost of losing original significant heritage fabric.
- 3.16 I agree with all three points made by Ms Ohs. Structural separation can be achieved with less impact on heritage fabric and a more subtle approach. Since the 1877 façade can be partially seen from the interior there is no need to sacrifice original significant fabric to further reveal this façade to the exterior, and the distinction between 1877 and 1958 has been achieved already as described, this needs no further emphasis. Generally, she correctly applies the measure of 'as little as possible intervention' , a motto that is prime in the conservation of built heritage.

Roger Duff Wing Façades and Setting

- 3.17 It is proposed to alter the Roger Duff Wing to allow for a visual connection of a new café with the Botanic Gardens. This process involves the demolition of a substantial part of the two scheduled facades and the redesign of these facades that results in a different appearance, form and mass of the scheduled facades. As Ms Ohs notes, the facades are scheduled as significant for their high architectural, aesthetic and contextual significance, among others. This significance is directly interlinked with the design, form and mass of the existing facades.
- 3.18 The Facades have been slightly modified in the past; however, these modifications are arguably reversible and, more importantly, have not changed the form and mass of the facades to a substantial degree. The visual and spatial impact that the new design has can be seen clearly when

comparing the 'South elevation when Roger Duff Wing first built'² and the 'proposed' elevation³, as well as the perspective views of the west elevation⁴.

- 3.19 Ms Ohs concedes that for these elements of lesser significance a certain amount of change is acceptable. I agree with her view, since this reflects common building conservation practice. However, I also agree with her understanding that these changes are limited to the extent that they do not detract from the heritage significance that the facades were afforded. As can be seen in the comparison mentioned above, the changes are substantial and result in a new appearance of the facades, a change in mass and form, architectural detail and style. Ms Ohs has provided a detailed assessment on this effect, and offers some conceptual ideas as to changes that could be supported. I agree with her findings and her conclusion that the changes currently proposed will result in significant adverse effects.

Base Isolation and Basement Storage

- 3.20 As mentioned earlier, the application makes a compelling case for the need of new storage and other amenities for the Museum and the Gallery. It is also uncontested that structural strengthening is required to ensure the safety of the public as well as the longevity and survival of the structures into the future.
- 3.21 A base isolation system is proposed in addition to large basement storage facilities. To accommodate these works, there is a potential loss of a certain amount of original heritage fabric involved below the Mountford Buildings, although changes have been made in the past to these areas.
- 3.22 I agree with Ms Ohs assessment that the introduction of the base isolation and the provision of a future proof amount of storage is a positive benefit for the ongoing use of the Museum and Gallery. I also agree that the works will have no more than minor adverse effects on heritage values, due to them being below ground and not visible from street level and therefore being sensitive to the existing setting of the Museum.

New Buildings

- 3.23 There are a number of new buildings proposed to replace existing buildings and additions that are of no heritage value or even intrusive. Firstly, the

² Canterbury Museum Redevelopment - Resource Consent Application for the Redevelopment of the Canterbury Museum and Robert McDougall Gallery, dated 4 December 2020, Part1, p159

³ Canterbury Museum Redevelopment - Resource Consent Application for the Redevelopment of the Canterbury Museum and Robert McDougall Gallery, dated 4 December 2020, Part1, p163

⁴ Canterbury Museum Redevelopment - Resource Consent Application for the Redevelopment of the Canterbury Museum and Robert McDougall Gallery, dated 4 December 2020, Part1, p165

removal of those elements will result in a positive effect with regards to the heritage values of the scheduled structures as well as the usability of the Museum complex.

- 3.24 The designs for these new buildings are of a nature that is complementary to the existing complex, however well distinguishable as new additions. Materials used and connections proposed with existing buildings are sensitive to the existing built environment and are acquiescent in nature.
- 3.25 I agree with Ms Ohs' assessment that any adverse effects of the new buildings within the context of the existing Museum complex are no more than minor with regards to heritage.

Museum Buildings as a Whole

- 3.26 The District Plan has the significant elements of the Museum complex scheduled individually. Ms Ohs has therefore, as a logical progression, undertaken her assessments for the individual buildings. She was however asked to also provide an assessment for the Museum complex as a whole.
- 3.27 I understand the Museum complex to include as buildings of heritage value and significance the collection of Mountford buildings, the Roger Duff Wing facades, and the Centennial Building Rolleston Ave façade and street fronting roof element.
- 3.28 Ms Ohs has assessed the works proposed in detail against the heritage values identified in an earlier assessment for the Museum by Council (2015). Overall, Ms Ohs reaches the conclusion that the adverse effects of the proposal on the scheduled structures and setting to be more than minor.
- 3.29 Her assessment identifies positive effects including:
- (a) Base isolation for structural stability;
 - (b) Basement storage to accommodate current collections and future growth; and
 - (c) The continued use of the buildings as a Museum.
- 3.30 The following values are assessed as being maintained with the proposal:
- (a) High historical and social significance;
 - (b) Technological and craftsmanship significance.

- 3.31 The following values are assessed as being reduced with the proposal:
- (a) high architectural and aesthetic significance, due to changes to the Roger Duff Wing;
 - (b) high contextual significance, due to the changes to Roger Duff Wing and Centennial Wing façade 'slice';
 - (c) archaeological significance, due to further ground disturbance.

3.32 The assessment is concluded noting that:

3.33 *"If the proposal were revised to: provide subtle seismic gaps between the 19th and 20th century buildings; retain the full extent of the Rolleston Avenue façade of the Centennial Wing façade; and reduce the extent of change to the Roger Duff Wing, the adverse effects could potentially be reduced to minor."*⁵

3.34 In my opinion, there is possibility for refinement of the design in relation to those few elements that are currently detracting from the heritage values of the Museum complex, and I agree with Ms Ohs that a fully supported application could be achieved.

Robert McDougall Art Gallery

3.35 The Art Gallery is a separate building to the Museum; however, it is proposed that the Gallery will be linked to the Museum and incorporated into the wider Museums function.

3.36 The proposal includes the demolition of the Canaday Wing which is rated as of 'some' significance, and a number of ancillary buildings and features, all of which do not have any heritage value. The demolition of the structures of no value is in my view positive with regards to the effects on heritage values of the Robert McDougall Gallery, while the demolition of the Canaday Wing results in less than minor adverse effects due to its limited significance.

3.37 Some of the fabric proposed to be demolished in the basement has been scheduled as highly significant, due to it being the original fabric of the basement structure, before alterations have been introduced over time. Best conservation practice would guide for these elements to be protected and retained.

3.38 In this particular case, I agree with Ms Ohs and the applicant that the loss of this fabric is acceptable. The removal of the fabric is necessary to install

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base isolation in the building and will also allow for greater flexibility for storage. The application confirms that both of these matters cannot be adequately addressed without removal of the original fabric. A mitigating factor is the proposed removal of some of the elements (e.g. stairs and rail) and their reinstatement. This approach reduces the amount of fabric lost and compensates for some of the lost integrity and authenticity in these areas.

- 3.39 The application also proposes to rebuild the Canaday Wing and to erect two more new buildings within the Gallery setting and a glass link to the Museum. Ms Ohs has evaluated each of these changes and provided clear weighing of values, benefits and adverse effects. Her reasoning is lead by best conservation practice and I agree with her that these changes are on balance acceptable and have no more than minor adverse effects.

Conditions

- 3.40 The application is based on a concept design and a range of detailing that is crucial for the protection of heritage values is not yet available for review of its appropriateness or otherwise.
- 3.41 There are also a number of instances, where conditions are helpful to ensure the implementation of the proposed works, should consent be granted, is undertaken based on best conservation practice and methodologies.
- 3.42 Ms Ohs has provided a list of conditions that she considers necessary and helpful to provide sufficient clarity, guidance and insurance as to the outcomes expected. The following matters are included that are relevant for the appropriate protection of heritage values:
- (a) Induction Process;
 - (b) Temporary Protection Plan (TTP);
 - (c) Scaffolding;
 - (d) Monitoring;
 - (e) Vibration Monitoring;
 - (f) Photographic Record;
 - (g) Date Stamping; and
 - (h) Methodologies, scope of works, specifications and plans.

3.43 In addition, Ms Ohs provided a list of Advice Notes that are a valuable guide with regards to expected processes and methodologies.

3.44 In my professional opinion I find all conditions proposed by Ms Ohs required to ensure best heritage outcomes for this project and the guiding Advice Notes appropriate and effective.

4. CONCLUSION

4.1 On the basis of the above, in my professional opinion, the assessment of Ms Ohs for the Canterbury Museum Redevelopment is thorough and considers all relevant matters in a succinct, professional and knowledgeable manner. It provides clearly structured information and assessment for the buildings against the relevant planning framework. Her reasoning is clear and comprehensible and is based on conservation best practice principles.

4.2 I concur with Ms Ohs' findings and agree that the proposal is overall well thought through and shows clearly the necessity for the changes proposed. Many aspects of the proposal have positive effects, however the significance of the changes proposed to the Roger Duff scheduled facades, as well as the glass gap proposed between the scheduled Centennial Wing façade and the 1877 Mountford building result in loss of significant heritage fabric and architectural design solutions that are in contrast with the District Plan framework, the Building Conservation Plan, and the ICOMOS NZ charter (2010).

4.3 In my view these proposed changes will result in the unnecessary loss of heritage values that has not been mitigated, and therefore the adverse effects on heritage are more than minor. As noted, a refinement of the design solutions for these two buildings could result in a fully supportable application from a heritage perspective.

Heike Lutz

11 May 2021

APPENDIX 1

CV Heike Lutz

HEIKE LUTZ

Dipl Ing Arch, M.Arch

Qualifications and Professional Development

- NZ Certificate, He Papa Tikanga Maori (Te Wananga o Aotearoa)
 - Accredited Independent Hearings Commissioner (MfE),
 - Accredited Mediator (LEADR)
 - CoP, Conservation Architecture, (University of Auckland),
 - Master of Architecture, University of Applied Science (Berlin, GER)
 - Registered Educator, 1st State College for Educators (Berlin, GER)
- Maritime Archaeology: Shipwrecks and Submerged Worlds (University of Southampton, UK)
 - Leading with Effective Communication (Catalyst Inc., USA)
 - Communication Skills for Bridging Divides (Catalyst Inc., USA)
 - The Science of Everyday Thinking (University of Queensland, AUS)
 - Jury X: Deliberations (Harvard University Law School, USA)
 - Justice (Harvard University Law School, USA)
 - Sustainable Urban Development (Wageningen University / Technical University Delft, NL)
 - Environmental Protection and Sustainability (Ben-Gurion University of the Negev, IL)
 - Comparative Analysis Methodology (ICOMOS NZ)
 - Strategic engagement under the RMA (NZ Law Society)

Relevant memberships and appointments

- Member of International Council on Monuments and Sites ICOMOS (incl. member of Charter Development Committee and former Board Member)
- Member of New Zealand Conservators of Cultural Materials (NZCCM)
- International Peer Reviewer for World Monuments Fund–WMF (USA)
- Former Chair and Trustee of North Shore Heritage Trust NSHT (Auckland Council organisation)
- Member of Resource Management Law Association (RMLA)
- Accredited Panel Member of LEADR, Resolution Institute

Professional experience

Heike has over 35 years of experience in the fields of architecture, building conservation, and urban design. For nearly 20 years she has been involved in Council and Environment Court hearings and resource management matters, and has also been working for the Environmental Protection Agency (EPA) as an expert witness, and for Councils as an Independent Hearings and Duty Commissioner.

In early 2013 Heike established BCon Consultants Ltd to expressly concentrate on her interest in heritage conservation in combination with effectively serving client needs regarding resource management matters in planning and the legal arena. She has completed the 'Making Good Decisions' course and is an accredited LEADR Mediator.

Previously, she co-founded and managed Archifact Ltd, a heritage architectural practice, from 2003-2013, acted as consultant to the New Zealand Historic Places Trust and taught Building Conservation and Design at the University of Auckland from 2000, before joining Jasmx Limited in 2002. At Jasmx Heike contributed to developing a building conservation department within the practice, in-house education in the field and worked on a number of important heritage projects.

Her project experience as the director of her own practices and under contract to various architectural practices in Europe and New Zealand includes a large number of nationally and internationally recognised heritage buildings.

Selection of heritage projects:

- Christ Church Cathedral, Christchurch
- Citizen War Memorial, Christchurch
- Arts Centre of Christchurch, Christchurch
- Auckland Hebrew Congregation Synagogue, Community Centre and Kadimah School, Auckland
- Basin Reserve, Wellington
- Bishop's House, Auckland
- Britomart Precinct, Auckland
- Chapel of Faith in the Oaks, Auckland
- Holy Cross Church, Auckland
- Homebush Estate, Darfield
- Old Government House, Auckland
- PekePeka to Otaki, Otaki
- Shakleton's Hut, Cape Royds, Antarctica
- Treaty House, Waitangi
- Waikumete Cemetery, Auckland

Over time Heike has been involved in a number of substantial Plan Changes; in the Auckland and Wellington areas.

Her contribution as Expert Witness to the judging panel at the Environment Court has been described as:

"Having reconsidered the conservation architecture evidence since the hearing we have to say that we found her [Heike Lutz] views reasoned, realistic and convincing." (EC Judge C J Thompson).

Selection of expert witness projects:

- Proposed Auckland Unitary Plan (PAUP), Independent Hearings Panel hearings, led by EC Judge D.Kirkpatrick, 2014-2016, acting for a variety of clients including the Bishop of the Roman Catholic Diocese of Auckland.
- Albert St, Auckland, Council hearing, 2014
- Remuera Rd , Newmarket, Council hearing, Resource Consent, 2012
- Masonic Tavern, Devonport, Environment Court hearing, Council hearing, Resource Consent, 2010 and 2008.

Selection of Independent Hearings Commissioner decisions:

- All Saints Church, Palmerston North (2021)
- 401-403 Parnell Rd, Parnell, Auckland (2020)
- Waikaraka Park, Onehunga, Auckland(2020)
- 42-48 Ponsonby Rd, Ponsonby, Auckland (2019)
- 11 Surrey Cres, Grey Lynn, Auckland (2019)
- New Downtown Public Space, Auckland City (2019)
- Quay Street Seawall Upgrade, Auckland City (2018-2019)
- Ferry Basin and Queens Wharf, Auckland City (2018)
- Stockade Hill, Howick, Auckland (2018)
- Westhaven Marina, Auckland City, (2018)

Publications:

Heike has published peer-reviewed papers and presented at a number of international conferences including:

- *Preservation of Architectural Heritage through Adaptive Reuse and Its Value for a Sustainable Environment*, Southern Crossings, Sixth Australasian Urban History/Planning History Conference, Auckland 2002;
- *Conservation versus restoration – a story about layers over time*, Past Matters, Eighth Australasian Urban History/Planning History Conference, Wellington 2005;
- *Community Planning as if Cultural Heritage Matters*, Past Matters, Eighth Australasian Urban History/Planning History Conference, Wellington 2005;

Appendix 6

Engineering advice – Andrew Marriott

Date 23 April 2021

**APPLICATION FOR RESOURCE CONSENT RMA/2020/2852
9 & 11 ROLLESTON AVENUE – REDEVELOPMENT OF THE CANTERBURY MUSEUM AND ROBERT
MCDUGALL GALLERY**

Andrew Marriott BE(Civil) MIPENZ CPEng IntPE M. ICOMOS, Batchelar McDougall Consulting Ltd Director and Principal Engineer. I have attended pre-application meetings (in 2012/13) discussing Earthquake damage, repairs and strengthening proposed to the buildings on the two sites.

This memo is specific engineering advice and review of application documents prepared by Holmes Consulting Group to assist in processing the above application. The specific points I have been asked to address by Heritage and Planning staff are detailed below. My comments are limited to the effects on the external heritage fabric only in accordance with the District Plan.

Proposed Repair and Seismic Strengthening to the Canterbury Museum and Robert McDougall Gallery.

The proposed works are required to repair and strengthen the building following earthquake damage in the 4th September 2010 to present earthquake swarm. The majority of the damage to the building occurred in the 22nd February 2011 event. This damage is moderate in nature and has left the strength of the buildings at less than 100% of New Building Strength (% NBS) according to the application, as follows: -

| | |
|-----------------|---------|
| Mountfort | 70% NBS |
| Centennial Wing | 35% NBS |
| Duff Wing | 70% NBS |
| Garden Court | 80% NBS |
| RMG | 35% NBS |

Note that these figures have been quoted by the Architects and are largely based on initial engineering evaluations which are not very accurate. Detailed Engineering evaluations appear to have been carried out for Centennial Wing, Duff Wing and RMG but are not included in the application.

Two options have been included in the application for the proposed repairs and strengthening to the buildings. The two options are for base isolation including a full basement under the site for storage of artifacts. Both options propose strengthening to 100% NBS and are supported by sound concept Engineering advice from Holmes Consulting Group Engineers (HCG). It is understood that the Museum requires the buildings to be base isolated to protect the building fabric and its contents as well as attract international exhibitions.

It is unclear from the documentation whether HCG have analysed the buildings as the application only contains very high-level discussion of the two options which appear to be a part of the information required at the project establishment stage (referred to as feasibility by HCG) according to the NZCIC Guidelines. The lack of

information on the full extent of the structural changes proposed makes it very difficult to provide effective comments on this application.

I have been requested to comment on the following questions from Heritage and Planning staff: -

1. *It is proposed to construct new basement storage areas underneath both the museum & gallery collections and base isolate all buildings while they're at it. The applicant has provided a structural feasibility study from Holmes setting out 2 options for installing basements/base isolation (pgs 250-262 of the application pdf). There is also an overview of various basement waterproofing options available (pgs 241-249). An overview of the current %NBS of the various buildings is shown on page 88 (the museum board want to achieve at least 100% NBS).*

My questions to you about this are:

- a. *Are the options presented an appropriate heritage engineering solution/ are any options preferable over others?*

The application contains a number of examples of buildings in New Zealand with similar heritage status being base isolated. I do not see one option being preferable over the other from a structural perspective. The building is unlikely to perform differently if either option is adopted.

- b. *What effects would each option potentially have on heritage fabric of the heritage buildings above ground?*

There is insufficient information on the methodology for undertaking the work to comment on this application. I have recently commented on the RC for Christ Church Cathedral which has been undertaken by the same Engineers. Their proposal in that case was to strengthen the heritage superstructure prior to excavating the basement. If this same methodology is adopted for the museum, it should protect the listed heritage fabric above the ground.

- c. *Is there a risk of destabilisation of the heritage buildings/subsidence occurring during construction of the basement/base isolation or during dewatering?*

There are risks around destabilisation of the heritage fabric during basement excavations adjacent to heritage buildings. There is insufficient evidence in the application to say whether the risks of destabilisation have been mitigated in this proposal.

- d. *What fabric would generally need to be removed to accommodate base isolation (ie: floors, floor structure, piles, foundations)?*

The extent of fabric that generally needs to be removed for base isolation varies from project to project. In this project, the basement is an inherent part of the client requirement for additional storage space. In order to construct the basement along with the base isolation the ground floor and its supporting piles will need to be removed.

- e. *Is it possible to put in base isolation without removing perimeter foundations?*

Yes, we are about to undertake a base isolation project where the isolators are located above the ground floor slab and the foundations are to remain in place. It is more common to place the isolators at foundation level as per this application.

- f. *What conditions would you recommend to ensure that any effects on the heritage buildings during the basement/base-isolation construction and dewatering are minimised/controlled? (I am thinking about certification type conditions that we have used a lot at the Arts Centre & also the Cathedral where detailed engineering plans/methodologies are provided later for us to review to ensure effects of the work on heritage fabric are minimised and to ensure that the heritage buildings will be adequately protected/stabilised during the course of constructing the basements and putting in the base isolation & during dewatering).*

Where additional deconstruction of heritage fabric (as defined in the District Plan) is required and that is not shown on the approved resource consent documentation, the Consent Holder and their Contractor, the Consent holder's Professional Engineer and Consent Holder's Heritage Professional together must prepare a plan and methodology for the deconstruction of the heritage fabric for certification by the CCC Head of Resource Consents or nominee. Certification may not be refused once the following has been provided to a reasonable standard by the Consent Holder's Heritage Professional:

- A plan clearly showing the area of additional deconstruction and Consent Holder's Heritage Professional reasons why the extra deconstruction is required.
- A methodology by the Consent Holders Heritage Professional that identifies how any heritage fabric (as defined in the District Plan) will be deconstructed and whether any additional temporary protection is required.
- The methodology must identify whether the area will be reconstructed in a like for like manner or other alternative design and must identify any heritage fabric (as defined in the District Plan) for reuse in reconstruction.
- Evidence of support for the work from the Consent Holder's Heritage Professional or Conservation Architect.

The methodology must be submitted to the CCC Head of Resource Consents or nominee a minimum of 5 working days prior to the works under this condition commencing for certification by Council. The plans and methodologies must be provided to Council via email to rcmon@cc.govt.nz. No works may commence on any additional deconstruction before the plan and methodology have been certified.

The Consent Holder's suitably qualified and experienced Engineer, Geotechnical Engineer and Heritage Professional must monitor the Cathedral building for any effects or damage to heritage fabric caused by either settlement that may be associated with dewatering or any construction vibration generated by the on-site construction activities. If damage to the building's heritage fabric is resulting from settlement or vibration the consent holder's Engineer and Heritage Professional must prepare a methodology for mitigating any further effects from occurring as far as is reasonably practicable. That methodology must be provided to Council via email to rcmon@cc.govt.nz.

2. They are proposing to remove part of the existing Roger Duff wing & replace it with a glazed link to the adjoining Mountfort building which faces into the Botanic Gardens:



VP 4. Roger Duff Wing – South east view from Botanic Gardens – existing.



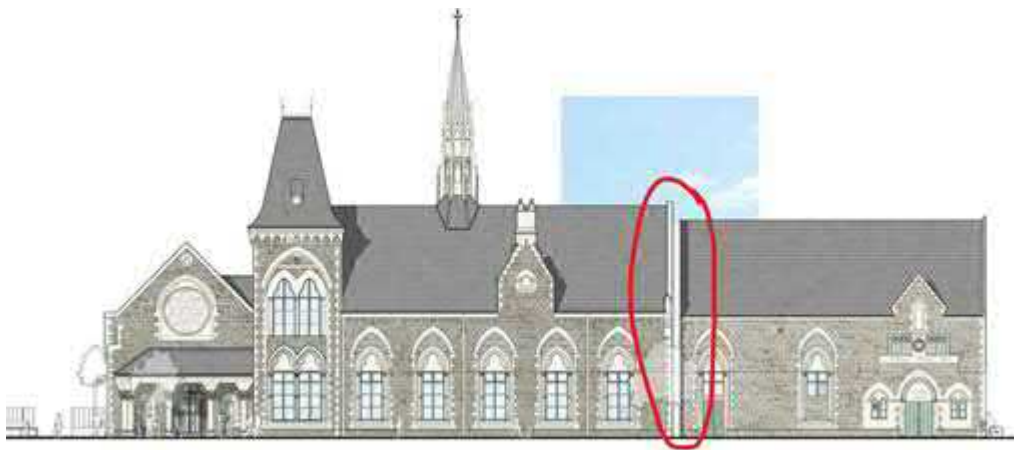
VP 4. Roger Duff Wing – South east view from Botanic Gardens – proposed.

It is also proposed to remove a small slice & replace with a glazed link between the Mountfort building and later Centennial wing facing Rolleston Ave:

Existing:



Proposed:



The applicant is saying that both of these glazed links also serve as necessary seismic gaps between the buildings of different ages, however the only evidence to support this assertion is a brief comment from Holmes Engineers saying that the seismic gaps are necessary:

To clarify the issue of seismic separation to both Mountfort / Centennial & 1872/ Duff - a seismic separation in the order of 200mm is required between these structure. Holmes Consulting Group Engineers comments - "There will be a need for a seismic gap between the Duff and Mountfort buildings. The two structures will have differing amounts of movement during an earthquake, even on base isolation, and this will need to be accommodated in the transition detailing."

The seismic separation is not specifically a requirement of Building Consent, but does avoid significant damage due to buildings of differing masses pounding into each other during seismic events. Whilst it is unlikely this would result in total building failure in respect to life safety it would result in significant damage to the two buildings.

In your opinion is it plausible that a seismic gap in these locations would be necessary? Are these seismic gaps an appropriate heritage engineering solution for increasing the earthquake resilience of these buildings?

The various buildings that make up the museum complex were built at different times, forms and scales. There is no doubt from an engineering point of view that they will have differing periods, masses and stiffness. Whilst the buildings abut each other and did not appear to have been affected significantly in the Canterbury Earthquake sequence, a longer duration event such as the Alpine Fault rupturing is highly likely to cause significant damage to the heritage fabric where the buildings join. I support the creation of seismic gaps between the buildings in terms of limiting damage and providing resilience in a future event.

Monitoring

The proposed work is complex and specialised and should be monitored by Heritage Professionals.

It is recommended that Council include a standard condition that monitoring is undertaken after an aftershock of 5 or more. This will allow Council to assess any additional damage.

We trust that we have answered the queries you have put to us. If we have failed to correctly interpret your queries, please do not hesitate to contact us for further clarification.

Yours sincerely

BATCHELAR MCDOUGALL CONSULTING LIMITED

Produced by



Andrew Marriott

Director

BE(Civil), CMEngNZ, CPEng, IntPE(NZ), M.ICOMOS

Prepared by BMC's Christchurch Office, Ph +64 3 338 3351

Appendix 7

Landscape advice – Jeremy Head

Canterbury Museum Redevelopment Christchurch City Council

28 April 2021



Heritage Landscape Assessment
Peer Review

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Cover Southern façade of Canterbury Museum. Part of the proposed changes are located at the far end (Roger Duff Wing) (Photograph by J. Head 20 April 2021).

Disclaimers and Limitations

This report (**'Report'**) has been prepared by WSP exclusively for Christchurch City Council (**'Client'**) in relation to the preparation of a peer review of a heritage landscape assessment supporting an application for proposed redevelopment of the Canterbury Museum (**'Purpose'**) and in accordance with the umbrella agreement between WSP and Christchurch City Council. The findings in this Report are based on and are subject to the assumptions specified in the Heritage Landscape Assessment report and wider AEE for the applicant. WSP accepts no liability whatsoever for any reliance on or use of this Report, in whole or in part, for any use or purpose other than the Purpose or any use or reliance on the Report by any third party.

In preparing the Report, WSP has relied upon data, surveys, analyses, designs, plans and other information (**'Client Data'**) provided by or on behalf of the Client. Except as otherwise stated in the Report, WSP has not verified the accuracy or completeness of the Client Data. To the extent that the statements, opinions, facts, information, conclusions and/or recommendations in this Report are based in whole or part on the Client Data, those conclusions are contingent upon the accuracy and completeness of the Client Data. WSP will not be liable in relation to incorrect conclusions or findings in the Report should any Client Data be incorrect or have been concealed, withheld, misrepresented or otherwise not fully disclosed to WSP.

1 Introduction

1.1 Background

This report provides a peer review of the landscape character and visual amenity aspects covered in the Heritage Landscape Assessment (HLA) prepared by Mandy McMullin of 'Heritage Landscapes'. Ms McMullin is a registered member of the New Zealand Institute of Landscape Architects.

The HLA is part of the AEE supporting a Resource Consent Application for redevelopment works at the Canterbury Museum and Robert McDougall Gallery at 9 and 11 Rolleston Avenue, Christchurch.

The first part of the HLA (Sections 1-4) includes a discussion on heritage matters, including the legislative context. The AEE also includes a substantial amount of heritage reporting. The reviewer is not an expert in heritage matters, however, this part of the HLA is clear, logically set out and appears comprehensive. The description of the site and site context and where the effects may be felt accords with observations made on site and the reviewer's general understanding of the area over several decades living in Christchurch. The text is supported with historic imagery, maps and a selection of the architect's drawings and model which is helpful.

The focus of this peer review is from Section 5 of the HLA to the end of the report which covers the landscape and visual assessment aspect of the proposal. This peer review will include points where there is disagreement with comments made in this part of the HLA or where aspects need to be fleshed out or clarified further by the applicant. Areas of agreement - which are many, will also be noted. This peer review does not assess statutory matters.

The specifics of the proposal are comprehensively discussed and illustrated in the AEE. In brief, the parts of the proposal where there may be effects¹ on landscape character and visual amenity are considered by the reviewer to include:

- Alterations to the Roger Duff Wing
- New 'folding roof' over the Level 3 Museum offices
- Changes to the Centennial Wing
- Reinstatement of exterior elements, including the original Benjamin Mountfort-designed fleche (slender spire) and the 1877 chimney on the Rolleston Avenue façade, and original Benjamin Mountfort-designed 1870 and 1877 chimneys.
- Revealing and displaying heritage fabric that has been hidden for many years, including exposing the hidden north facades of the 1872 and 1877 Mountfort Buildings, west façade of the 1870 Mountfort Building, and the wall on the northern side of the original 1882 Benjamin Mountfort-designed buildings.
- Removing the blackouts and tints on the 1877 Mountfort Building windows, letting more natural light into the Museum.
- Removal of planting.

This peer review has been informed by a discussion with Odette White (senior planner, Christchurch City Council) and Jennifer Dray (Team Leader TSD – Parks and Landscapes, Christchurch City Council). It is understood² that of the 138 submissions raised, none objected to the proposed Roger Duff Wing changes on the grounds of effects on the Botanic Gardens / public space / landscape character.

¹ Effects may be positive or adverse.

² From email from Odette White, Senior Planner, CCC (16 April 2021).

A site visit was carried out by the reviewer on 20 April 2021. It is understood that the proposal's activity status is 'Discretionary'³.

The peer reviewer has experience in the assessment of new buildings and changes to buildings and built fabric within urban and rural zones for various District Councils including Christchurch City.

1.2 Summary Conclusions

Unless where outlined below, this report agrees with the discussion and conclusions reached in the applicant's HLA - that the proposal will have acceptable levels of compatibility with its setting. It is also agreed that the proposal will generate largely positive effects - an improvement over the status quo.

However, some information regarding vegetation removal / replacement has either not been provided by the applicant's landscape architect in the HLA or has been alluded to only. There is also some inconsistency among the documents where trees are shown in one of the architect's visualisations and not in another⁴. In this regard the reviewer has had to make some assumptions or has had to come to independent conclusions. Vegetation clearance, and the effects of this will be discussed in this review in detail, among other matters later.

The seven-point⁵ scale of effects recently set out in the Aotearoa NZ Landscape Assessment Guidelines⁶ has not been used in the HLA. The use of this effects scale is not compulsory; however, the intent is that landscape architects use the seven-point scale from the guidelines⁷. This follows a direction from the Environment Court that all landscape architects use the same effects scale which makes comparing reports and opinions between different landscape architects easier for decision makers.

Ms McMullin describes the degree of any potentially adverse landscape and visual effects on the 'less than' to 'more than' minor effects continuum. In other parts of the HLA effects are stated as being 'adverse' or 'not adverse' or 'beneficial' but not to what degree - such as on the seven-point scale (**Appendix 1**). A level of effects rating in accordance with the NZILA landscape assessment guidelines would assist the reader with understanding how potentially adverse an effect may be and may provide a more nuanced assessment. Positive effects can also be ranked on the seven-point scale.

It is the opinion of the reviewer that the landscape⁸ effects of the majority of the proposal will be 'Moderate' positive, given the existing condition of the parts of the museum building that will be changed. The proposal will have a 'Moderate-Low' adverse landscape effect when viewed from Christ's College, and will have potentially 'Moderate' adverse landscape effects attributed to the vegetation removal in front of the Robert McDougal Art Gallery. These conclusions will be discussed later in this review. For the benefit of the reader, both of these adverse effects levels are understood by the Environment Court to be greater than 'minor'.

³ On the basis of expert heritage advice received by the Council, the changes to the Roger Duff wing fall within the District Plan definition of 'demolition' triggering fully discretionary activity status.

⁴ Trees to the west of the Robert McDougal Art Gallery are shown retained in the architect's visualisation on sheet 166 and removed on sheet 191.

⁵ Effects range from: 'very low'; 'low'; 'moderate-low'; 'moderate'; 'moderate-high'; 'high'; 'very high'.

⁶ Prepared by New Zealand Institute of Landscape Architects (NZILA) 8 December 2020 (currently in draft form). Effects range from 'very low'- 'low'- 'moderate to low'- 'moderate'- 'moderate to high'- 'high'- 'very high'.

⁷ The draft guidelines document is the summation of input from multiple landscape architects following a nationwide workshop process in which the reviewer contributed to.

⁸ Visual effects form a sub-set of landscape effects and help to determine the level of landscape effects or change to landscape character and its values. Landscape character effects are concerned with how well a proposal 'fits' with the environment and includes effects that may not be seen but are otherwise understood to exist.

This review has considered the information that has been made available to date. It is possible that any reasons and conclusions may be altered in response to new information arising that becomes available prior to or at any hearing of the application.

2 Review of HLA – Section 5 onwards

With regards to the HLA, there is agreement:

- (a) With the description of the proposed works that will give rise to landscape effects, although there is no mention made of vegetation clearance or new vegetation.
- (b) With the number and locations of viewpoints (generally).
- (c) That current views of the museum from Rolleston Avenue and Worcester Boulevard will not be adversely affected.
- (d) That there will be positive visual effects following the proposed works in the southwest corner of the museum (pending clarification on vegetation retention/replacement).
- (e) That the potential effects consider both the visual and heritage realm and contextual values (which includes things beyond purely visual).
- (f) With the factors considered when assessing the effects from each viewpoint.
- (g) With the description of the difference between landscape and visual effects (generally)⁹.
- (h) With the relevance of, and referral to the architect's 'before and after' images when discussing the proposed changes and landscape effects.
- (i) That the proposal will generate neutral landscape and visual effects from viewpoints along Worcester Boulevard (VPs 1 and 2).
- (j) With the methodology used generally to describe each viewpoint (proposed changes, statutory framework, key points for assessment, potential issues identified and effects summary). However, there is some inconsistency in the way the effects findings are described and concluded throughout the seven viewpoint locations discussed shortly in turn.

Some points identified in this peer review highlight some inconsistencies found in the text and relevant observations made during the site visit. Other aspects expand on some matters further, rather than wholly criticise or disagree with what is included. These few points are discussed below.

2.1 General

It is not clear whether Ms McMullin visited the site and its context. It is not mentioned in the methodology section. Several photographs of the site are included in the HLA, however, these photographs are undated and do not include the photographer's name. This needs to be clarified as a site visit is critical, for instance, to understand the proposal's juxtaposition with the Botanic Gardens, the Garden's values and the likely extent of the effects of the proposal on these values. This aspect of the HLA is weak. A landscape concept plan is not included in the HLA or AEE, which is considered important given the proposal's partial juxtaposition to the Botanic Gardens.

There is no discussion in the HLA regarding the construction phase. It is assumed that at the very least the main access into the Botanic Gardens from Rolleston Avenue, main entry to the Robert McDougall Gallery and area to the east of the Centennial Wing will be compromised to some degree during construction. The construction phase and any changes to how the public use the

⁹Landscape 'character' includes the physical, associative and perceptual dimensions. 'Landscape' effects concern physical changes to the setting which may or may not be seen but are otherwise understood to exist. A landscape effect is a consequence of a change in a landscape value/s.

Botanic Gardens and Rolleston Avenue will generate a level of adverse landscape effects that needs to be addressed and commented on.

It would be helpful if the conclusions reached regarding the potential landscape effects were set out consistently for each viewpoint, so an easy comparison could be made. Use of the seven-point effects scale would assist in this regard. The HLA currently includes disparate effects conclusions with statements such as “No adverse visual or landscape effects” (VPs 1 and 2); “...potential to adversely affect...” (VP 3); “Beneficial effects (also VP 6) include...and “There is no effect on contextual significance.” (VP 4); “Contextual significance is not affected.” (VP 5) and “...the effects are considered minor.” (VP 7).

It would assist if the above observations made by the reviewer which follow best NZILA practice¹⁰ could be considered. It would help if it was clearly and consistently stated what the levels of potentially positive and adverse landscape effects were, arising from the proposal at each of the seven viewpoint locations, discussed next in turn.

2.2 Viewpoint 3

This section discusses the changes to the Centennial Wing. Simply, visible changes include (1) the Rolleston Avenue façade and (2) the overhang/extension above the service lane on the northern façade of the building. There is no obvious conclusion reached in the HLA as to the landscape effects of either which needs to be included for clarity. Nonetheless, it is concluded in this review that the changes to the Rolleston Avenue façade will generate ‘positive’ landscape effects, given its current modified status with various utilitarian additions. It is concluded that the extension overhanging the service lane, is sufficiently architecturally ‘different’ to reduce any notable conflict with the heritage fabric of the Centennial Wing and Christ’s College. The generous setback also helps in this regard where the addition will be glimpsed rather than appear visually dominant. In this regard the older heritage buildings on either side of the lane including Christ’s College will be maintained as the dominant built forms along Rolleston Avenue.

2.3 Viewpoint 4

The discussion around the potential effects from this viewpoint accord with observations made on site. Ms McMullin adopts a conservative approach where she states that: “Visual effects in this viewpoint are considered more than minor...” She also discusses how adverse effects are ‘reduced’, effects are ‘beneficial’ and that: “There is no effect on contextual significance.” These findings are all valid but need to be more clearly and consistently articulated. The reviewer considers this part of the proposal to have ‘Moderate’ positive effects given the current ‘back of house’ state of this corner of the museum, the visible add-ons above it, poor connection with the Botanic Gardens, weak contrast / less deliberate juxtaposition with the 1872 Mountfort building.

The proposed Roger Duff Wing will be taller, which will have increased shading implications as it is located to the north of this part of the Botanic Gardens and main entrance path. The HLA does not discuss shading to any degree but does state that there will be “...no effect on contextual significance.” It is not clear exactly what this means. Of note, the architect’s plans (AEE, Item 23, pages 643 - 652) includes shading diagrams, where the additional shading beyond what is currently generated by the buildings is minimal, and unlikely to be discernible to the public passing by.

2.4 Viewpoint 5

The assessment discussion here is sound and the reviewer agrees with it in full. However, under the ‘Effects’ heading, conclusions are reached where the effects are stated as ‘more than minor’,

¹⁰ Refer to Aotearoa New Zealand Landscape Assessment Guidelines prepared by New Zealand Institute of Landscape Architects (NZILA) 8 December 2020 (currently in draft form).

changes are 'extensive' and 'visually prominent'. Later, it is stated that adverse effects are 'reduced' for various reasons; there will be 'beneficial' effects; and 'contextual significance is not affected'. For clarity, there should be a balanced conclusion of what the potential landscape effects will be. The 'before and after' images included indicate a reduction/removal/replacement in planting at the base of the new building / art gallery. This needs to be clarified. Will vegetation be removed permanently or re-instated after construction? It is likely that some vegetation will need to be removed to facilitate the construction process – e.g. scaffolding. As mentioned earlier in this review, there is no proposed landscape concept or landscape protection plan included in the AEE. The planting in this southwest corner of the museum / art gallery is currently attractive and provides a buffer of sorts to the base of the buildings. Full or partial removal will have at best temporary adverse effects, and at worst, permanent adverse effects depending on what is intended.

2.5 Viewpoint 6

It is proposed that several large trees and planting in front of the Robert McDougall Art Gallery will be removed. The assessment states that: *"The view is currently obstructed by the vegetation growing around the building, disrupting the relationship between the Gallery and the setting and diminishing appreciation of the building."* And that: *"The heritage and amenity of the value of this viewpoint would be enhanced by the removal of this vegetation..."* Of note the photograph / Viewpoint 6 is taken from a point where a tree is in line with the gallery entrance. This is not the only or typical public view. It also states in the HLA that the Gallery Conservation Plan and the Botanic Gardens Spatial Plan recommend removing this vegetation, however the relevant clause/s is not provided for reference.

The reviewer disagrees with these trees' removal for the following reasons:

- The trees at either side of the gallery entrance enhance the arrival experience to the gallery, helping to frame the entrance.
- The trees provide a physical and visual connection to other nearby trees within the Botanic Gardens.
- The Botanic Gardens are renowned for their trees and open space which are the dominant elements over built forms. The VP 6 proposed view in the HLA portrays building dominance. Buildings 'emerging' into clearings as one meanders through the Botanic Gardens is a consistently valued experience here.
- The flagpoles provide a lead-in of sorts which helps 'mark' the gallery entrance.
- There are few windows / openings either side of the gallery entrance that would be adversely affected by tall vegetation (shading, obstructing access).
- There will be a loss in amenity in this part of the Botanic Gardens if the trees are removed.
- The trees help to visually balance the taller museum building to the east when viewed from the west.

Other than the perceived desire to visually 'open up' the gallery, there is no clear reason provided why the trees should be removed – for example poor health, interfering with buried services etc. It would assist if there was a more robust argument why these trees require removal. Further clarification may also be provided by the City Council¹¹. As mentioned, there is no landscape concept plan provided in the HLA or AEE. If the trees are removed, what will be put back in their place – if anything? It is concluded in this review that the proposal will have 'Moderate' adverse landscape effects - attributed to tree removal and the resultant building dominance.

¹¹ At the time of writing the Botanic Gardens Spatial Plan was not available online.

2.6 Viewpoint 7

The reviewer agrees with the assessment discussion / identification of key issues regarding viewpoint 7. A conclusion is reached in the HLA where the landscape effects arising from the proposal when viewed from inside Christ's College will be 'minor'. On the seven-point scale of effects, 'minor' is approximate to 'Moderate-Low' which is a reasonable conclusion. The 'folding roofs' multiple glazed gable ends that would be seen above the level Christ's College chapel ridgeline will have a degree of incongruity not currently seen here, where there is currently a sky backdrop to the chapel.

3 Conclusion

It will assist if the Applicant can provide clarification of the points raised above and state what the intent is for landscape works around the proposal. This is key as the proposal is partly adjacent to the Botanic Gardens which inarguably hold very high amenity values. Any built development adjacent to the Gardens needs to exhibit special care and attention at the interface between the built forms and open public space.

Nonetheless, it is concluded that the proposal, for the most part, will have an acceptable level of landscape and visual effects on its contextual setting including the Botanic Gardens, Christ's College, surrounding roads and nearby private residences and public buildings where views to the proposal are available.

The proposed changes to the 1958 Centennial Wing will be considered a positive change where the façade will be 'enlivened' compared to its current state where it appears as the 'poor cousin' to the adjacent 1877 Mountfort Building it emulates. The proposed gap between the older and newer wings will also provide a positive effect, helping the two different eras 'read' as separately distinguishable buildings.

The proposed changes to the southwestern corner of the museum will be the most obvious to the public. However, these changes will be seen as an improvement over the built forms that exist now, providing a better compatibility with the 1872 Mountfort Building it adjoins, through a more deliberate contrast in form and materials and a greater visual connection between those visiting the museum and those in the Gardens. The 'back of house' effect will be removed. While the current levels of visual separation between those in the museum café and those in the Gardens will be replaced with an increased degree of 'overlooking', the effects of this will be reduced by the abundant tall trees providing a sense of separation and seclusion to those in the Gardens.

There will be no adverse effects on the amenity values of adjoining open spaces following the proposal other than where vegetation clearance is proposed at the gardens entry to the Robert McDougall Art Gallery. In this instance there will be 'Moderate' adverse effects. Here, there will be a reduction in the degree of definition and containment of the current entry 'threshold' to the Gallery. There needs to be clarification as to the intent for the existing planting at the southwestern corner of the museum which currently contributes positively to amenity values.

Other than these two areas, there will be negligible effects on how open space is currently perceived or used around the museum, including vistas or pedestrian linkages. Nearby focal points such as the Peacock Fountain, statues or memorials will not be adversely affected by the proposal where the changes are sufficiently distant or benign.

Shadowing effects - additional to what is currently generated by the buildings are proven in the architect's shadow diagrams to be minimal.

It is the reviewer's opinion that visual dominance will not be generated by the proposal other than to a 'Moderate-Low' degree when viewed from inside Christ's College, and 'Moderate' at the Robert McDougall Art Gallery's main entrance. 'Moderate-Low' and 'Moderate' effects are understood by

the Environment Court to be equivalent to effects that are 'more than minor'. Other than these instances, the proposal has a high level of compatibility with the character and scale of surrounding buildings, even though the proposal exceeds existing building heights in places. The replacement of the spire and chimneys on the Mountfort Buildings will be a positive landscape effect among other positive effects – such as heritage.

3.1 Recommendations

To provide a better level of certainty as to the level of landscape and visual effects that will be generated by the museum and art gallery redevelopment, the following recommendations are made, that the applicant provides:

- Consistency in how the effects are described for each viewpoint, preferably using the NZILA seven-point scale of effects.
- Information regarding the proposed landscape treatment.
- Information regarding a landscape protection/management plan which may be combined with the point above.
- Further information supporting the statement that the Gallery Conservation Plan and Botanic Gardens Spatial Plan recommend removal of all vegetation to the west of the Robert McDougall Art Gallery.
- A discussion on the construction / temporary effects relative to public use and enjoyment of the Botanic Gardens.
- Clarification whether a site visit was made by Ms McMullin.

Appendix 1

SEVEN POINT SCALE OF EFFECTS

Scale of Effects (7 Point)

From Aotearoa New Zealand Landscape Guidelines; Prepared by New Zealand Institute of Landscape Architects (NZILA) 8 December 2020 (currently in draft form). The definitions come from NZILA national workshop discussions prior to the publication of the guidelines and are based on the Boffa Miskell effects descriptions.

The below seven-point scale is used to describe effects:

- Very High: Total loss to the key attributes of the receiving environment and/or visual context amounting to a complete change of landscape character
- High: Major change to the characteristics or key attributes of the receiving environment and/or visual context within which it is seen; and/or a major effect on the perceived amenity derived from it.
- Moderate-High: A moderate to high level of effect on the character or key attributes of the receiving environment and/or the visual context within which it is seen; and/or have a moderate-high level of effect on the perceived amenity derived from it.
- Moderate: A moderate level of effect on the character or key attributes of the receiving environment and/or the visual context within which it is seen; and/or have a moderate level of effect on the perceived amenity derived from it. (*Oxford English Dictionary Definition: Moderate: adjective-average in amount, intensity or degree*).
- Moderate-Low: A moderate to low level of effect on the character or key attributes of the receiving environment and/or the visual context within which it is seen; and/or have a moderate to low level of effect on the perceived amenity derived from it.
- Low: A low level of effect on the character or key attributes of the receiving environment and/or the visual context within which it is seen; and/or have a low level of effect on the perceived amenity derived from it. (*Oxford English Dictionary Definition: Low: adjective-below average in amount, extent, or intensity*).
- Very Low: Very low or no modification to key elements/features/characteristics of the baseline or available views, i.e. approximating a 'no-change' situation.

Appendix 8

Urban Design advice – Nicola Williams

Urban Design Memo for the Canterbury Museum Redevelopment at 9 & 11 Rolleston Avenue, Christchurch

RMA/2020/2852

28 April 2021

Dear Odette

Thank you for the opportunity to review the proposal for the redevelopment of the Canterbury Museum. As you know we have worked collaboratively with the architects throughout this consenting process and overall I now offer my full support for this proposed redevelopment.

The project team have commendably engaged in a very thorough public engagement journey to inform the concept design stage of development. The application was publicly lodged and numerous submissions were received by Council, which where relevant have informed this review.

I have visited the site on several occasions, and reviewed the application material and the request for information response (Appendix 1 supplementary information), as well as the relevant submissions on this project.

Proposal

Aside from the structural post quake requirements and the internal reconfiguration towards a more open, contemporary, legible and high quality Museum experience, the key urban interventions proposed include:

1. Alteration to the Centennial Wing façade to provide a second, accessible Rolleston Avenue entrance;
2. Alterations to the Roger Duff Wing façade to provide glazed separation from the Mountfort buildings and a split-level family cafe with views across the Botanic Gardens.

Submissions

One notable submission in related to good design was received by Dr Ian Lochhead and Dr Lynne Lochhead (University of Canterbury Associate Professor) and includes overall support for the redevelopment, however makes the following commendations, questions and recommendations:

1. Support the conversion of the windows to become a secondary entrance in the Centennial wing;
2. Questions the potential for undesirable consequences within the new lobby space after hours
3. Review the water feature proposed between the Mountford and Centennial wings in terms of its long term operational nature.
4. Recommendation of a pedestrian priority zone along the Rolleston Avenue footpath;
5. Reinstatement of the fleche re-establishes the important visual connection with the Christ Church Cathedral.

Urban Design Assessment

As requested, this review will comment on the following urban matters:

1. Character and Context

From a good urban design perspective, the redevelopment of the Canterbury Museum strengthens the architectural cohesiveness, economic viability and townscape presence of this significant civic anchor within the Central City.

In terms of scale and presence, its location at the western termination of Worcester Boulevard, which is the main east-west axis of the city grid, links the Museum with the Arts Centre, Avon River Precinct, Cathedral Square, the Christ Church Cathedral and through to the East Frame and Latimer Square. The architectural rationalisation and replacement of the vertical fleche elements, further add to the legibility of the Museum and the central city.

The redevelopment has been thoroughly informed by a good design process, notably through the extensive public consultation. Specifically, the contextual and character matters including façade reinstatement, strengthening the presence; extended glazed pop out form of the Roger Duff wing, and the new, accessible entrance off Rolleston Avenue (Centennial Wing). I offer these interventions are widespread support.

2. Visual impact on open space

The improvements to the south and western facades of the Roger Duff Building – which notably open up opportunities for human interaction between the internal program of the building and the surrounding Botanical Gardens – offer a more playful and stronger architectural edge to this corner of the Gardens. In addition, the reuse of materials on this façade is supported from a sustainability perspective.

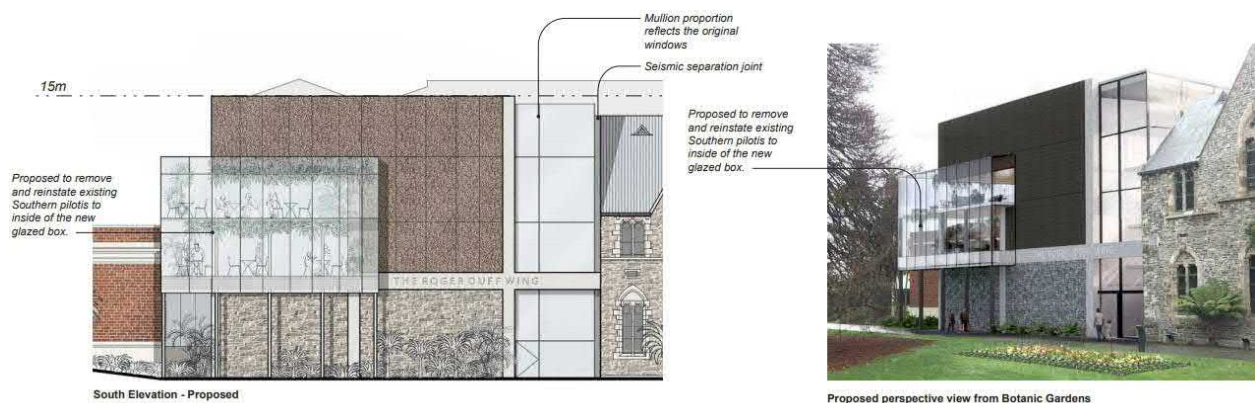


Figure 1 – Proposed South elevation of the Roger Duff Wing

3. Shading on adjacent open space

I have reviewed the detailed shadow studies submitted and conclude that the minor addition to the Duff Wing pop out and the fleche abutting Rolleston Avenue will result in minimal overshadowing over the surrounding public realm areas.

There is therefore no concern from an urban design perspective relating to the elements that are over the height limit of the District Plan.

4. *Vistas and pedestrian linkages*

I support the submission by Dr Lochhead in that the redevelopment and reinstatement of the fleche elements will strengthen the important visual connection along Worcester Boulevard with the Christ Church Cathedral.

The visual prominence is expected to act as a stronger beacon to draw residents and visitors along from Cathedral Square to the Museum.

5. *Wayfinding*

Further to the external townscape improvements above, the rationalisation of the internal layout and spaciousness of the experience of the Museum itself has been vastly improved and significantly enhances the legibility and natural wayfinding sequence between the spaces.

As previously noted, the now two entrances draw people in from both sides of Worcester Boulevard and offer two unique experiences.

6. *Accessibility*

The design team has offered considerable attention to the wider accessibility of the facility from a network perspective. Clear sightlines from the new entrance in particular aligns to the accessible lift at the western end of the foyer to offer visitors with mobility limitations convenient access to the upper floors above.

In addition, accessible toilets have also been conveniently located between both entrances to provide best practice response to amenities. I am satisfied that this matter has been notably addressed.

I have raised the visual and physical limitations of the turn-style doors within the new entry, however on balance am assured that the side swing doors will remain open during operational times to provide easy egress into the Museum for people with buggies, wheelchairs and other visual or cognitive limitations.

7. *Safety*

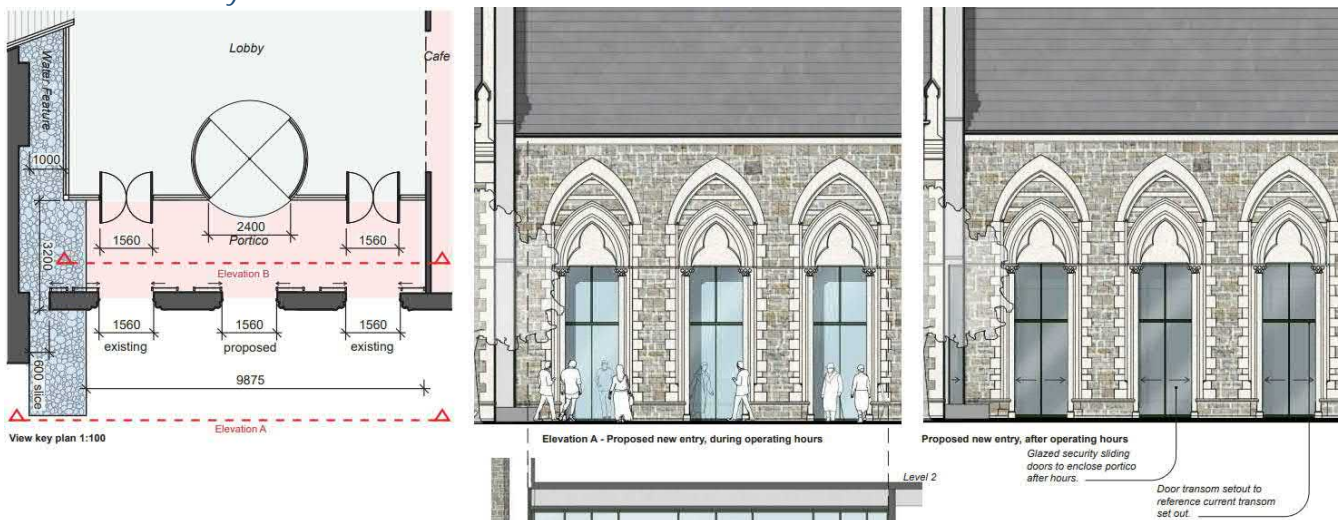


Figure 2 – Proposed east elevation of the Centennial Wing (off Rolleston Avenue)

In response to my RFI queries and further raised by the Lochhead submission, the question of afterhours antisocial activity within the new porch was raised. The design team has commendably addressed this with a set of electronic glass doors set within the inside of the heritage porch to provide afterhours security of the porch area between the new set of internal access doors. I am satisfied that this matter has now been addressed.

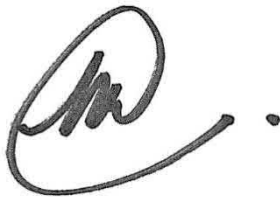
Conclusion

Overall the design team should be commended on their robust design process and contemporary yet sympathetic response to the redevelopment of one of Canterbury's greatest civic treasures.

Aside from the significant improvement to the internal amenities of the Museum and the sympathetic yet engaging architectural response to the three public edges, the applicant has addressed my previous queries with regards to an accessible network and safety considerations to and through the Museum.

I offer my urban design support for the redevelopment and suggest no conditions of consent.

Yours sincerely,

A handwritten signature in black ink, appearing to be 'N Williams', followed by a period.

Nicola Williams
Senior Urban Designer
Christchurch City Council